

He 'Āina, He Kanaka, He Hawai'i Maoli: Land Acknowledgement

As we embark on this course, let us take the time to acknowledge Hawai'i as an indigenous space where the descendants of the original people are today identified as Kānaka Maoli (Native Hawaiian). We recognize that it was through coercion, force, and the breaking of formal treaties that this land was illegally seized. Her majesty Queen Lili'uokalani temporarily yielded the Hawaiian Kingdom and these territories under duress and protest to the United States to avoid the bloodshed of her people. Let us further recognize and express gratitude for the generations of Aboriginal Hawaiians and their knowledge systems that have shaped and continue to shape Hawai'i in a sustainable way that allows us to learn here today.

The 'āina (land) on which the University of Hawai'i at Mānoa sits is located in the ahupua'a (land division from mountain to sea) of Waikīkī, in the moku (district) of Kona, on the mokupuni (island) of O'ahu, in the Pae 'Āina o Hawai'i (Hawaiian archipelago). The particular 'ili 'āina (land division) that Kennedy Theatre is situated on is at the triangulation of Kauala'a, Wailele and Wa'ahila. Ma kai (seaward) of the theatre is Kapa'akea and to the west is Puahia and Pilipili. Ma uka (inland) of our campus are the uplands of Kaho'iwai, the water that is the source for our major stream of Kānewai. Acknowledging these traditional wahi pana (place names) honors the 'āina and the historic relationship that Kānaka Maoli have with this place.

DANCE 673: Advanced Dance, Technology, and Live Performance

Format/Room: Hybrid/Dance Studio and Online

Mondays: 5:30pm – 8pm HST

Zoom Room: <https://hawaii.zoom.us/j/95270321615>

Meeting ID: 952 7032 1615

SYLLABUS

Instructor: Dr. Miller

E-mail: jhalak.miller@hawaii.edu

Office Hours by Appointment: Thursdays 1pm – 3pm Online

Course Overview

Advanced Dance, Technology, and Live Performance focuses on dance and the moving body as it intersects with forms of new media. The course includes lectures, screenings, and collaborative projects. Projects emphasize hands-on experience and creative production. Working individually and in teams, students are responsible for completing innovative interactive dance and media projects for live and digital performances. Effective teamwork is an important part of the collaborative process.

Desired Student Learning Outcomes

1. Students will be able to identify and define the varying approaches to the use of new media in dance documentation and in live dance performance on stage, on screen, and online.
2. Students will be able to create dance choreography and performance utilizing interactive media through examining relationships between the physical body and the digital body.
3. Students will cultivate an exploratory environment of collaboration with one another and among interdisciplinary art forms including dance, music, video, and photography for the screen utilizing interactive dance software and technology.
4. Students will develop a studio and performance practice that envisions digital futures in the field of dance.
5. Students will be able to identify the theoretical, conceptual and historical aspects of dance in new media works from the 20th and 21st century through articles, film screenings, critical essays and creative projects.
6. Students will be able to provide meaningful contributions to class discussions and presentations, as well as effectively engage in self and peer evaluations of assigned coursework.

Course Objectives

This course seeks to help students gain knowledge and skills in the following domains:

1. Discovering, acquiring, and aligning the key resources necessary for a concept's success through the creation and use of dance and media in live performance
2. Presenting a clear and compelling project plan in written, visual, choreographic, and digital form
3. Evaluating a project's outcome in ways that foster learning and promote future success

Course Requirements

In class discussions, class activities, and dance installation training are vital. Dance media projects will be assigned each week. Articles will be posted online on the course website in the resources folder. See a list for online links and e-books available in the library under references at the end of the syllabus.

The course will be divided into seminar/discussions and hands-on project time. Guest lectures by working artists, dancers, movement based media artists, arts educators, and creative professionals creates ongoing connections between theory and practice.

10 Response Summaries - Select one article from the weekly readings list. Write a response summary and close reading of the text. Post on Lulima. Detailed instructions will be provided in class.

Required Materials and Supplies

Video Editing Software

Premiere will be used in class but you are welcome to use any editing application

Laptop Computers

That support Windows 8, 8.1, and 10, or, macOS 10.13 or newer, or, Ubuntu 18.04 or newer

Computer Dongles

For vga or hdmi cables that are suitable for connecting a projector

Open Broadcaster Software

Free download: <https://obsproject.com/download>

Troika Tronix Software

USB Software Key will be available for checkout in class <https://troikatronix.com/>

Production Equipment

A video projector, video camera, and tripod will be available for checkout

Attendance

Regular attendance and participation are vital and figure into the final grade. Each student will be allowed one excused absence. Each additional absence will result in a 3% grade deduction. Regular tardiness will result in a 3% grade deduction.

Assessment Evaluation

Class Attendance, Participation	25%
OBS Broadcast Live Virtual Performance Study	20
Digital Futures in Dance with Interactivity - Activate Project	20
Dance Kiosk/Living Walls Installation	20
Portfolio Documentation and Reflection Paper (3-6 pgs)	<u>15</u>
TOTAL	100

Final Grading is in the form of completion of all assignments and guided self-assessment forms.

SCHEDULE

INTRODUCTION

1-9

5:30pm – 6pm Dance Media Now Presenter: Kumu Vicky Holt Takamine
6pm – 8pm Syllabus review, Brainstorming on research sites and topics

1-18

School Holiday – Martin Luther King

LIVE VIRTUAL PERFORMANCE: SYNTHESIZING TOTAL BODY INTEGRATION ONLINE

Critical analysis of movement in digital performance from the performers and viewers perspectives
Creating live choreography and performance in digital time and space
Understanding the kinesthetic on screen
Performance broadcast channels, software, and techniques

1-25

5:30pm – 6pm Dance Media Now Presenter: Kumu Michael Lanakila Casupang
6pm – 8pm Introduction to OBS performance software, Development of live broadcast teams for media Channels – Twitch, Youtube, Zoom, Online Performance

Assignments Due:

Read assigned articles/watch video screenings posted on Laulima
Weekly article/video response post on the Laulima discussion forum (Sunday 1-24, by 9pm)
Create Portfolio Folder on the UHM google drive, name the folder “Last Name, First Name__Digital Performance Portfolio”, upload a shareable link to the Laulima Discussion forum
Make a few photos or video of your tech setup and add to the Portfolio with date
Update your computer to latest OS
Download OBS
Create Zoom and Twitch channels
Test broadcast link

Articles:

How Social Media Changed the Industry
<https://www.latimes.com/projects/la-social-media-dance-influencer/>

Miller, Kara Jhalak. Creating Performance Networks Online: Dance Improvisation and Location Sharing. *Diálogos com a arte: revista de arte, cultura e educação*, December 2019. (in laulima resource folder)

Satish, Shruti. Technology and Dance: Blending the Digital and Physical Worlds. Online Article, April 29, 2019. <https://medium.com/digital-literacy-for-decision-makers-columbia-b/technology-and-dance-blending-the-digital-and-physical-worlds-33589ff2bdd6>

2-1

5:30pm-6pm Dance Media Now Presenter: Sami L.A. Akuna
6pm – 8pm Creating live stream improvisation remotely, 5 Point Score collaboration and broadcast

SYLLABUS – Dance 673
University of Hawai'i at Manoa
Spring Semester 2021

Assignments Due:

Read assigned articles/watch video screenings posted on Laulima
Weekly article/video response post on the Laulima discussion forum (Sunday 1-31, by 9pm)
Document livestream improvisation process with a minimum of 2-3 photos and one video of rehearsal, upload to your portfolio with the date of recording.

Articles:

Select any one essay from this book for your close reading post:
Coker, Heather. *Dance's Duet with the Camera*, Palgrave Macmillan UK, London, 2016. (laulima resources pdf)

2-8

5:30pm-6:45pm Articles Discussion
6:45pm-8pm OBS broadcast live virtual performance study showings

Assignments Due:

Read assigned articles/watch video screenings posted on Laulima
Weekly article/video response post on the Laulima discussion forum (Sunday 2-7, by 9pm)

OBS broadcast live virtual performance study showings
Document livestream broadcast process with a minimum of 2-3 photos and one video of rehearsal, upload to your portfolio with the date of recording.

Articles:

Dance Magazine Online Dance Performances 2020
<https://www.dancemagazine.com/best-dances-of-2020-2649233780.html?rebelltitem=6#rebelltitem6>

McKenzie, Jon. "Performance and democratizing digitality". *Performing the Digital*. Bielefeld: transcript, 2017.
<https://doi.org.ezproxy2.library.arizona.edu/10.14361/9783839433553-014> Web. (laulima resources pdf)

2-15 (School Holiday – Presidents Day)

DANCE AND DIGITAL INTERACTIVITY

Troika Tronix software and projection design
Digital futures in dance with interactive motion capture
Flexible graphic programming environments that provide interactive control from body initiation over digital media

2-22

5:30pm-6pm Dance Media Now Presenter: Angela Sebastian
6pm-8pm *Projector checkout, setup testing of projectors in studio, Intro to Troika interactive Software and digital improv exercises

*For those taking the class online, arrangements will be made for you to pickup a projector the week prior.

SYLLABUS – Dance 673
University of Hawai'i at Manoa
Spring Semester 2021

Assignments Due:

Read assigned articles/watch video screenings posted on Lulima
Weekly article/video response post on the Lulima discussion forum (Sunday 2-21, by 9pm)
Have computer laptop and any necessary dongles available in class

Articles:

Crawford, John and Lisa Naugle. Dance and Digital Media Performance with Telepresence and Telematic Methods. 2014.

3-1

5:30pm-6:30pm Articles Discussion
6:30pm-7pm Dance Media Now Presenter: Peter Rockford Espiritu
7pm-8pm Cont'd Troika software lesson, Movement improv exercises with software video projection

Assignments Due:

Read assigned articles/watch video screenings posted on Lulima
Weekly article/video response post on the Lulima discussion forum (Sunday 2-28, by 9pm)
Document interactive dance and motion capture process with a minimum of 2-3 photos and one video of rehearsal, upload to your portfolio with the date of recording.

Articles:

Birringer, Johannes. Dance and Interactivity. 2010.

3-8

5:30pm-6pm Dance Media Now Presenter: Camille Monson
6pm-8pm Activate project showings

Assignments Due:

Read assigned articles/watch video screenings posted on Lulima
Weekly article/video response post on the Lulima discussion forum (Sunday 3-7, by 9pm)
Create live solo dance Activate Score with interactive video screen and show project in class

Articles:

Ranten, Maja Fagerberg et. al. "The Implications of Using Interactive Artifacts to Bridge the Divide Between Audience and Stage in a Conventional Hall Setting." PARTake: The Journal of Performance as Research, vol. 3, no.1, 2020, <https://doi.org/10.33011/partake.v3i1.465>. (online link)

3-15 (School Holiday- Spring Recess)

SYMPOSIUM

3-22

Present at or attend the Department of Theatre and Dance Graduate Symposium 4pm – 7pm

DANCE AND NEW MEDIA VIDEO INSTALLATION: CREATING RELATIONSHIPS BETWEEN LIVE PERFORMING BODIES AND DIGITAL PROJECTED BODIES

Focus on hybrid media/dance works that combine live performance of contemporary dance with projected imagery derived from dance altering image size and space.

The live dancing body and the projected screen dancing body in relationship in performance

Live Choreography with Edited Video Projection Design with Troika Tronix Interactivity

3-29

5:30pm-6:45pm Articles Discussion

6:45pm-8pm Video Projection Dance Video Projection Edit Showing

Assignments Due:

Read assigned articles/watch video screenings posted on Lulima announcements

Weekly article/video response post on the Lulima discussion forum (Sunday 3-28, by 9pm)

Edit 3-4 minute Dance Video Projection, In class review

Articles:

Select any essay from this book for your close reading.

Eckersall, Peter, et al. *New Media Dramaturgy: Performance, Medium, and New Material*. Palgrave Macmillan UK, London, 2017, pp. 25–53. *New Dramaturgies*. (Lulima Resources pdf)

4-5

5:30pm-6pm Dance Media Now Presenter: Larry Asakawa

6pm-8pm Kiosk/Living Walls choreography and video projection lab development

Assignments Due:

Read assigned articles/watch video screenings posted on Lulima

Weekly article/video response post on the Lulima discussion forum (Sunday 4-4, by 9pm)

Site Specific exploration for choreography with video projection design location

Upload the dance video projection edit to your portfolio.

Articles:

Asakawa, Larry and Kara Jhalak Miller. "Reframing Habitat." *PARTake: The Journal of Performance as Research*. Vol. 2 No. 2 (2019)

<https://journals.colorado.edu/index.php/partake/article/view/415>

Read the "Video Projection Design" Section pages. 186 - 209

Miller, Kara Jhalak. " Re-imagining Modern Dance as Transnational Phenomenon Through the Lens of Yoga. 2015.

<https://escholarship.org/uc/item/9bw7b8sv>

4-12

5:30pm-6pm Dance Media Now Presenter: Kent Shinomae

6pm-8pm Site Specific exploration for choreography with video projection location

Assignments Due:

Read assigned articles/watch video screenings posted on Laulima
Weekly article/video response post on the Laulima discussion forum (Sunday 4-11, by 9pm)
Document site specific choreography process with a minimum of 2-3 photos and one video of rehearsal, upload to your portfolio with the date of recording.

Articles:

Dixon, Steve., and Barry Smith. "Digital Theater and Scenic Spectacle." Digital Performance: a History of New Media in Theater, Dance, Performance Art, and Installation. MIT Press, pp. 335-361, 2007. (laulima resources pdf)

Watch Full Concert:

Okareka Mana Wahine (2014)
<https://okareka.com/mana-wahine/>

4-19

5:30pm-6pm Dance Media Now Presenter: Cheryl Flaherty
6pm-8pm Kiosk/Living Walls choreography with video projection showing

Assignments Due:

Read assigned articles/watch video screenings
Weekly article/video response post on Laulima (Sunday 4-18, by 9pm)
Fully choreograph a dance with the projection as if it is a dancing body or additional dancer in your choreography.
Document full site specific choreography with video projection design with a minimum of 2-3 photos and one video of complete work, upload to your portfolio with the date of recording.

Articles:

Select any essay from the 2006 – 2020 screendance journals in the Laulima Resources for your close reading. Choose an article you have not written about in other courses.

4-26

5:30pm-6:30pm Dance Media Now Presenters: Panel One Virtual Discussion
6:30pm-8pm PaR dance video reels screening, articles discussion, final project development

5-3

5:30pm-6:30pm Dance Media Now Presenters: Panel Two Virtual Discussion
6:30pm-8:30pm PaR dance video course documentation reel screening cont'd, articles discussion, final project development cont'd

FIRST FRIDAY FINAL PROJECT PERFORMANCE

5-7

Collectively produce a first Friday dance and new media installation performance for HISAM and/or online broadcast on Twitch.

FINALS WEEK

PaR Portfolio Folder and Paper

PaR Portfolio Folder: Keep a folder on google drive throughout the semester that includes photo documentation of each project, video documentation, journal notes, and your final class reel. Include your reflection paper in the folder. Post a shareable link on Laulima by Monday May 10.

PaR Paper: Select one of your project assignments this semester. Drawing from at least two articles read this semester, your close readings posted on Laulima, and your own practice as research video dance portfolio documentation of projects, write a response paper on a theme of your choice, that offers critical comments on the content, form, and practice of either live choreography or performance with video projection, improvisation with interactive video, or live virtual performance on digital platforms and online dance performance networks. Possible questions to address may include: How would you historicize/contextualize your project and the video used in the creation of the piece? What are the choreographic or improvisation or performances strategies employed that were different in relation to working in or with digital bodies and spaces? What are your thoughts reflecting your own creativity as well as the processes and challenges involved? How is video and interactive media changing choreography and performance? The paper should be 3-5 pages, double spaced following MLA Format guidelines plus a bibliography. The bibliography should cite your project as a source and the documentation portfolio as a source. Post the paper on the Laulima Discussion Board Forum.

Bibliography

- Asakawa, Larry and Kara Jhalak Miller. "Reframing Habitat." *PARtake: The Journal of Performance as Research*. Vol. 2 No. 2 (2019) <https://journals.colorado.edu/index.php/partake/article/view/415>
- Aylward, Ryan, S. Daniel Lovell, and Joseph A. Paradiso. "A Compact, Wireless, Wearable Sensor Network for Interactive Dance Ensembles." *Wearable and Implantable Body Sensor Networks, International Workshop on O* (2006): 65-70. <http://doi.ieeecomputersociety.org/10.1109/BSN.2006.1>.
- Badler, Norman I., and Stephen W. Smoliar. "Digital Representations of Human Movement." *ACM Computing Surveys (CSUR)* 11.1 (1979): 19-38. 19 Mar 2009 <http://portal.acm.org/citation.cfm?doid=356757.356760>.
- Bay-Cheng, S., Parker-Starbuck, J., & Saltz, D. (2015). *Performance and Media*. University of Michigan Press.
- Brannigan, Erin. (2010). *Dancefilm: Choreography and the Moving Image*. Oxford University Press.
- Benford, Steve. *Performing Mixed Reality* (2011). MIT Press.
- Birringer, J. (2010). Dance and Interactivity. *Dance Research Journal*, 35-36(2-1), 88-111.
- Birringer, J. (2004). Interactive dance, the body and the Internet. *Journal of Visual Art Practice*, 3(3), 165-178.
- Broadhurst, S. (2007). *Digital Practices : Aesthetic and Neuroesthetic Approaches to Performance and Technology*. Palgrave Macmillan.
- Brockhoeft, T. (2016). *Interactive Augmented Reality for Dance*.
- Coker, Heather. *Dance's Duet with the Camera*, Palgrave Macmillan UK, London, 2016. (lulima resources pdf)
- Crawford, John, and Iain M. Begg. "The IGI Project: An Interdisciplinary Approach to Human-Computer Interaction." *Proceedings of Sixth International Conference on Systems Research, Informatics and Cybernetics*. Baden-Baden, Germany: International Institute for Advanced Studies, 1992.
- Crawford, John and Lisa Naugle. *Dance and Digital Media Performance with Telepresence and Telematic Methods*. 2014.
- Dance Magazine Online Dance Performances 2020
<https://www.dancemagazine.com/best-dances-of-2020-2649233780.html?rebelltitem=6#rebelltitem6>
- dance-tech.net: interdisciplinary explorations on the performance of motion
<http://www.dance-tech.net/>
- Dixon, S., & Ebrary, Inc. (2007). *Digital performance : A history of new media in theater, dance, performance art, and installation* (Leonardo). Cambridge, MA: MIT Press.
- Dixon, Steve., and Barry Smith. "Digital Theater and Scenic Spectacle." *Digital Performance: a History of New Media in Theater, Dance, Performance Art, and Installation*. MIT Press, pp. 335-361, 2007. (lulima resources pdf)

SYLLABUS – Dance 673
University of Hawai'i at Manoa
Spring Semester 2021

Eckersall, Peter, et al. *New Media Dramaturgy: Performance, Medium, and New Material*. Palgrave Macmillan UK, London, 2017, pp. 25–53. *New Dramaturgies*. (Laulima Resources pdf)

EMPAC: The Curtis R. Priem Experimental Media and Performing Arts Center
<http://empac.rpi.edu/>

FourMs - Music, Mind, Motion, Machines
<http://www.fourms.uio.no/>

Guo, Feng, and Gang Qian. "Dance Posture Recognition Using Wide-baseline Orthogonal Stereo Cameras." *Automatic Face and Gesture Recognition, IEEE International Conference on 0* (2006): 481-486.
<http://doi.ieeecomputersociety.org/10.1109/FGR.2006.35>.

Hsieh, Chi-Min, and Annie Luciani. "Generating dance verbs and assisting computer choreography." *Proceedings of the 13th annual ACM international conference on Multimedia*. Hilton, Singapore: ACM, 2005. 774-782. 19 Mar 2009 <http://portal.acm.org/citation.cfm?doid=1101149.1101314>.

Hawaii Film Festival
<https://www.hiff.org/>

How Social Media Changed the Industry
<https://www.latimes.com/projects/la-social-media-dance-influencer/>

Hula Preservation Society.
<http://www.hulapreservation.org/>

International Journal of Screendance.
<http://screendancejournal.org/>

Johansen, Stine Liv, and Helle Skovbjerg Karoff. "'It is so like Disco" - Dancing on the iTiles." *Digital Game and Intelligent Toy Enhanced Learning, IEEE International Workshop on 0* (2008): 108-112.
<http://doi.ieeecomputersociety.org/10.1109/DIGITEL.2008.43>.

Keyani, Pedram et al. "DanceAlong: Supporting positive social exchange and exercise for the elderly through dance." *CHI '05 extended abstracts on Human factors in computing systems*. Portland, OR, USA: ACM, 2005. 1541-1544. 18 Mar 2009 <http://doi.acm.org/10.1145/1056808.1056961>.

Kim, Yoonji et al. "The Shadow Dancer: A New Dance Interface with Interactive Shoes." *Cyberworlds, International Conference on 0* (2008): 745-748. <http://doi.ieeecomputersociety.org/10.1109/CW.2008.127>.

Lee, Jeongjin, Moon Koo Kang, and Yeong Gil Shin. "Fluidic Shadow Dance Using Interactive Fluid Animation." *International Conference on Artificial Reality and Telexistence 0* (2006): 264-269.
<http://doi.ieeecomputersociety.org/10.1109/ICAT.2006.65>.

Leonardo
<http://www.leonardo.info/>

McKenzie, Jon. "Performance and democratizing digitality". *Performing the Digital*. Bielefeld: transcript, 2017.
<https://doiorg.ezproxy2.library.arizona.edu/10.14361/9783839433553-014> Web. (laulima resources pdf)

SYLLABUS – Dance 673
University of Hawai'i at Manoa
Spring Semester 2021

Miller, Kara Jhalak. Creating Performance Networks Online: Dance Improvisation and Location Sharing. *Diálogos com a arte: revista de arte, cultura e educação*, December 2019. (in laulima resource folder)

Mitoma, J. (2002). *Envisioning dance on film and video*.

Miller, Kara Jhalak. " Re-imagining Modern Dance as Transnational Phenomenon Through the Lens of Yoga. 2015. <https://escholarship.org/uc/item/9bw7b8sv>

Morioka, Hirofumi, Mie Nakatani, and Shogo Nishida. "Proposal of an algorithm to synthesize music suitable for dance." *Proceedings of the 2004 ACM SIGCHI International Conference on Advances in computer entertainment technology*. Singapore: ACM, 2004. 296-301. 19 Mar 2009
<http://portal.acm.org/citation.cfm?doid=1067343.1067385>.

Okareka Mana Wahine (2014)
<https://okareka.com/mana-wahine/>

Olelo Community Media.
<http://olelo.org/>

OpenEnded Group
<http://www.openendedgroup.com/>

Park, Chulsung, Pai H. Chou, and Yicun Sun. "A Wearable Wireless Sensor Platform for Interactive Dance Performances." *Pervasive Computing and Communications, IEEE International Conference on O* (2006): 52-59.
<http://doi.ieeecomputersociety.org/10.1109/PERCOM.2006.12>.

Popat, S., & ProQuest. (2006). *Invisible connections dance, choreography and internet communities* (Innovations in art and design). Abingdon [England]: Routledge.

Ranten, Maja Fagerberg et. al. "The Implications of Using Interactive Artifacts to Bridge the Divide Between Audience and Stage in a Conventional Hall Setting." *PARTake: The Journal of Performance as Research*, vol. 3, no.1, 2020, <https://doi.org/10.33011/partake.v3i1.465>. (online link)

Ramadoss, Balakrishnan, and Kannan Rajkumar. "Generic Modeling and Annotation of the Dance Video Semantics." *Computer and Information Technology, International Conference on O* (2006): 123.
<http://doi.ieeecomputersociety.org/10.1109/CIT.2006.94>.

Rosenberg, Douglas, & Rosenberg, D. (2012). *Screendance: Inscribing the Ephemeral Image*. Oxford University Press.

Satish, Shruti. Technology and Dance: Blending the Digital and Physical Worlds. Online Article, April 29, 2019. <https://medium.com/digital-literacy-for-decision-makers-columbia-b/technology-and-dance-blending-the-digital-and-physical-worlds-33589ff2bdd6>

Siggraph2013. The 40th International Conference and Exhibition on Computer Graphics and Interactive Techniques
<http://s2013.siggraph.org/>

SYLLABUS – Dance 673

University of Hawai'i at Manoa

Spring Semester 2021

Stern, Nathaniel. (2013). *Interactive Art and Emodiment: The Implicit Body as Performance* (Arts Futures Book). Gylphi Limited.

Sparacino, Flavia, Glorianna Davenport, and Alex Pentland. "Media in performance: Interactive spaces for dance, theater, circus, and museum exhibits." *IBM Systems Journal* 39.3&4 (2000): 479-.

<http://www.research.ibm.com/journal/sj/393/part1/sparacino.html>.

Teves, Stephanie Nohelani. "We are All Hawaiians Now: Kanaka Maoli and the Politics of Aloha": Chapter 4, page 180-206. UHM Library.

Troika Ranch

<http://www.troikaranch.org/>

Tsuruta, Seiya et al. "Real-Time Recognition of Body Motion for Virtual Dance Collaboration System." *International Conference on Artificial Reality and Telexistence 0* (2007): 23-30.

<http://doi.ieeecomputersociety.org/10.1109/ICAT.2007.37>.

Warburton, Edward C. "Lubricious Transfer: Multisite Performance on the Internet." *World Literature Today* 81.5 (2007): 48. http://gateway.proquest.com/openurl?ctx_ver=Z39.88-2003&xri:pqil:res_ver...

Yang, Zhenyu et al. "A Study of Collaborative Dancing in Tele-immersive Environments." *Multimedia, International Symposium on 0* (2006): 177-184. <http://doi.ieeecomputersociety.org/10.1109/ISM.2006.14>.

List of Dance Film Festivals

<http://www.dancefilms.org/other-dance-film-festivals/>

Argentina

[FESTIVAL VIDEODANZABA](#)

Australia

[REEL DANCE](#)

Austria

[DANCE SCREEN](#)

Belgium

[ARGOS FESTIVAL](#)

[DANSCAMDANSE](#)

Brazil

[SAO CARLOS VIDEODANCE FESTIVAL](#)

[II FESTIVAL INTERNACIONAL DE VIDEODANÇA DO RECIFE](#)

Canada

[CINEDANSE MONTREAL](#)

[MADance \(Movement & Dance\)](#)

Chile

[FESTIVAL INTERNACIONAL VIDEODANZA CHILE](#)

SYLLABUS – Dance 673
University of Hawai'i at Manoa
Spring Semester 2021

Colombia

[FESTIVAL VIDEO MOVIMIENTO](#)

Cuba

[FESTIVAL INTERNACIONAL DE VIDEO DANZA](#)

Finland

[LOIKKA DANCE FILM FESTIVAL](#)

[ROTATION DANCE FILM FESTIVAL](#)

France

[VIDEODANSE](#)

[INT'L VIDEO DANCE FESTIVAL OF BURGUNDY](#)

[CLERMONT-FERRAND INTERNATIONAL SHORT FILM FESTIVAL AND MARKET](#)

Germany

[SIDE BY SIDE-net INTERNET DANCE FESTIVAL](#)

[SK STIFTUNG KULTURE: VIDEOTANZ](#)

[POOL – INTERNATIONALE TanzFilmPlattform BERLIN](#)

Greece

[MIR FESTIVAL](#)

Hong Kong

[JUMPING FRAMES](#)

Hungary

[EDIT](#)

Italy

[IL COREOGRAFO ELETTRONICO](#)

[TTV, PERFORMING ARTS ON SCREEN](#)

Japan

[DMJ international Video Dance Festival](#)

Korea

[Seoul Dance Film Festival](#)

Mexico

[AGITE Y SIRVE INT'L VIDEO DANCE FESTIVAL](#)

[FESTIVAL INT'L DE DANZA Y MEDIOS ELECTRONICOS](#)

[DANXICA](#)

Monaco

[MONACO DANCE FORUM](#)

Netherlands

[CINEDANS AMSTERDAM](#)

SYLLABUS – Dance 673
University of Hawai'i at Manoa
Spring Semester 2021

Norway

[ULTIMA FILM – DANS FOR KAMERA](#)

Portugal

[FRAME – International Dance-Vídeo Festival](#)

[INSHADOW – International Festival of Video, Performance & Technologies](#)

Poland

[KINO TANCA](#)

Russia

[KINODANCE FESTIVAL](#)

Scotland

[DANCE:FILM](#)

Spain

[CHOREOSCOPE](#)

[ESCOLA DE CINEMA](#)

[VIDEO DANSA](#)

[VIDA DE PERRO SHORT FILM FESTIVAL](#)

Turkey

[DANCE CAMERA ISTANBUL](#)

United Kingdom

[MOVES, International Festival of Movement on Screen](#)

[RAINDANCE FILMF FESTIVAL](#)

[U DANCE](#)

United States of America

[CUCALORUS FILM FESTIVAL](#)

[DANCE CAMERA WEST](#)

[DANCE ON CAMERA FESTIVAL](#)

[DANCE AND NEW MEDIA FILM FESTIVAL, TISCH SCHOOL OF THE ARTS](#)

[INTERNATIONAL SCREENDANCE FESTIVAL, AMERICAN DANCE FESTIVAL](#)

[EMPAC DANCE MOVIES](#)

[FRAME WORKS DANCE](#)

[SAN FRANCISCO DANCE FILM FESTIVAL](#)

[SANS SOUCI FESTIVAL OF DANCE CINEMA](#)

[caBIENNIAL SYMPOSIUM ON ARTS AND TECHNOLOGY](#)

[MOVIES BY MOVERS](#)

[NEW DANCE CINEMA](#)

[THE OUTLET DANCE FILM FESTIVAL](#)

[OK DANCE FILM FESTIVAL, Tulsa, Oklahoma](#)

[THIRD COAST FILM FESTIVAL, Houston, TX](#)

[TOPANGA FILM FESTIVAL](#)

[UNIVERSITY OF UTAH INT'L DANCE FOR THE CAMERA FESTIVAL](#)

SYLLABUS – Dance 673
University of Hawai'i at Manoa
Spring Semester 2021

Uruguay

[FESTIVAL INTERNACIONAL DE VIDEODANZA DEL URUGUAY](#)

Online

[IDILL International Dance Online Short Film Festival](#)

[DANCES MADE TO ORDER](#)

Search for additional dance film festivals:

<https://filmfreeway.com/festivals>

SYLLABUS – Dance 673
University of Hawai'i at Manoa
Spring Semester 2021

UHM DANCE STUDENT RESOURCES

Open Auditions

Online Virtual Dance Performance Audition

Orientation: Tuesday, January 19, 4pm (HST)

<https://hawaii.zoom.us/j/94383358699>

Meeting ID: 943 8335 8699

Audition for Student Showcase by Undergraduate and Graduate Students (open to majors and non-majors)
Tuesday, February 16, 2020, 4pm (HST)

Audition Link: Watch for the link to be posted in email and on our UHM Dance Facebook page in early September: <https://www.facebook.com/DANCEATUH/>

UHM Dance Spring Semester Performances

Online Dance Gallery (a retrospective celebration)

A curated retrospective of dance concerts produced by our dance program in recent seasons.

Friday February 5 at 5pm - 9pm

Saturday February 6 at 5pm - 9pm

Sunday February 7 at 2pm - 6pm

Ticket Purchase Information:

<http://manoa.hawaii.edu/liveonstage/dance2021/>

Online Virtual Dance Performance II

Featuring Live Performance of Student Choreography and Dance for the Camera Films

Friday April 2 at 5pm

Saturday April 3 at 2pm and 5pm

Ticket Purchase Information:

<http://manoa.hawaii.edu/liveonstage/virtualdance2/>

Program Survey Link for the Virtual Dance Performance

<https://forms.gle/Gf3Pp22UcPwm5a5J8>

Fill out the questionnaire and submit online no later than one week after the show. Your instructor will explain how you will receive credit for attendance and these documents will be compiled each semester by the undergraduate advisor.

Additional UHM Theatre Performances

Ondine

February 26-28, 2021

FRI/SAT at 7:30pm

SUN at 2pm

Ticket Purchase Information:

<http://manoa.hawaii.edu/liveonstage/ondine/>

SYLLABUS – Dance 673
University of Hawai'i at Manoa
Spring Semester 2021

Comedy Under the Stars - Remotely Kyogen

April 23-24, 30, May 1-2, 2021

FRI/SAT at 7:30pm

SUN at 2pm

Ticket Purchase Information:

<http://manoa.hawaii.edu/liveonstage/kennedy-theatre/season/>

Late Night Series

More Information:

<http://manoa.hawaii.edu/liveonstage/kennedy-theatre/upcoming-season/latenight/>

Consortium of Asian American Theater Actors (CAATA) - CONFEST VIRTUAL SERIES

Co-hosted by CAATA and the Hawaiian Theater Program/Department of Theatre and Dance

Episodes of the series will take place on the second Monday of the month throughout the semester with all times at 1PM HST, 3PM AKDT, 4PM PDT, 5PM MDT, 6PM CDT, 7PM EDT

For more Information:

<https://caata.net/blog-confest-virtual-series/>

Lectures:

Talking Politics Through Art with Dr. Keith Hennessy, Friday Jan 22/7:30pm

Using recent contemporary performance projects as examples, Hennessy talks about the potentials and limitations of art to address concerns of decolonization, white supremacy, queer and POC futurity, and the crises of democracy. Hennessy's work centers collaboration, especially across lines of difference, power and privilege. The work explores the tensions between indigeneity and diaspora, safety and risk, healing and provocation. How can queer and anti-racist ethics be developed as artistic practices? How can cultural practices – art, dance, ritual, ceremony, poetics, healing, food – impact political structures? And what about capitalism...?

Questions: email pkao@hawaii.edu

Becoming a Dance Major/Minor

If you would like more information about becoming a Dance Major, Double Major or Minor in Dance, contact:

Dr. Miller, Undergraduate Dance Advisor

jhalak.miller@hawaii.edu

UHM COVID19 Updates: <https://manoa.hawaii.edu/covid19/>

UHM COVID19 Guidelines: <https://manoa.hawaii.edu/covid19/guidelines/>

UHM COVID19 Plan: <https://www.hawaii.edu/news/2020/07/22/uh-manoa-covid-19-plan-for-fall/>

UHM COVID19 Safety Practices: Reporting, Monitoring, and Managing Cases of COVID19:

<https://manoa.hawaii.edu/covid19/guidelines/safety-practices-reporting/>

UHM COVID19 Student Services:

<https://manoa.hawaii.edu/covid19/guidelines/student-services-residences-events/>

UHM COVID19 Non-Discrimination/Harassment, Domestic Violence Prevention, Mental Health Resources <https://manoa.hawaii.edu/covid19/guidelines/non-discrimination/>

Health Statement: Please notify the instructor if there are any particular physical concerns that affect your ability to dance. Acknowledgment of Risk/Medical Consent Form must be completed and submitted to the instructor on the first day of class. Any student who feels they may need an accommodation is invited to contact the instructor privately.

Statement on Disability: KOKUA Program

As each Student has unique backgrounds, we intend to support all students in dance courses. If you have a disability and related access needs, please start by contacting either the Instructor or the KOKUA program (UH Disabled Student Services Office) at 956-7511, KOKUA@hawaii.edu, or go to Room 013 in the Queen Lili'uokalani Center for Student Services.

Statement on Title IX: The University of Hawai'i is committed to providing a learning, working and living environment that promotes personal integrity, civility, and mutual respect and is free of all forms of sex discrimination and gender-based violence, including sexual assault, sexual harassment, gender-based harassment, domestic violence, dating violence, and stalking. If you or someone you know is experiencing any of these, the University has staff and resources on your campus to support and assist you. Staff can also direct you to resources that are in the community. Here are some of your options:

If you wish to remain ANONYMOUS, speak with someone CONFIDENTIALLY, or would like to receive information and support in a CONFIDENTIAL setting, contact the confidential resources available here: <http://www.manoa.hawaii.edu/titleix/resources.html#confidential>

Lesbian, Gay, Bisexual, Transgender, Queer+ (LGBTQ+) Student Services: Lesbian, Gay, Bisexual, Transgender and Intersex (LGBTI) Student Services strives to maintain a safe and inclusive campus environment that is free from harassment and discrimination. The office provides direct services to students of the University of Hawai'i at Mānoa to confidentially discuss or seek advocacy and support for mistreatment due to their actual or perceived sex, gender identity, gender expression, or sexual orientation.

Camaron Miyamoto
Queen Lili'uokalani Center for Student Services 211 2600 Campus Road
(808) 956-9250
email: lgbtq@hawaii.edu <http://manoa.hawaii.edu/igbtq/>

Office of Gender Equity: The Office of Gender Equity offers direct services to victims and survivors of sexual harassment and sexual assaults. Brief descriptions of services offered are available here:

Jenna Friedman
Queen Lili'uokalani Center for Student Services 210 2600 Campus Road
(808) 956-9499
email: geneq@hawaii.edu www.manoa.hawaii.edu/genderequity

Prevention, Awareness, and Understanding (PAU) Violence Program: Prevention, Awareness, and Understanding (PAU) Violence Program exists to inspire, educate, and empower students and campus communities to build safe living-learning environments, end interpersonal violence, and encourage holistic well-being in ways that are supportive, collaborative, student-centered, and strengths-based. PAU Violence Program staff provides direct services to all University of Hawai'i at Mānoa students including crisis response, safety planning, academic support, and referrals to campus and community resources.

SYLLABUS – Dance 673
University of Hawai'i at Manoa
Spring Semester 2021

Jennifer Barnett and Leslie Cabingabang
Queen Lili'uokalani Center for Student Services 211 2600 Campus Road
(808) 956-8059
uhmpau@hawaii.edu

Student Parents At Mānoa (SPAM): Student Parents At Mānoa (SPAM) seeks to increase the visibility of and resources for student parents at UH Mānoa as they pursue education while parenting. SPAM staff provide advocacy, support, and referrals for pregnant and parenting students to help them succeed in their educational goals.

Teresa Bill 2600 Campus Road Queen Lili'uokalani Center for Student Services 211 (808) 956-8059
gotkids@hawaii.edu <http://manoa.hawaii.edu/studentparents/>

Counseling and Student Development Center (CSDC): The Counseling and Student Development Center (CSDC) offers support to UHM students, staff, and faculty to assist with personal, academic, and career concerns. All services are confidential and most are free of charge for Mānoa students. They also offer free consultation to faculty and staff on personal and student-related issues as well. CSDC office hours are from 8:00 a.m. to 4:30 p.m., Monday through Friday. They also offer immediate walk in appointments for urgent or emergency/crisis services during their regular daily hours.

Queen Lili'uokalani Center for Student Services 312 2600 Campus Road
(808) 956-7927
uhmcsdc@hawaii.edu www.manoa.hawaii.edu/counseling

University Health Services Mānoa (UHSM): The University Health Services Mānoa (UHSM) is staffed by physicians, nurse clinicians, nurses, and other support staff, and offers a wide range of medical services and programs to UH Mānoa students, with many of the services also available to UH Mānoa faculty and staff and students from other UH campuses. Services include general medical care on a walk-in basis; women's health, sports medicine, psychiatry, and dermatology clinics by appointment; pharmacy and clinical laboratory; and student training, employment and volunteer opportunities.

1710 East West Road
(808) 956- 8965
www.hawaii.edu/shs/

Academic Integrity and Misconduct: Please become familiar with the University's policies regarding academic misconduct. Plagiarism and cheating represent violations of University policies and can have serious consequences. In short, plagiarism means using words, ideas, materials or work, often from other sources, without properly acknowledging and documenting the sources. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately. Although we encourage collaboration with peers, all work that candidates ultimately submit must be their own in their own words. If you are in doubt about whether your work is paraphrased or plagiarized, see the UH General and Graduate Information Catalog under "Student Regulations" and the UH Student Conduct Code for specific guidelines related to ethical behavior. Violations of academic integrity include, but are not limited to, cheating, fabrication, tampering, plagiarism, or facilitating such activities. Failure to meet these expectations can result in failure of the course and possible dismissal from the program.