USCKaufman
School of Dance

DANC 218: Introduction to Dance for the Camera, New Media and Editing
Section: 22470D
Units: 2
Term: Spring 2021
Day: Mon/Wed
Time: 3:00-4:20PM PST
Location: Online – Zoom links on Blackboard

Instructor: Dawn Stoppiello
Office: KDC 222
Office Hours: By appointment scheduled by email
Contact Info: stoppiel@usc.edu, (503) 989-4170 (text if urgent)
Professor will reply to emails/calls within 48 hours

Catalog Description
Effective navigation and utilization of ubiquitous, portable digital technologies in film to create an individualized archive and portfolio of choreographic projects and performances.

Course Description
In preparation for representing themselves in the professional digital marketplace, students will learn how to effectively utilize digital technologies to create a Screendance, a video Artist Introduction, and an online Video Portfolio.

Learning Objectives
Students will gain sufficient experience with video technology including phone cameras, DSLR cameras, editing software, and online video hosting platforms, and will articulate their artistic process via video and written expression. By the end of the semester, students will:

- Create an online portfolio using Google Sites
- Create a short Screendance
- Practice camera techniques through short recording studies
- Record choreography for the screen using phone or DSLR camera
- Select choreography from stage for video dance reels
- Edit recorded choreography using non-linear video editing software

Technological Proficiency and Hardware/Software Required

- Computer with internal camera or external attached Webcam, at least 100GB of available hard drive space, or an external 1TB hard drive
- Personal phone camera or DSLR camera
- Editing Software (iMovie, DaVinci Resolve, Adobe Premier)
- LinkedIn Learning Tutorials (formerly Lynda.com) - accessed using USC email address

Required Reading
Some readings and viewings may contain nudity, profanity and challenging content. All readings are posted on Blackboard.

Gutierrez, Miguel. Ten Arguments Series, Bruce High Quality Foundation University; "Notes on Idleness and Labor", January 2016.

Greenfield, Amy. "The Kinesthetics of Avant-Garde Dance Film: Deren and Harris" Mitoma, Judy and Elizabeth Zimmer. Envisioning Dance on Film and Video. London: Routledge, 2002: 21-26

Kloetzel, Melanie. "Bodies in place: location as collaborator in dance film" International Journal of Performance Arts and Media, 2014: 1-20

McPhearson, Katrina. "Choreography of the Edit" Making Video Dances. Routledge, 2019: 196-218

Siebans, Evann. "Dancing with the Camera: The Dance Cinematographer" Mitoma, Judy and Elizabeth Zimmer. Envisioning Dance on Film and Video. London: Routledge, 2002: 218-223

Stoppiello, Dawn. "What to Call it and Why: Labels, Categories, Tyranny and Emancipation." Unpublished; 2012: 1-12

Useful Resources
Katrina McPherson, Making Video Dances - https://www.makingvideodance.com

Tim Glenn, Florida State University - http://www.dancedocumentation.com/, http://www.choreovideo.com/

Screendance Playlist: https://www.youtube.com/playlist?list=PLGhinT3soodTMNb1LX4f_dlfOvUxa5iPA

Description and Assessment of Assignments
Google Sites Online Portfolio
Your Google Site will be graded on design and organization. You must have the following pages that contain the following material. The name of the page can differ but must be clear. You will put all assignments on your Google Site for grading.

Home – your name, photo of you

Artist Statement – half page written, Artist Intro video, and link to your downloadable resume

Works – video studies from class (One Take, Still Frame, Space, One and Twenty, and Solo)

Reels – sizzle, best of reels

Links – links to inspirations, other artists, other arts, other anything. Just list URL links with a one-line description.

One Take Study: Record 30 seconds to one minute of choreography or improvised movement in one continuous shot. Use 360-degree camera motion to show angles of the performer that can't be seen from a stage. Start the recording, dance, end the recording. No internal editing. Only title, crossfade and fade to black at end. Due – Feb 17

Still Frame Study: Record 30 seconds to one minute of choreography or improvised movement with a fixed camera position, exploiting the frame choreographically. Move in and out of frame, use distance, play with the edges of the camera space. Start the recording, dance, end the recording. No internal editing. Only title, crossfade and fade to black at end. Due – Feb 17

Space Study: Record 30 seconds to one minute of choreography or improvised movement in which the space itself interferes with the view of the dance. Intentionally block or disturb the movement with objects, furniture, openings (doors and windows), fences, trees, walls, etc. No internal editing. Only title, crossfade and fade to black at end. Due – Feb 17

One and Twenty Study
You will randomly be given three bits of information:

Camera Angle – the angle that the camera will record from
Location – where the movement information will happen
Prompt – for movement invention for one person (self or other)

You will shoot up to one minute of continuous material under these constraints. You will make two one-minute films from the material you shot.

- One that has only one (1) edit of any kind that is visible and crucial to the reading of the film
- One that has twenty (20) edits of any kind using rhythm, repetition or other useful devices

Due – Mar 8

Solo Study: Drawing inspiration from any studies done so far, you will make a 2-4 minutes long film wherein you are the performer and the director. You can use many shots with different still angles using a tripod or use a selfie stick or attach the camera to yourself or your dog or a robot or a door or ask a family member to shoot for you – get creative. You may use as many edits/effects as you like. You must choose a compelling location. Due – Apr 5

Sizzle Reel: Create a one-minute rapid edit of your own performance footage, packing energy and flare. Put your best stuff first, show range and balance stage and studio. Format: fade in, title, headshot with your name and contact, 30+ clips of 1-second or less, no crossfades – all cuts, no titles, music overlay. One minute long - points off for being too long or too short. Due – Apr 14

Best of Reel: Create a three-minute composed edit with longer segments of your own performance footage. Put your best stuff first, show range and balance stage and studio. Format: fade in, headshot with your name and contact, use crossfades, 4 to 7 clips of 30-seconds to 1-minute with original music, no music overlay, titles over the clips with proper placement, fade out and headshot again, must be 3 to 5 minutes long - points off for being too long or too short. Due – Apr 14

*** IMPORTANT NOTE: You MUST NOT post your dance reels on social media. USC Kaufman has the special privilege of performing master works through agreements with trusts of the choreographer. If you post this footage you will jeopardize Kaufman's relationship with these trusts. Some or all of the footage will be watermarked to deter professional use. You may post these reels to your class Google Site only.

Artist Introduction Video: A one-minute video introduction of yourself presented in a way that any listener can understand: who you are, why you're fabulous and what you do. The goal is simply to convey yourself in an exciting and artful way on screen. You can use voiceover while showing other clips and you can also show yourself speaking live and can find clever ways to expose your non-dance interests. Due – Apr 28

Final Presentation: Present your Google Site Online Portfolio. Play your artist Introduction video, one study of your choice, your sizzle reel and your final dance film. Presented in class on Final Date – Friday, May 7, 2:00-4:00PM.

Grading Breakdown

Assignment	Points	% of Grade
One Take Study	10	10%
Still Frame Study	10	10%
Space Study	10	10%
One and Twenty Study	10	10%
Solo Study	10	10%
Sizzle Reel	10	15%
Best of Reel	10	15%
Artist Introduction Video	10	10%
Google Sites Online Portfolio	20	20%
Total	**100 points**	**100%**

Grading Scale
Course final grades will be determined using the following scale

A	95-100		C	73-76
A-	90-94		C-	70-72
B+	87-89		D+	67-69
B	83-86		D	63-66
B-	80-82		D-	60-62
C+	77-79		F	59 and below

Assignment Submission
Assignments for this course will be posted to the student-made Google Sites website on specific dates throughout the semester.

Assignment Rubrics
All assignment rubrics are posted on Blackboard under Assignments.

Grading Timeline
Assignment grades will be posted to Grade Center two weeks after submission.

Grading Dispute Note
I want to make sure that your grades reflect your performance. If you feel there is an error in the grading, please let me know. To dispute a grade, you must request a review by email no sooner than one

week and no later than two weeks from the date the grade was published on Blackboard. In the email you must identify yourself and the assignment you are questioning. You must provide a specific argument for the grade change, identifying the row(s) in the rubric where you feel you were mis-scored.

Attendance
Attendance is not taken in this course. You are assessed via the creation and posting of short studies throughout the semester. All synchronous Zoom classes are atomically recorded and uploaded to Blackboard under Zoom Links.

Classroom norms
Our primary commitment is to learn from each other. We will listen to each other and not talk at each other. We acknowledge differences amongst us in backgrounds, skills, interests, and values. We realize that it is these very differences that will increase our awareness and understanding through this process.

> Always use a respectful tone.
>
> Criticize ideas, not individuals or groups.
>
> Commit to learning, not debating.
>
> Use "I" statements to state your views.
>
> Step Up, Step Back. Be mindful of taking up much more time than others. On the same note, empower yourself to speak up when others are dominating the conversation.

Please check your USC email at least once every 24-hours.

Course Schedule: A Weekly Breakdown

Date	Topics/Daily Activities	Readings and Homework	Deliverables/ Due Dates
Week 1 Jan 18 (no class) Jan 20	Introduction to syllabus and projects. Data Management: cleaning up and organizing your computer.	**Read:** Rethorst. "Dailiness" pg. 5-12 **Read**: Stoppiello. "What to Call it and Why: Labels, Categories, Tyranny and Emancipation" pg. 1-12 **Read**: Guiterrez. "Notes on Idleness and Labor" pg. 1-15 [WARNING: includes strong language]	
Week 2 Jan 25 Jan 27	Discuss reading – Who are you and what is your practice? What are you selling and how do you want to sell it? Google Sites – build it LinkedIn Learning Vimeo Basic YouTube	**Read**: Greenfield. "The Kinesthetics of Avant-Garde Dance Film: Deren and Harris" pg 21-26 **Read:** Deren. "Amateur vs Professional" and "Choreography for the Camera" pg. 220-224	

	Your phone camera: Landscape Resolution FPS		
Week 3 Feb 1 Feb 3	Discussion on readings PP Presentation Pandemic Aesthetic! No edit films: One-Take, Still Frame, and Space Study Compression using QT and how to upload and connect to Google Sites/Drive.	**Read**: Siebens. "Dancing with the Camera: The Dance Cinematographer" pg 218-223 **Read:** Kloetzel. "Bodies in place: location as collaborator in dance film" pg 1-20 (Essay on Bb)	
Week 4 Feb 8 Feb 10	Discussion on reading and beginning the studies. In class work on studies – title, crossfade, fade to black.		One Take, Still Frame and Space Studies due Feb 17
Week 5 Feb 15 (no class) Feb 17	Breakout Rooms - watch and discuss studies on Feb 17	Shoot up to one minute of continuous movement to use in class – record the same material from two perspectives. **Read**: McPhearson. "Choreography of the Edit" pg. 196-218	
Week 6 Feb 22 Feb 24	Editing practice: match cut and insert One and Twenty Study discussion		
Week 7 Mar 1 Mar 3	60Second Dance discussion. Solo Study discussion - you will be working on this in the background until April to show for Video Stage.	**Watch in class**: 60Second Dance Films, observe and be prepared to discuss the Subject, Location, Camera Angle/Moves, Pace/Rhythm, Arc of a few films.	One and Twenty Study due Mar 8.
Week 8 Mar 8 Mar 10	Watch and Discuss One and Twenty studies	Browse: https://vimeo.com/miguelgutierrez71	

	Curation for Reels: What does "range" look like for you? Put your best stuff first – what is that? Balance of studio and stage and other. Let's pull from everything you've got.	https://www.miguelgutierrez.org/	
Week 9 Mar 15 Mar 17	**Guest:** Miguel Gutierrez Guest discussion and Editing Practice: Reels	First version of Solo Study to show in class next week	
Week 10 Mar 22 Mar 24	Breakout Rooms: show version of Solo Study and give constructive feedback using Critical Response Process. Editing practice: Reels		
Week 11 Mar 29 Mar 31	Editing practice: Reels		Solo Study due April 5
Week 12 Apr 5 Apr 7 (no class)	**Guest**: TBA, Apr 5 No class Apr 7		
Week 13 Apr 12 Apr 14	Editing Practice: Reels	Video Stage launch - April 13 **Watch**: Jainil Mehta Artistic Reel https://www.youtube.com/watch?v=Bolwo2pzROk	Sizzle and Best of Reels due April 14
Week 14 Apr 19 Apr 21	Google sites work, logo w Canva Artist Introduction Video and Artist Profile work		
Week 15 Apr 26 Apr 28	Artist Introduction Video and Profile work		Artist Introduction Video and Artist Profile due Apr 28
FINAL	Portfolio presentation in class		

Friday, May 7, 2:00-4:00PM			

KSOD Policies

Names and Pronouns
If you want to be called by a different name or wish to be referred to by a different gender pronoun than the one under which you are officially enrolled, please let me know. Students are expected to respectfully refer to each other by their preferred names and pronouns in class.

Equity, Diversity and Inclusion
This class takes place at a university committed to equity for all students, where diversity and inclusion are considered critical to the academic environment. In this classroom, free speech is respected, and civil discourse is expected, with a safe learning environment the priority. We will endeavor to use language that is respectful—sometimes being inquisitive and creative, because language changes all the time—particularly when it comes to differences in age, ethnicity, gender identity or expression, race or socioeconomic status.

Statement on Physical Contact
As an embodied art form, dancing is a physical and an emotional act. In the process of studying dance, students often experience physical contact with their instructors and peers. Faculty members may use touch to provide proprioceptive and kinesthetic feedback to students; they may use touch to correct alignment, improve technique, and promote healthier movement practices. In some classes, particularly those involving partnering, students' will experience physical contact with their peers. As developing artists experimenting with modes of expression, students may also experience a variety of emotions in the classroom. As such, it is imperative that the studio-classroom be a safe, inclusive, and respectful space for all students and faculty. Open and honest communication and respectful and considerate interactions are always expected and are a fundamental requirement of studying in the USC Kaufman School of Dance. Unless otherwise articulated to a faculty member or peer, consent to discipline-specific and appropriate touching is assumed. Students always have the right to revoke that consent and should express any discomfort they feel in the classroom to the faculty instructor or Vice Dean immediately. USC Kaufman seeks to nurture compassionate artists who respect the dignity, humanity, and personal embodied experience of all individuals.

Emergency Plan
In the event of a university-wide emergency, guidance and directions will be shared by Campus Emergency Operations in all available outlets, including the website and TrojanAlerts. Students are encouraged to maintain close contact with all available communications avenues for updates to university operations. USC Kaufman will abide by all university protocols and recommendations. If the Kaufman Dance Center is not available when classes resume, students can receive updates from the school's Departmental Operations Center (DOC) on Ramo Lawn (between the Thornton School of Music and Norris Cinema, close to the Bing Theatre).

USC Policies

Technological Proficiency and Hardware/Software Required

Students will need an electronic device with access to Zoom and Blackboard for this course. They are asked to familiarize themselves with these two interfaces. Please see the links below for technology support.

USC Technology Support Links
[Zoom information for students](#)
[Blackboard help for students](#)
[Software available to USC Campus](#)

USC Technology Rental Program
We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please [submit an application.](#) The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

Synchronous Participation
In general, students should plan to attend every synchronous session for the classes in which they are enrolled, irrespective of when it occurs in their time zone. For this course, the weekly synchronous ZOOM session will be Mondays, from 10:00AM-11:40AM Pacific Time.

USC Shibboleth Log In
Students are expected to be signed-in to their USC account prior to the start of each Zoom class session to ensure a safe and smooth experience for all students.

Time Zone Accommodations
USC considers the hours from 7:00am to 10:00pm, in the local time zone for each student, as reasonable times for students to attend synchronous sessions or engage in synchronous learning activities or assessments. Should students be unable to attend synchronous sessions they are expected to watch the recorded Zoom session and any related PowerPoint presentations (both will be posted to Blackboard once done live) and complete the assignments for each week.

USC's Nine International Offices
Support for international students is also available through USC's offices in Beijing, Shanghai, Hong Kong and South China, Taiwan, South Korea, India, UK and Europe, Brazil, and Mexico. Additional details and contact information can be found at https://global.usc.edu/global-presence/international-offices/.

Recording Online Classes
For the Fall 2020 semester, USC policy requires that all classes conducted online be recorded for asynchronous viewing with transcriptions made available.

"Camera On" Policy
For this course, students are expected to have their cameras on during synchronous online sessions. Students facing challenging situations (internet connectivity, illness, home environments, etc) are encouraged to use a virtual background, which will eliminate most privacy concerns, and earphones or

headsets to improve audio quality. Please contact your professor directly for additional accommodations.

Netiquette and Participation
Participation includes being attentive and focused; actively participating in physical exercises, discussions, breakout rooms, and group activities; asking thoughtful questions; coming to class fully prepared; and exercising personal responsibility and consideration of others at all times. Texting/Chatting during Zoom class sessions via cell phone and/or other private message apps is considered highly disrespectful.

Religious Holy Days Policies
University policy grants students excused absences for observance of religious holy days. You must inform the professor at least one full week in advance to request such an excused absence. You will be given an opportunity to make up missed work if necessary.

Statement on Academic Conduct and Support Systems

Academic Conduct:
Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Support Systems:
Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center
For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs
Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710
Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC
Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information
Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.
Provides overall safety to USC community. dps.usc.edu