EMF 486
DANCE FOR THE CAMERA

Please note that this course is one-of-a-kind in both the EMF and the DANC programs due to its collaborative nature. This syllabus reflects the unique nature of the course, and does not follow the parameters generally adopted for other classes. Please note that this course requires two 1-3 hour (each) weekly time commitments EVERY week outside the class. You are also expected to attend each class on time and to remain throughout the entire class period.

Course Description for DANC 437: Advanced study of choreography tailored to individual student interests with applications to dance for the camera work. Includes interdisciplinary, site-specific and/or collaborative formats. Prerequisite: DANC 336, special permit 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 for both DANC 437 and EMF 486: This course will explore group studies and 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, but a synthesis between the various techniques of film/video and the act of choreography. This course will introduce you to collaborators in dance and film/video, as well as to samples of dances created and produced for the camera. The course will encourage you to expand the skills you developed in previous classes, and to focus on the difficult yet rewarding process of collaborating. Together, you will dream, risk, envision, and create work, developing a unique artistic voice. Reflection and evaluation of the work presented, both your own and that of other students, will be an important part of your participation in this class, as will your ability to edit and revise your work.

Teaching Methodology: We believe that the craft of making dances for the camera is our field of study in this course. Although strong expressivity may come from an intuitive process without any attempt to structure or analyze the work, this is not a process which can be taught. And although fine choreography/video is not formulaic, it is often powerful because it shares in and borrows from established conventions of structure, design, and content. You will need to understand and implement choreographic and film tools and conventions with rigor and appropriateness to create dances for the camera in this class.

“…underlying the teaching of art making is the assumption that not just anything is art, and not just any process will result in a work of art.”

Larry Lavender & Jennifer Predock-Linnell
“From Improvisation to Choreography”
We also believe that the approach to creating work can be evaluated, explored, and adjusted to enhance the quality of the work being produced. Accordingly, this class will use ongoing discussion of both the work-in-progress presented and the working process which formed the dance for the camera. These discussions will include:

1. a short presentation from the EMF/Dance collaborators, addressing any criteria assigned and asking any question(s) they may want the audience to address

2. feedback from the audience as follows (dance students discuss the choreography – EMF students discuss the lighting, shot composition, coverage, location, and/or editing):
   A) a description of the work and its structure, along with any questions which arise
   B) a description of the strongest or most original thing about the work
   C) questions for the creators to consider as they try to refine/enhance the work

**Dance for the Camera in relation to the department/field:** This course is a continuation of work you have already done in your major department. **However, because of the interdisciplinary nature of the work, it does not follow the more standardized formats for production classes in EMF or for composition classes in the Dance Dept.** Please be prepared to focus on the collaborative process and concentrate much of your energy on finding ways to improve your communication with and contributions to your partner. You will be building on your previous work, and should feel free to use favorite passages or techniques – but remember that you are creating a new genre together and be prepared to translate into a new medium.

In terms of the class and its relationship to the field, we will be showing examples of dances for the camera and providing some historical context for the work using digital video, films, and short essays. This is not to encourage you to compare your work to that of a famous professional. Instead, it is provided as “food for thought” – as an opportunity for you to see how the concepts can be applied, and to observe, assess, and make your own decisions about what works and what doesn’t. Our intent is to help you develop your eye for composition, and to help you appreciate and enjoy watching the design when you are in the audience.

**Expectations:** We expect to arrive each day on-time, prepared to begin an organized class designed to focus on helping you delve a little deeper into your own creative process. We will be presenting/highlighting selected choreographic/taping/editing devices or forms and responding to your exploratory studies in relation to those forms. We expect to be focused on the classwork and ready to adjust, embellish or revise “on the spot” as necessary to respond to your needs/difficulties. We are interested in your ability to improve and to apply feedback to enhance your own work, and will provide material selected to enhance your knowledge of choreographic devices and form and of production/post-production devices and forms.

We expect that you will also arrive on-time and prepared with your assignment. We also expect that you will be intensely focused on the work presented and that you will offer feedback on a regular basis to your colleagues. We expect you to devote 2-6 hours each week outside of class to homework and collaborative work with your partners, and
expect this class to be one of your highest priorities in terms of scheduling this semester. We want you to build on your previous experiences as creators, but also to be willing and able to modify and change your approach. Although there is no one “right” way for each choreographer or director/D.P. to follow, starting without any clear intent or subject matter is not a good choice when working in a collaboration of this nature. Because so much must happen before you can present your dance for the camera, you need to begin together with some idea of what you are going to focus on and how you intend to proceed to get everything done on time. Be open to changing your process – to experience the struggle between your intentions and what actually develops and to adjust accordingly.

Required Texts:
Envisioning Dance on Film & Video, Judy Mitoma, editor, Routledge, 2002. Please read each week’s assigned essays/chapters/handouts and view the requested DVD clips before class. Highlight or take notes of the most salient ideas to facilitate class discussions.
Also required for Dance Majors: The Grammar of the Edit, by Roy Thompson

Journal: Please begin or continue an ongoing journal of your creative activities, ideas, dilemmas, and solutions. This journal should include entries from every meeting, from rehearsals, from taping sessions, from editing experiences, as well as notes about discussions or responses of interest and your questions about the process or the work. Your journals will be used for class presentations and class discussions, and may contribute to your papers turned in with each project. Make sure you keep a good and detailed journal.

Logistics: Finding dancers and rehearsal time in common with them and with your partners is going to be one of your problems. Recognizing this, everyone should be sensitive to the dancers’ needs and do not expect them to work more than 2-3 hours at a time, do not expect them to work under health-endangering conditions (lightly clothed outside in chilly weather), and do not expect them to work after midnight (required early morning technique classes prohibit this). Arrange many more rehearsals than you think you will need to ensure that you have enough time w/ all present to complete the project before the deadline. We will begin with choreography from the previous semester. This will be the only time teams will work with previously composed material.

Finding music or sound to accompany your works is also difficult. Expect to spend some time searching for the right musical accompaniment along with your ongoing production activities. One resource is An Die Musik at 407 North Charles Street. If you can describe your intent to Henry Wong, they can help you find something to support your work. In this class, we will not be using: (1) any music with vocals; (2) any music off of the “top-forty” lists in either rock or jazz genres; (3) or any self-composed music created by a non-music major or non-music professional. In your search for music, pay attention to:

1) the weight of the music (how many instruments) in relation to the scope of your dance;
2) the tone of the music (is it dark and mysterious, light and bubbly) in relation to the emotional tone of your work;
3) the form of the music (does it modulate and move your work to another place or stay in the same context) in relation to the development of your dance;
4) the rhythm or meter of the music in relation to the pacing of your dance.
Among the names of contemporary composers you might want to start with are: John Adams, Max Bruch, John Cage, John Corigliano, Bill Frissell, Philip Glass, Leos Janacak, Gyorgy Ligeti, Carl Nielsen, Arvo Part, Steve Reich, Roger Reynolds, Terry Riley, Michael Tippett, Michael Torke, Jaon Tower, Hector Villa-Lobos, Kurt Weill, David Benoit, Paul Winter, Mark Egan, and Brian Eno.

All students will need to make adjustments in their normal working processes in order to succeed in this course. EMF students need to be prepared to spend more time “up front” in the rehearsal process, and to expect to watch and experiment with taping the rehearsals which lead up to the actual taping sequences. Dance students need to be prepared to finish the rehearsal work quickly so that at least half of the time can be spent taping and editing the work. The editing section will be a new experience for both groups, since the dancers need to be involved in the editing and sessions need to be limited to 4 hours as a result. Plan ahead, and walk in prepared with a list of hard cuts ready to “plug in.” This course will utilize hard cuts only. Your partner(s) will be evaluating your work as a collaborator in terms of your working process – so please be aware of your responsibilities and focus on how you are enriching the collaboration as much as, if not more than, on the finished product itself.

Attendance: You are expected to be in class and ready to begin at 2:00 every Friday. Should you find yourself unable to attend class, one absence (one three-hour class) is allowed. But 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. 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.

Evaluation for both DANC and EMF students:

1st Exercise – (5%) 60-90 seconds of locomotor movement taken from one of your Composition III projects, shot from different angles, using different camera movements, etc. Must include shots parallel and perpendicular to the movement, pans, dollies (both with the movement and in opposition to it), tilts, and shot(s) from underneath or overhead. Due at 2:00 on Sept. 3

70% Ability to describe accurately what the different camera placements/ Movements did to and for the movements in the dance sequence
15% Work was of appropriate scale and used assigned processes, devices, etc.
15% Participation in discussions/assessments/etc. during 1st two weeks of class
Bonus – Plus 5% Reached beyond fulfillment of requirements and dreamed, envisioned, risked creating something unique

2nd Exercise – (5%) 60-90 seconds of movement created together for the camera and shot accordingly. Edited w/ at least 5 hard cuts. Due at 2:00 on Sept 10.

70% Ability to describe accurately what the different camera placements/Movements did to and for the movements in the dance sequence
15% Work was of appropriate scale and used assigned processes, devices, etc.
15% Participation in discussions/assessments/etc. during 1st two weeks of class
Bonus – Plus 5% Reached beyond fulfillment of requirements and dreamed, envisioned, risked creating something unique

Project #1-A (10%) Locomotor movement w/ extreme, medium and normal close-ups: Choose from one of these four themes: Tornado, Chameleon, Flight, or City Life. Each group must use a different location but the same choreography, and present with instrumental music or sound. ROUGH CUT (raw footage + short edited sequence) due at 2:00 on Sept. 24.

- 25% Collaborators demonstrated understanding of the relationship between choreography and the theme or intent of the work
- 25% Collaborators demonstrated understanding of the relationship between camera angles/movements and editing and the theme or intent of the work.
- 10% Project was of appropriate scale and met all criteria assigned
- 10% Participation in discussions/assessments/etc. during two weeks of class
- 10% Collaborators described their collaborative processes
- 10% Choreographers developed new movement vocabulary or used traditional movement in a unique structure/progression.
- 10% Videographers created a unique video space or developed a unique artistic voice through editing/structuring (hard cuts only)
Bonus – Plus 5% Collaborators reached beyond fulfillment of requirements and dreamed, envisioned, and risked creating something of their own

Project #1-B (15%) Locomotor movement w/ extreme, medium and normal close-ups: Choose from one of these four themes: Tornado, Chameleon, Flight, or City Life. Each group must use a different location but the same choreography, and present with instrumental music or sound. FINE CUT (3 minutes) due on Oct. 1.

- 50% Collaborators demonstrated ability to expand and revise w/ rigor
- 10% Collaborators demonstrated understanding of the relationship between choreography and the theme or intent of the work
- 10% Collaborators demonstrated understanding of the relationship between camera angles/movement and editing and the theme or intent of the work
- 5% Project was of appropriate scale and met all criteria assigned
- 5% Participation in discussions/assessments/etc. during two weeks of class
- 5% Collaborators described their collaborative process
- 5% Participation in discussions/assessments/etc. during two weeks of class
- 5% Choreographers developed new movement vocabulary or used traditional movement in a unique structure/progression.
- 5% Videographers created a unique video space or developed a unique artistic voice through its editing/structuring (hard cuts only)
Bonus – Plus 5% Collaborators reached beyond fulfillment of requirements and dreamed, envisioned, and risked creating something of their own
Project #2-A (10%) Hallways (Depth) – Danced movement using entrances and exits w/ depth of field/figure-ground. Choose from one of the following topics: Surprise, Chase, Holiday, or Connection. Each group must use a different location but same choreography, and present with instrumental music or sound. ROUGH CUT (raw footage + short edited sequence) due at 2:00 on Oct. 15.

25% Collaborators demonstrated understanding of the relationship between choreography and the theme or intent of the work
25% Collaborators demonstrated understanding of the relationship between camera angles/movements and editing and the theme or intent of the work.
10% Project was of appropriate scale and met all criteria assigned
10% Participation in discussions/assessments/etc. during two weeks of class
10% Collaborators described their collaborative processes
10% Choreographers developed new movement vocabulary/ or used traditional movement in a unique structure/progression.
10% Videographers created a unique video space or developed a unique artistic voice through editing/structuring (hard cuts only)
**Bonus – Plus 5%** Collaborators reached beyond fulfillment of requirements and dreamed, envisioned, and risked creating something of their own

Project #2-B (15%) Hallways (Depth) – Danced movement using entrances and exits w/ depth of field/figure-ground. Choose from one of the following topics: Surprise, Chase, Holiday, or Connection. Each group must use a different location but same choreography, and present with instrumental music or sound. FINE CUT (3 minutes) due at 2:00 on Oct 22.

50% Collaborators demonstrated ability to expand and revise w/ rigor
10% Collaborators demonstrated understanding of the relationship between the choreography and the theme of intent of the work
10% Collaborators demonstrated understanding of the relationship between camera angles/movement and editing and the theme or intent of the work
5% Project was of appropriate scale and met all criteria assigned
5% Participation in discussions/assessments/etc. during two weeks of class
5% Collaborators described their collaborative process
5% Participation in discussions/assessments/etc. during two weeks of class
5% Choreographers developed new movement vocabulary/ or used traditional movement in a unique structure/progression.
5% Videographers created a unique video space or developed a unique artistic voice through its editing/structuring (hard cuts only)
**Bonus – Plus 5%** Collaborators reached beyond fulfillment of requirements and dreamed, envisioned, and risked creating something of their own

Project #3-A (10%) Expansion of Project #1 or Project #2 (10%). Each team works together to develop additional choreography and revise/reshoot. Expansions should take advantage of the different approaches used by each team. Due at 2:00 on Nov. 5.
50% Collaborators demonstrated ability to expand and revise work with rigor
20% Collaborators strengthened original footage by rechoreographing, reshooting, or re-editing
20% Collaborators found new ways to present their original theme, or expanded it appropriately
10% Collaborators demonstrated ability to move beyond the literal into metaphor/abstraction

Project #3-B (10%) Rework of Project #1 or Project #2. Each group meets for 30 minutes w/ Susan and Greg during class time on Nov. 12.

50% Collaborators demonstrated ability to expand and revise work with rigor
20% Collaborators demonstrated their understanding of the relationship between theme or intent and choreography/camera/editing/structure
20% Collaborators demonstrated ability to move beyond the literal into metaphor/abstraction
10% Collaborators demonstrated their ability to devise successful collaborative working processes

Project #3-C (20%) Final. Due at 2:00 on Dec. 3.

Screenings at 7:00 PM on Dec. 3 in VB 204. ATTENDANCE AT THE FINAL SCREENING IS MANDATORY.
Reception follows.

15% Collaborators demonstrated ability to move beyond the literal into metaphor/Abstraction
15% Collaborators reached beyond fulfillment of requirement to develop a unique Artistic voice through dreaming, envisioning and taking risks
70% Collaborators demonstrated ability to edit and revise work with rigor

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*Note: Incomplete projects will be dropped one grade. Tapes not turned in by the deadline or not cued will not be shown.

Disability Note from the Dept. of Dance: Requirements for dance classes cannot be significantly modified for students with physical conditions such as chronic injury conditions, recent surgeries, or cardio-pulmonary deficiencies. Any such conditions must be so noted to the instructor and/or doctor’s clearance submitted in writing for the class to the instructor. Students with other handicapping conditions such as vision, hearing, psychomotor, or learning disabilities must be registered with the Office for Handicapped Students, Dowell Hall 201, for special consideration within the guidelines and requirements of the American with Disabilities Act. Every effort is made by the Dance Department to accommodate a diverse student population, however, the act of dancing is physically and mentally challenging and progress is expected and required.

Disability Note from the Department of Electronic Media and Film: Requirements for EMF classes follow Towson University’s disability statement (see www.towson.edu/dss). Any student who may need accommodation due to a disability, please make an appointment to see the instructor during the first week of class. A memo from Disability Support Services authorizing your accommodations will be required.

The Department of Dance and the Department of Electronic Media & Film adhere to the Towson University “Student Academic Integrity Policy”. Any cheating or plagiarism is prohibited by this policy. Please go to the following website for details – www.towson.edu/studentlife/judicialaffairs/academicintegrity.html. Any violation of this policy will result in a failing (Unsatisfactory) grade for the course.

Bibliography


Mitoma, Judy, *Envisioning Dance on Film and Video*, Routledge, 2002


Watching dances for the camera will really help you with this course. Please spend some time each week looking the dances for the camera from the Media Resource Center, second floor of Cook Library – Dance Collection:

6361 Alistair Fish (Dance for the Camera 2), 30 min.

6362 Boy (Dance for the Camera 3), 15 min.
PN1997.5.ES4 Elevator World, by Mitchell Rose

5317 Eiko and Koma: Land, 60 min.

DVD EU 1783 E99 2000, Evidentia [1995], 60 min.

6358 Hands (Dance for the Camera 3), 15 min.

6360 Man Act (Dance for the Camera 3), 15 min.

7629 Mothers and Daughters, 30 min.

6359 Outside/In (Dance for the Camera 2), 30 min.

2672 Pas de Deux, 80 min.

7637 Should Accidentally Fall, 30 min.

4772 Video Dance, 55 min.

6618 Video Dance, 30 min.

Additional dances for the camera are also available from the personal collections of both Greg Faller and Susan Mann upon request.

Tentative Calendar
(May Be Modified Depending On Circumstances)

Week One (8/27) – Introductions

Screenings: “Singin’ in the Rain” (1952)
“Nine Variations on a Dance Theme” (1966)

During the first two weeks of the semester, EMF students will be required to watch one 75 or 90-minute dance class and complete an observation form (all observation forms must be submitted by 9/13). Schedules for both will be provided during the first class period. DANC students must read The Grammar of the Edit by September 10.

Homework: EXERCISE 1: Videotape a 60-90 second locomotor sequence of danced movement taken from one of your Composition III projects. No sound, no additional lighting. At a minimum, shoot the sequence parallel and perpendicular to the line of the movement, from a low or high angle, from a diagonal, using a pan, a tilt, a dolly moving with the line of
the movement and a dolly moving in opposition to the line of the movement. Be ready to present next week (9/3) at 2:00. You will describe how the different camera placements/movements supported or destroyed the original movement sequence as you present up to three minutes of material. Your oral and video presentation should take five minutes. Plan accordingly, and be sure each collaborator has something oral to present. There will be a short response session following your presentation. Purchase your text(s) if you have not already done so, and remember to take notes in your journal to aid discussion.

**Assigned Reading:** Chapter 40

**Week Two (9/3) – In-Class Screenings and “Surviving Collaborations”**

**Exercise 1 presented**

**Screening:** Do You Like That? (2008)

**Homework:** EXERCISE 2: Create a 60-90 second sequence of danced movement designed for the camera together and videotape it appropriately. As in exercise 1, use a variety of shots and edit your work. Due next week, Sept. 10 at 2:00. Be prepared to describe your intent/theme and how your movement and shots supported that theme. Again, your presentation should be five minutes, and it will be followed by a period of response. Remember to take notes in your journal to aid discussion.

**Assigned Readings:** Chapters 12, 30, and 31
**Assigned Viewings:** DVD 26-31

**Week Three (9/10) – In-Class Screening and Video Space/Metaphor**

**Exercise 2 presented**

**Screenings:** A Study in Choreography for Camera (1945)
Lodela (1996) (excerpt)
Amelia (2002) (excerpt)

**Homework:** Start to work on Project #1: Locomotor movement taped using extreme, medium and regular close-ups (no long shots). Choose from one of these four themes: Tornado, Chameleon, Flight, or City Life. Each group must use a different location but the same choreography. You will be presenting the rough cut (1-A) (raw footage and a short edited version) in two weeks, and the fine cut (1-B), 3 minutes in length, in three weeks. Along with your fine cut, you will be submitting a one-page typed paper describing your collaborative process and each collaborator’s contributions. Shoot/edit to support your theme/intent. Think of your location as being the lens of the camera. Hard cuts only; no motion effects, instrumental music, or sound. Remember to make notes in your journal.

**Assigned Readings:** Chapters 3 and 28
**Assigned Viewings:** DVD 1, 2 and 21-25 and “Troika Ranch, Brooklyn” on YouTube.
Week Four (9/17) – Close-ups, Locomotor Movement, and Sound

            Hands (1995)
            The Cost of Living (2005) (excerpt)
            Roseland (1990)
            Vista (2005)

Homework: Continue working on Project #1-A and be ready to present your rough footage next week. You will be presenting 2-3 minutes of raw footage and playing an edited rough cut or excerpt (with instrumental music or sound). Please limit your presentations to 10 minutes each. Continue to make notes in your journal.

Assigned Readings: Chapters 38 and 39
Assigned Viewings: DVD 34-35

Week Five (9/24) – In-Class Screenings and the Camera as Location

Project 1-A presented
Screenings:  Red (2009)
            Outside/In (1994)
            Mothers and Daughters (1994)

Homework: Edit your work and be prepared to present your 3-minute fine-cut (with instrumental music or sound) at the beginning of class next week. You will have six minutes to present this work, including an account of the changes you have made, the collaborative processes you used, and the intent/theme of the work. Your one-page typed paper describing your collaborative process and each collaborator’s contributions is due as next week’s class begins.

Week Six (10/1) – In-Class Screenings – Project 1-B

Screenings:  Measure (2001)
            YouTube Shazam! (2004)
            Alistair Fish (1994)

Homework: Begin work on project #2. Create a piece which is titled “Hallway(s)” and is shot in that location(s). Remember that this is a danced work, not a drama. Choose from one of the following topics: Surprise, Chase, Holiday, Connection. Each group must use a different location. As before, your rough cut and sound will be presented in two weeks (10/15) with the fine cut and paper due in three weeks (10/22). Again, no motion effects, hard cuts only, instrumental music. Your fine cut will be three minutes long. Remember to make notes in your journal.
Assigned Reading: “Video Space: A Site for Choreography” (Rosenberg hand-out)

Week Seven (10/8) – The Dance for the Camera Counterpart to Features

Screenings/Extracts selected from the following:

Le Dortoir (1991)
Enter Achilles (1996)
Contrecoup (1997)

Homework: Continue working on Project #2-A and be ready to present your rough footage next week (with instrumental music or sound). You will be presenting 2-3 minutes of raw footage and playing a short excerpt from the music/sound you plan to use, as well as presenting orally. Please limit your presentations to eight minutes each. Continue to make notes in your journal.
Week Eight (10/15) – In-Class Screenings, Project 2-A

Homework: Edit your work and be prepared to present your 3-minute fine-cut (with instrumental music or sound) at the beginning of class next week. You will have six minutes to present this work, including an account of the changes you have made, the collaborative processes you used, and the intent/theme of the work. Your one-page typed paper describing your collaborative process and each collaborator’s contributions is due as next week’s class begins.

Week Nine (10/22) – In-Class Screenings, Project 2B

Homework: Decide which of your two first projects you would like to expand, polish, and revise to present as Project #3. You will be both revising and expanding either Project 1-B or Project 2-B as Project 3-A. There is no class next week to allow time for your additional rehearsals and shooting. You will be presenting 2-3 minutes of your additional rough footage along with your ideas for revision/expansion in two weeks on 11/5 as part of your six-minute presentation (Project 3-A). Use the week following this presentation, 11/12, to develop your fine cut (no class this week). Your five-minute edited fine cut (with instrumental music or sound) will be presented in an individual meeting with Greg Faller and Susan Mann during the class time on 11/19 as Project 3-B. You will have the two weeks including the Thanksgiving break and the week following it to reshoot, revise your editing, and adjust any sound/music before presenting your final project, along with your final collaborative paper at 2:00 on 12/3. PROJECT 3-C AND THE CORRESPONDING PAPER MUST BE Turned IN TO GREG FALLER BY 2:00 PM ON FRIDAY, 12/03. THE FINAL SCREENING OF PROJECT 3-C WILL TAKE PLACE IN VB204 FROM 7-10PM ON FRIDAY, 12/03 – ATTENDANCE IS MANDATORY.

Week Ten (10/29) – No Class

Week Eleven (11/5) – In-Class Screenings, Project 3-A

Homework: There will not be any class on 11/12. Your five-minute edited fine cut (with instrumental music or sound) will be presented in an individual meeting with Greg Faller and Susan Mann during the class time on 11/19 as Project 3-B. You will have the Thanksgiving break and the week following it to reshoot, revise your editing, and adjust any sound/music before presenting your final project, along with your final collaborative paper on 12/03. PROJECT 3-C AND THE CORRESPONDING PAPER MUST BE Turned IN TO GREG FALLER BY 2:00 PM ON FRIDAY, 12/03. THE FINAL SCREENING OF PROJECT 3-C WILL TAKE PLACE IN VB204 FROM 7-10PM ON FRIDAY, 12/03 – ATTENDANCE IS MANDATORY.

Week Twelve (11/12) - No Class

Week Thirteen (11/19) – Individual meetings w/ Instructors – Project 3-B
Homework: Reshoot, revise your editing, and adjust any sound/music before presenting your final project, along with your final collaborative paper on 12/03. PROJECT 3-C AND THE CORRESPONDING PAPER MUST BE TURNED IN TO GREG FALLER BY 2:00 PM ON FRIDAY, 12/03. THE FINAL SCREENING OF PROJECT 3-C WILL TAKE PLACE IN VB204 FROM 7-10PM ON FRIDAY, 12/03 – ATTENDANCE IS MANDATORY.

Week Fourteen (11/27) – Thanksgiving Break – No class

Week Fifteen (12/03) – Turn in Project 3-C and Final Paper by 2:00

Final Mandatory Screenings at 7:00 in VB 204
Reception follows

Public Presentation & Screening of Final Projects
December 3rd @ 7:00 pm
Van Bokkelen Hall Auditorium (VB 204)
Reception Follows Screening
ATTENDANCE IS MANDATORY (for the entire event)