

## **SYLLABUS – Dance 362: Visual Media for Dance**

**University of Hawai‘i at Mānoa**

**Fall Semester 2022 Syllabus**

### **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.

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### **SYLLABUS**

**Instructor: Dr. Kara Jhalak Miller**

**E-mail: jhalak.miller@hawaii.edu**

**Office Hours by Appointment: Online**

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#### **Course Overview**

The Visual Media for Dance course focuses on the art of screendance. The class is an opportunity for choreographers and filmmakers to explore dance as it intersects with popular and experimental forms of dance for the camera. Participants will examine various representations of the body in relation to video in live performance through viewing contemporary dance films and creating new video choreography. The course includes discussions, collaborative projects, and hands-on training. Participants are individually assisted while exploring the technical, practical and artistic challenges involved in producing a dance video in a supportive and collaborative environment. Exercises with camera and dance are explored before diving into your final video dance project. This course is offered with an oral communication focus.

*Note – This course is the pre-requisite for the DANCE 673: Advance Dance, Technology, and Live Performance class that focuses on dance and live digital interactivity, live performance with projection design, and live stream performance. Student who have taken 362 Visual Media for Dance may also participate in the DANCE 673 graduate course offered next year in Spring 2023.*

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#### **Desired Student Learning Outcomes and Objectives**

1. Students will be able to identify, define, and create varying approaches to the use of new media and choreography in the art of screendance.
2. Students will be able to understand, analyze, and communicate observations of movement and film theory in video dance making and make dance for the camera projects.
3. Students will understand the basics of how to use digital cameras and editing software responsibly and effectively.
4. Students will have an awareness of the theoretical, conceptual, and historical aspects of the study of dance in movies, television, the internet, mobile devices, and new media.
5. 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.

#### **Oral Communications Focus Objectives**

OLO1. Present information orally in an organized manner appropriate for intended a) audience and b) purpose;

OLO2. Demonstrate effective verbal and non-verbal delivery techniques;

OLO3. Select and use appropriate content for oral presentation activity/context.

#### **Required Materials and Supplies**

The required materials for this class:

Students must provide your own laptop for every class session.

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### Adobe Premiere:

<https://www.adobe.com/creativecloud/buy/students.html>

If you do not already own a video camera and tripod, production equipment will be available for you to check out for the entire semester include a consumer video camera, sd card, and video tripod. Equipment will be available for checkout after training during the first week of classes.

### **Required coursebooks and texts are free and available online, through the UHM Library, and available on the Laulima Resources Folder:**

*Dancefilm: Choreography and the Moving Image*. Erin Brannigan

*Dance Films Association Resources*. <https://www.dancefilms.org/resources/>

*Digital Performance: A History of New Media in Theater, Dance, Performance Art, And Installation*. Steve Dixon

*Envisioning Dance on Film and Video*. Judy Mitoma Editor

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

*International Journal of Screendance*. [screendancejournal.org](http://screendancejournal.org)

*Making Video Dance*. Katrina McPherson.

*Marquee TV*. <https://www.marquee.tv/>

*Screendance: Inscribing the Ephemeral Image*. Douglas Rosenberg

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### **Music for Dance Videos**

All video dance assignments must have music permission with composer credit and/or be royalty free. You may find your own music or create a sound score. You may also use any of the music from these artists and sites as long as you credit the composer.

Youtube Audio and Music Library (free music and sound, royalty free copyright)

<https://www.youtube.com > audiolibrary>

Kenny Endo, Composer (UHM Dance Accompanist, credit the composer for any use of this music)

Link:

<https://drive.google.com/drive/folders/1pMoGxcpLUayjR8EwIA3R322VuckW54Cm?usp=sharing>

Artists IO: (royalty free with a \$10 month by month subscription)

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### **Course Requirements and Assignments**

In class discussions, readings, video assignments, and media training are vital. Keep up with the course readings and video assignments. Video dance project assignments account for a large part of your grade. Late assignments are not accepted after the due date unless arranged at least one week in advance with the instructor.

We'll start each class period with a discussion of the video assignments. Oral Communication Assignments will include discussion around and presentation of a shot by shot analysis, directing dance videos, and dancing in short pieces for the class. Your oral communication skills are required for each of these assignments.

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### 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.

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### Video Equipment Checkout Rules:

- It is your responsibility to inspect and conduct a thorough prep of all equipment during checkout to verify that equipment is working properly and is in good condition.
  - You will sign a checkout and return form for the equipment.
  - You are responsible for any and all damages and repairs to equipment. You are also responsible for all lost or stolen equipment.
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### Assignment Evaluation

#### O Designation

Because this is an "O" Designation course, UHM requires each student to conduct or participate in a minimum of three oral communication assignments. In addition, at least 40% of the final grade will be a function of the student's oral communication activities. You must participate in group discussions around all the assignments in every class.

#### Grade Breakdown

|   |    |
|---|----|
| Shot by Shot Analysis                                 | 5% |
| Self Portrait Dance Study                             | 15 |
| Mood Study of Movement                                | 15 |
| Online Worksheet and Oral Presentation of Screendance | 15 |
| Video Dance Montage                                   | 10 |
| Dance Documentary                                     | 15 |
| Video Choreography Final Project                      | 15 |
| Performance Attendance (Form Within a Form)           | 10 |

TOTAL 100

100 - 90 = A

89 - 80 = B

79 - 70 = C

69 - 60 = D

<59 = F

Final Grading is in the form of completion of all assignments and guided rubric assessment forms. Only students who satisfactorily complete the oral communication assignments will be allowed to pass the course with a "C" or better.

A detailed breakdown of assignments is at the end of this document.

**SCHEDULE**

**DANCE FOR THE CAMERA DIGITAL VIDEO AND BASIC TECHNIQUE**

- (8-23):** Introduction and Syllabus Review
- (8-25):** The Role of the Camera, Framing and Composition, Shot by Shot Analysis  
Video Equipment Checkout
- (8-30):** Story Boarding Your Film  
Introduction to Video Editing, Shot by Shot Analysis Due on Lulima  
Must have Adobe Premiere Video Editing Software App by this date
- (9-1):** Introduction to Storyboarding and Video Editing Cont’d
- (9-6):** Self Portrait Dance Study with Phone Camera Due for In Class Screening and Review:  
Upload dance video edit to the class UH Google Drive Shared Class Folder  
called “Self Portrait”  
Full Name\_ Title of Work\_ Date Complete (ex: Miller\_ Self Portrait 2022)  
Open file share settings to “Anyone with a Link”  
Post Link on the Lulima Discussion Thread. On Lulima, include:  
Title of Work, Composer/Music Permission
- (9-8):** In Class Review and Video Editing Technique (cont’d)

*ASSIGNMENTS:*

- READ:** Shot by Shot Analysis Article (online) Due 8-30
- WRITE:** Shot by Shot analysis Description (100 – 150 words), Due 8-30
- PRESENT:** Oral Communication Assignment: Present your shot-by-shot analysis orally in class.  
(5 min each participant)  
Time will be taken after each the presentations to reflect on strategies and skills by  
both the speaker and the listener. (8-30)
- CREATE:** Self Portrait Filming through Dance and Video Edit, Due 9-6
- PRESENT:** Oral Communication Assignment: Memorize and share your directing storyboard,  
choreography and filming plan, as well as the self-portrait story of your life, orally in  
class. Due 9-6

**LIVE DANCE PERFORMANCE - STREAMING AND DOCUMENTATION**

- (9-13):** Introduction to Equipment Virtual Backgrounds, Green Screens, Continuity, The Live  
Body/Digital Body Relationship, Using Natural Light, Creating Live Dance Performance  
on Digital Platforms
- (9-15):** Live Dance Performance for Digital Platforms Group Study Explorations

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(9-17): *HiSAM Super Saturday Video Dance Montage Filming from 1pm – 3pm*

(9-20): Live Dance Performance for Digital Platforms Group Study Due (In Class Review).

(9-22): HiSAM Video Dance Montage Due (In Class Review)

### *ASSIGNMENTS:*

READ: Online Video Tutorials and Articles, Due 9-13

CREATE: Live Dance Performance for Digital Platforms Study, Due 9-20

PRESENT: Oral Communication Assignment: Share your experience of digital spectatorship of the livestream and what connected you visually and kinesthetically to the livestream performances. 9-20

CREATE: 58 sec HiSAM Video Dance Montage. Due 9-22

## **DIFFERENT STARTING POINTS: APPROACHES TO TIME AND SPACE**

(9-27): Creating Mood with Light and Texture, Mise en scène, Video Editing Technique

(9-29): Mood Study of Movement with Video Camera/Tripod Due, In Class Review

(10-4): Mood Study in Class Review (cont'd)

### *ASSIGNMENTS:*

CREATE: Mood Study of Movement, Due 9-29

READ: Online Video Tutorials and Articles, Due 10-4

## **DANCE DOCUMENTARIES AND INTERVIEWS**

(10-6): **Guest Artist – Larry Asakawa**

*Dance Film - K'Arts Dance Residency*

Introduce Form Within a Form: Echoes and Reverberations Documentation Project

Recording Audio, Introduction to Sound, Recording Audio on Digital

(10-11): **Guest Artist – Tone Perne Ostern**

*Dance Film – Different Bodies Lab | Imagine*

*Dance Film – Decolonizing Tertiary Dance Education: A Time to Act*

Virtual Platforms, Synching Music and Voice with Video

(10-13): Developing your Idea - Themes, Stories, Formal Ideas, Visual, Aural, Location.

Traditional and Experimental Dance Documentary and Behind the Scenes, Strategies for Pre-Production

(10-18): Dance Documentary Pitch (in class Review)

(10-20): Dance Documentary Pitch (in class Review)

Editing: Title Slides, Slates, Transitions, Effects and Graphics

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**(10-25):** Dance Documentary Project Due, Screening and in Class Review

**(10-27):** Dance Documentary in Class Review (Cont'd)

### *ASSIGNMENTS:*

READ: Online Tutorials Due 10-11

PRESENT: Oral Communication Assignment: Pitch of the mini Dance Docu Due 10-13

CREATE: Dance Documentary Project Due 10-20

## **HISTORIES OF SCREENDANCE**

**(11-1):** ScreenDance Presentations

**(11-3):** ScreenDance Presentations

### *ASSIGNMENTS:*

WATCH/VIEW: Online Slideshow with ScreenDance links (11-1)

READ: International ScreenDance Journal Articles (select one from the journal) Due 11-1

PRESENT: Oral Communication Assignment: Present a screendance that you find online that interests you that is not a part of the virtual screenings. You will present and lead a group discussion regarding the dance film.

## **VIDEO CHOREOGRAPHY**

**(11-8):** School Holiday

**(11-10):** Dance Concert Opening

**(11-15):** Devising a Video Choreography. Shoot Plan, New Work or Re-Work?  
Creating Flow, Creating Pace, Creating Choreography for the Screen,  
Creating Movement Story

**(11-17):** Single camera documentation of Live Choreography due,  
Video Choreography proposal due, (in class review)

**(11-22):** In Class Review (cont'd)

**(11-24):** School Holiday (no class)

**(11-29):** Video Choreography Due (in class review)

**(12-1):** In Class Review (cont'd)

*(12-2): End of Semester Dance Film Screenings at First Friday*

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*ASSIGNMENTS:*

READ: Online Tutorials Due 11-15

PROPOSAL: Submit Video Choreography Proposal 11-15

CREATE: Dance for Camera – Bring a wide show documentation to class (11-17)

CREATE: Video Choreography Project Due 11-29

ATTEND OR PERFORM IN: Form Within a Form: Echoes and Reverberations

SUBMIT: Fill out the UHM Dance Survey google form

**FINAL PROJECT**

**(12-6):** Final Projects Lab

**(12-8):** Final Projects Lab

*ASSIGNMENTS:*

CREATE: Final Project – re-edit of one class project (Due Finals Week 12-13)



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**ASSIGNMENT DESCRIPTION OVERVIEW:**



**Shot by Shot Analysis of a Dance Film**

*Oral Communication Assignment: Present your shot by shot analysis orally in class. (5 min)*

Time will be taken after each activity to reflect on strategies and skills for both the speaker and the listener.

**Guidelines**

- a.) Movie Title, relevant credits (director, actors in the scene, producer, writer, and year of release)
- b.) Website you can find all the relevant information on: [www.imdb.com](http://www.imdb.com)

**Step 1:**

Select a dance scene carefully.

- a.) Watch the film multiple times, looking for a scene with about 8-10 consecutive shots.
- b.) Choose a scene that has few enough characters that you can keep track of them within your analysis (2-5 characters usually, though it will depend on the scene).

**Step 2:**

Take notes on each individual shot.

- a.) You can label them by numbers or letters, if this helps you keep them straight.
- b.) Take down lighting, mise en scene, framing, costumes, camera angles, camera movement, camera position, and any other relevant details.

**Step 3:**

Formulate a thesis about how the scene is relevant to the film as a whole.

- a.) Example: Through cinematic techniques, Maya Deren contrasts Tally Beatty's physical prowess with the static line and form of the room, foreshadowing eventual dominance of the presence of the body

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within the film.

- b.) A concrete thesis can address what the director tries to accomplish in the scene.
- c.) Thesis should be clearly understandable and recognizable
- d.) Thesis should use formal elements of the film in reference to content of the scene

### Step 4:

After an introduction, begin the analysis by placing your scene in the context of the film and describing the environment.

- a.) Example: The scene takes place amid the hustle and bustle of a busy city street.

### Step 5:

Begin a detailed shot by shot description of the scene.

- a.) Identify the transitions of each shot. You can use “Cut to” whenever there is a cut, or else “The next shot.”
- b.) If it helps, watch the scene without sound and take down exactly what happens.
- c.) Example: The camera re-frames to keep them central, panning left. Cut to a tight three shot of the dancers all facing away from the camera

### Step 6:

Bring your shot by shot sheet to class and then present it orally.



### **Self Portrait Study**

*(Self Portrait Film: Video Length 1 – 2 minutes, Presentation 3 minutes, Feedback/discussion 5 minutes; Total in class presentation and discussion is 10 minutes per participant)*

Create a Self Portrait through dance utilizing the shooting and editing techniques we have covered in class.

Oral Communication Assignment: Memorize and share your directing storyboard, choreography and filming plan, as well as the self portrait story of your life, orally in class.

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The instructor and students will participate in this interactive session. The instructor and students will provide verbal feedback to the presenters.

- 1) Storyboard your video.
- 2) Shoot: Use a minimum of 3 different camera angles, 3 different shot types, and 3 different camera movements. (these may be mixed together if desired) Use a tripod for all shots.
- 3) Audio: You may use ambient sound or recorded music. Do not use spoken words or music with words. Communicate everything through the image. Use only original music that you have permission for.
- 4) The final edit should be a minimum of one minute no more than two minutes total.
- 5) Digitize, edit, and export as a quicktime movie and upload to the course Google Drive Folder. Set your movie file share settings to “anyone with the link” can view
- 6) Post the link on the Laulima Discussion Forum.
- 7) Introduce and present your self study and storyboard in class.

**The export, upload, and post process for steps 5 & 6 should be used for every video assignment.**



### **Live Stream Dance Performance**

*(Live Virtual Performance Length 1 – 2 minutes, Oral Presentation 2 – 3 minutes, Discussion/Feedback – 5 minutes; 10 minutes total for each participant)*

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Oral Communication Assignment: Share your experience of digital spectatorship of the livestream and what connected you visually and kinesthetically to the livestream performances.

Oral feedback will be given immediately following each activity by the instructor and the students.

- 1) Create a live stream dance performance and environment.
- 2) Select a site specific spot around the dance building or on campus.
- 2) Setup a live performance improvisational Mood Study
- 3) Create a set design for your virtual performance.
- 4) Use music from your computer or live music.
- 4) Think about what you want to communicate kinesthetically and how you will use camera angles, light, and architecture.
- 5) Start the music with the camera covered, reveal the dance, then cover the camera at the end as part of your choreography. Use fabric, paper, or objects to cover the camera and incorporate this into your performance .
- 6) We will watch all live performances in a set order in class sequentially. As the viewer, take notes and write a few sentences for each work you watch that describe your experience of digital spectatorship. Then each participant will share orally and describe what you connected with visually and kinesthetically in the livestream.

### **Live Dance Documentation**

*Create a Video Montage. The screendance length: 58 sec.*

Attend the HiSAM Form Within a Form: Echoes and Reverberations Super Saturday preview. Using natural light techniques, film a creative video montage that portrays feeling. Incorporate a minimum of 10 different camera angles. Each shot should be no more than 5 sec.

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**Mood Study**

*Create a Mood Study. The final dance video: 1 – 2 minutes.*

Establish a basic mood—tranquility, anxiety, reverence, anger, pride, joy, hope or whatever—entirely through your selection of subject matter, light, and the use of camera angles. Stick to one mood or feeling, and don't confuse matters by moving from one mood to another. Minimum 5 shots with tripod.

Do not use music. Without your audio we should clearly get the idea and be able to guess the mood. Do not include any hints to the mood in your title post.

After seeing your video we should be able to ask 10 people for a one-word description of the mood conveyed and get a reasonably consistent answer.



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### Dance Documentation/Documentary

*(Video Length: 2 - 3 minutes, Oral Pitch: 2 – 3 minutes, Discussion and Feedback: 5 minutes)*

Oral Communication Assignment: As part of the class we will be writing and scripting short documentary and social media dance videos, and, performing in short pieces through spoken word and movement. Your oral communication skills are required for each of these activities. Your grade is based on the final edit and on the oral content and delivery of verbally introducing the documentary to a live dance audience. You will give a five minute pitch and overview with major themes of the interview, choreography and performers in the documentary presented in front of a live audience.

Oral feedback will be given immediately following each activity by the instructor and students.

Arrange to interview at least one dancer, choreographer, dance teacher, or other dance persona from the upcoming Dance Concert. Pre-plan your questions and make a b-roll shot list for your final edit. Use a tripod.

You may work collaboratively in pairs if desired for the video and audio recording, however you should edit your own version of the project.

INTERVIEW FOOTAGE - Utilize two different interview filming techniques – one sit down with the camera on tripod or zoom, the other as an experimental handheld improvised shot.

B-ROLL – at least 50 percent of your b-roll footage should be on tripod. Film a minimum of 10 different b-roll shots. Shoot b-roll footage of dance scenes that compliment the narrative to add as cutaways underneath the interview.

Film the interview using the audio recording and lighting techniques we have covered in class. Use a camera mic to record with. Consider how you are using light in every shot.

Present the film and pitch in class.



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### **Histories of ScreenDance**

*(The screendance (something you find online) selected for viewing should be no more than 2 – 5 minutes, explanation of film strategies and discussion 5 – 8 minutes; Total 10 minutes each)*

Read the ScreenDance Journal Articles. Watch and read the online History of ScreenDance Slideshow. Complete Worksheet and Post on Laulima.

Oral Communication Assignment: Find a screendance online that interests you. Post a link on the online Laulima thread. You will introduce one example of a Screendances and Dance for Camera Videos that are not included in the online slideshow, giving a strong one sentence overview of the choreographic approaches and an explanation of the filming approaches. Then lead the class in a group discussion of the artist's strategies.

In class discussion and oral feedback will be provided by the instructor followed by in class group discussion.



### **Video Choreography**

*Length: 3 - 5 minutes*

Proposal: Include title of piece, location of filming, names of dancers, audio selection

Filming and Edit: Select a theme upon which the video choreography will be based.

The choreography should be a complete work. The choreography may be yours or by someone else.

Your role is to be the camera person and editor.

Film in a site specific location outside the dance studio. Creativity for location is encouraged.

Use a tripod for at least 50 percent of the shots. Experiment with some handheld improv and mix these in the edit.

While you film, keep in your awareness direct vision and the periphery of the frame and experiment with this in your camera shot choice making.

Utilize a minimum of 10 different types of shots or camera angles.

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Edit for choreographic continuity.

Original Music is required.



**Final Project Re-Edit**

Select one project from the semester. Re-edit the video with the feedback you received in class. Submit to the google folder.



**End of Semester Dance Film Screening**

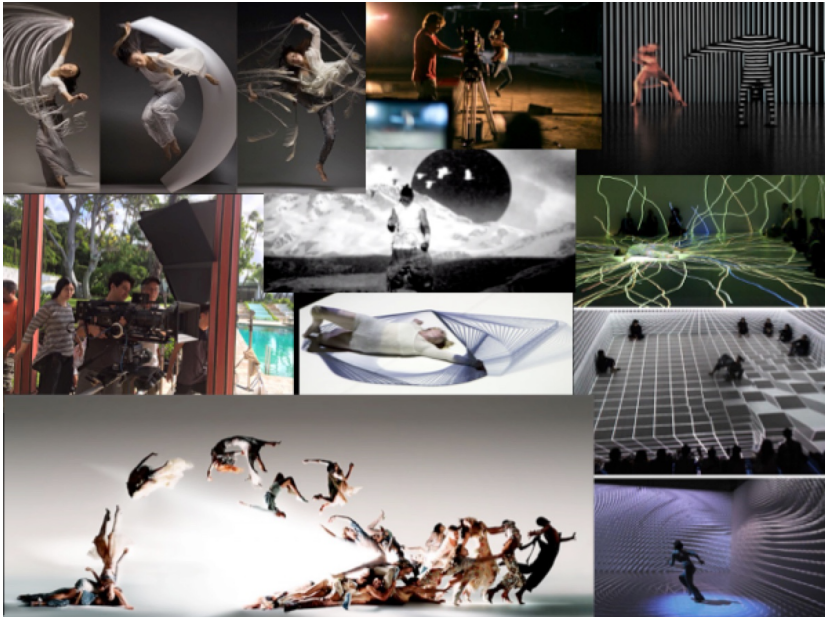
One project from the course will be screened at a public or online final class showing.



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**Sample Assessment Tools for Oral Communication Assignments**

**Informative Oral Presentation Evaluation Form**

**Assignment: Dance Documentary**

Name \_\_\_\_\_ Date \_\_\_\_\_

Comments

- \_\_\_\_\_ Effective attention getter
- \_\_\_\_\_ Clear, strong overview of business statement
- \_\_\_\_\_ Main points were clear
- \_\_\_\_\_ Main points were substantive about marketing plan
- \_\_\_\_\_ Subpoints were clear
- \_\_\_\_\_ Subpoints were substantive
- \_\_\_\_\_ Supporting evidence was provided
- \_\_\_\_\_ Sources of information were cited
- \_\_\_\_\_ Review of main points included in conclusion
- \_\_\_\_\_ Concluding statement was clear - presentation ended smoothly

Content points \_\_\_\_\_

Delivery and Visual Aids \_\_\_\_\_

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- \_\_\_\_\_ Extemporaneous delivery
- \_\_\_\_\_ Effective eye contact
- \_\_\_\_\_ Vocal variety (rate, pitch, volume)
- \_\_\_\_\_ Effective gestures and movement
- \_\_\_\_\_ Appropriate and effective language use
- \_\_\_\_\_ Effective articulation and pronunciation of words
- \_\_\_\_\_ Visual aids were easily seen by the audience
- \_\_\_\_\_ Visual aids provided additional information and were effective

Delivery points \_\_\_\_\_

Presentation time \_\_\_\_\_

Total points for the presentation \_\_\_\_\_

**Persuasive Oral Presentation Evaluation Form**

**Assignment: Online Worksheets and Oral Presentations of ScreenDance**

Name \_\_\_\_\_ Date \_\_\_\_\_

Performance/Company \_\_\_\_\_

Content

Comments

- \_\_\_\_\_ Effective attention getter
- \_\_\_\_\_ Clear, strong thesis statement
- \_\_\_\_\_ Speaker established his/her credibility
- \_\_\_\_\_ Main points were clear
- \_\_\_\_\_ Main points were substantive
- \_\_\_\_\_ Subpoints were clear
- \_\_\_\_\_ Subpoints were substantive
- \_\_\_\_\_ Logical, rational argument presented
- \_\_\_\_\_ Evidence was provided to support the argument
- \_\_\_\_\_ Argument and evidence were ethical
- \_\_\_\_\_ Sources of information were cited
- \_\_\_\_\_ Review of main points included in conclusion
- \_\_\_\_\_ Concluding statement was clear - presentation ended smoothly

Content points \_\_\_\_\_

Delivery and Visual Aids

- \_\_\_\_\_ Extemporaneous delivery
- \_\_\_\_\_ Effective eye contact
- \_\_\_\_\_ Vocal variety (rate, pitch, volume)
- \_\_\_\_\_ Effective gestures and movement

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\_\_\_\_\_ Appropriate and effective language use

\_\_\_\_\_ Effective articulation and pronunciation of words

\_\_\_\_\_ Visual aids were easily seen by the audience

\_\_\_\_\_ Visual aids provided additional information and were effective

Delivery points \_\_\_\_\_

Presentation time \_\_\_\_\_

Total points for the presentation \_\_\_\_\_

## **FALL 2022 UHM Dance Semester Performances, Activities, and Auditions**

**August 23, 6pm - 7:30pm Dance Orientation and Meeting (DB Building)**

Mandatory for all Dance Majors and Minors.

**August 24, 5pm Theatre and Dance Convocation (outside Kennedy Theatre)**

Mandatory for all Dance Majors and Minors.

**August 25, 6:30pm Audition for dancers for the Kennedy Theatre Dance Concert: "Form Within a Form: Echoes and Reverberations"**

6pm at the Dance Building Studio

Open to all university students

Form Within a Form: Echoes and Reverberations – MAINSTAGE

**The UHM Dance Program requires that all students enrolled in dance courses either attend or perform in the Dance Program Performances. For Fall Semester 2022 this includes:**

**November 11-12 & 18-20, 2022 "Form Within a Form: Echoes and Reverberations"**

FRI/SAT at 7:30pm

SUN at 2:00pm

Directed by Kara Jhalak Miller

Choreography by Sai Bhatawadekar, Betsy Fisher, Amy Schiffner, Jae Hyuk Jung, Samjin Kim, Kara Jhalak Miller, Ka'ohinani Yojo Daniels, Jonathan Clarke Sybert

Original Music by John Signor, Takuma Itoh, and Keith Cross

Movement Media Art by Larry Asakawa

<https://manoa.hawaii.edu/liveonstage/form/>

\$8 UHM Student with valid UHM ID

\$15 Non-UHM Student/Youth

\$20 UHAA Member with card

\$22 UH Faculty/Staff, Military, Senior

\$25 Regular (Adult)

***UHM Dance First Friday Festivities at the Hawaii State Art Museum (HiSAM)***

Friday December 2, 2022, 6:30pm

Dance Courses will present a 3 - 5 minute performance or presentation from the semester

***Program Survey Link***

***or Form Within a Form: Echoes and Reverberations and the UHM Dance First Friday Festivities at the Hawaii State Art Museum***

<https://forms.gle/cQ8BtjpTSkt4jJJs5>

## **SYLLABUS – Dance 362: Visual Media for Dance**

**University of Hawai'i at Mānoa**

**Fall Semester 2022 Syllabus**

Required for all UHM dance majors, minors, and students enrolled in dance courses: Attend or perform in the Form within a Form and HiSAM performances. Fill out the Program Survey questionnaire and submit online to the department 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**

#### ***Ticket Information:***

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

Chinee, Japanee, All Mix Up - PRIME TIME

September 21-25, 2022

WED-SAT 7:30pm

SUN 2:00pm

Directed by Reiko Ho

<https://manoa.hawaii.edu/liveonstage/allmixup/>

Memorial Day – PRIME TIME

October 19-23, 2022

WED-SAT 7:30pm

SUN 2:00pm

By Paul Donnelly

Directed by MFA Candidate Ron Heller

<https://manoa.hawaii.edu/liveonstage/memorialday/>

unspecified: a theatrical exploration of identity - LATE NIGHT

November 18-20, 2022

FRI/SAT at 11pm

SUN at 7:30pm

### **UHM DANCE STUDENT RESOURCES**

#### **UHM Fall 2022 Masking Policy and COVID19 Information and Resources**

Masking continues to be required indoors in:

Classrooms

Shared laboratory spaces

Tightly confined educational spaces, such as advising offices

The mask policy is in effect until September 19 and until further updated.

This [link](#) includes all campus resources including updated UHM COVID19 Guidelines and more information that you are encouraged to add to your syllabus or make available on Laulima.

#### **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

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Disabled Student Services Office) at 956-7511, [KOKUA@hawaii.edu](mailto: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 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:**

The LGBTQ+ 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](mailto: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](mailto:geneq@hawaii.edu) [www.manoa.hawaii.edu/genderequity](http://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.

Jennifer Barnett and Leslie Cabingabang

Queen Lili'uokalani Center for Student Services 211 2600 Campus Road  
(808) 956-8059

[uhmpau@hawaii.edu](mailto: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](mailto:gotkids@hawaii.edu) <http://manoa.hawaii.edu/studentparents/>

### **Counseling and Student Development Center (CSDC):**

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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](http://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/](http://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.