

# Cover Sheet: Request 11844

## Create NWSA Course for Digital Design in Theatre and Dance - Part 2

### Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Jennifer Hodges jhodges@arts.ufl.edu
Created	9/21/2017 11:11:18 AM
Updated	3/2/2018 12:00:30 PM
Description of request	UF offers TPA4352, Digital Design for Theatre and Dance, for 3 credits. New World School of the Arts (NWSA), would like to offer a 2 part version of the course, for 3 credits each, in order to replace a 2 part course they currently offer in their Dance curriculum. For this purpose, this will require creation of new courses specific to NWSA. They are currently teaching these courses under the Special Topics course number DAA4930.

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - NWSA Dance 011405001	Mary Burns		2/13/2018
Digital Design for Theater and Dance 1 & 2 Syllabus.docx					9/21/2017
1 Comp Image Assignment.docx					9/21/2017
2 Phrase Film and Edit Assignment_.docx					9/21/2017
2.1 LivingDigitalEnvironment Assignment.docx					9/21/2017
2.2 Interactive Vignette Assignment.docx					9/21/2017
2.3 Multimedia Collaboration Assignment 2015.docx					9/21/2017
3 Cinedance Assignment.docx					9/21/2017
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		3/2/2018
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			3/2/2018
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

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### Info

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**Submitter:** Jennifer Hodges [jhodges@arts.ufl.edu](mailto:jhodges@arts.ufl.edu)

**Created:** 9/21/2017 11:11:18 AM

**Form version:** 1

### Responses

**Recommended Prefix** TPA

**Course Level** 4

**Number** XXX

**Category of Instruction** Advanced

**Lab Code** None

**Course Title** Digital Design for Theatre and Dance 2

**Transcript Title** DIG DES THE/DAN 2

**Degree Type** Baccalaureate

**Delivery Method(s)** On-Campus

**Co-Listing** No

**Effective Term** Earliest Available

**Effective Year** Earliest Available

**Rotating Topic?** No

**Repeatable Credit?** No

**Amount of Credit** 3

**S/U Only?** No

**Contact Type** Regularly Scheduled

**Weekly Contact Hours** 3

**Course Description** This course seeks to unlock a diverse spectrum of artistic possibilities using technology to support choreography and live performance. It will nurture new technical and artistic sensibilities for manipulating time, space, shape, and motion.

**Prerequisites** None

**Co-requisites** None

**Rationale and Placement in Curriculum** This year-long course will be offered for students in their final year of the New World School of the Arts College BFA program. This course will offer digital design information vital for dance artists as they enter the professional world. Having previously studied both Dance Composition and Literature & Materials of Music/Music Appreciation, this course provides the next logical step in their development as artists in these technological times, when the ability to undertake multidisciplinary work is necessary. This course will provide information pertaining to design and composition concepts as they relate to digital media and dance and will provide students with practical experience in generating works of this nature. It will complement their work in Dance Production (DAN4503 and DAN 4515) in which they present a capstone creative concert during the senior year and will support their artistic growth.

**Course Objectives** • Adopt the Elements and Principles of Compositional Design-Design Basics as tools for creative process.

- Draw on the standardized "Design Basics" to make diverse and compositionally sound choices across various projects and assignments.
- Demonstrate a firm understanding of filming, framing, and camera movement fundamentals.

- Arrange sound elements that demonstrate knowledge of appropriate and diverse accompaniment options.
- Gain an understanding of filmmaking fundamentals that differentiate dance films/cinedances, documentaries, and live-performance documentation.
- Participate in a mutually generative design process, producing an interdisciplinary performance piece that links new skills and sensibilities.
- Analyze and reference exceptional films and other relevant media that provide artistic and technical context for the course content.

**Course Textbook(s) and/or Other Assigned Reading •** Making Video Dance by Katrina McPherson

- Filmdance: Space, Time, and Energy article by Amy Greenfield
- The Limitations of “Cinedance” article by Roger Copeland
- Design Basics by David A. Lauer and Stephen Pentak

**Weekly Schedule of Topics Semester 2:**

1. Multimedia Introduction. Creating Projected Media. Living Digital Environment Assignment.
2. Living Digital Environment workday and Assignment Due.
3. Immersive Vignette Lecture and Assignment.
4. Immersive Vignette Assignment workday and Due.
5. The Seven-Step Design Process Walkthrough.
6. Begin Collaborative Generation of Design Process, Conceptual Development.
7. Research Pyramid Process.
8. Turning Research into Tangible and Performable Elements
9. Beginning the Seven-step Design Process, Commitment, Analysis, and Research.
10. Incubation.
11. Selection.
12. Implementation.
13. Evaluation.
14. Rework/Restage Media and Performance Elements.
15. Rehearsal.
16. Stage Final Version of Multimedia Performance Piece.

**Links and Policies** None - this course will only be offered at the New World School of the Arts (NWSA) in Miami, which has its own facilities and policies regarding class attendance, students with disabilities, and faculty evaluations.

**Grading Scheme** Second Semester:

1. Living Digital Environment Assignment (Sound included) 25%
2. Interactive Vignette Assignment 25%
3. Multimedia Collaboration including process journal/log 50%

**Instructor(s)** Currently Jeffrey Lloyd Smith - an instructor at NWSA.



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**TPA 4352 Digital Design for  
Theatre and Dance  
Fall 2017/Spring 2018, 3 Credits  
T/R 11:30am-1:00pm  
Instructor: Jeffrey Lloyd Smith  
NWSA Room: 5206  
ismith12@mdc.edu**

## **Compositional Image Assignment**

Review the elements and principles of compositional design. Search the web for a high-resolution image (at least 720 megapixels wide) that you feel represents a clear understanding of these new artistic sensibilities. Save the high-resolution image and prepare a justification for your choice. Be prepared to discuss your image in class in reference to the elements and principles of design. This assignment is designed to exemplify your understanding of these new ideas. Some suggestions for your image...

- Posters
- Advertisements
- Works of fine art
- Photographs

**The image will be submitted to me via email at least 24 hours prior to our next class. The file titling format is available below.**

**In addition, make sure to create a folder for your work on your personal hard drive and have a backup copy on a flash drive. This folder will contain every project and saved document for this course. This will be where I view and grade your assignments. If I cannot access the files, it will not be possible to grade your work.**

For electronic submissions:

**How to Title Emails with Assignment Submissions:** First and Last name/Assignment Title/Course Name (example: JeffreySmith/CompositionalImage/DigitalDesignforTheatreandDance

**How to Name Files for Assignments, written, and media:** First Initial and Last Name\_Assignment Title.Automatic file type (example: JSmith\_CompositionalImage.doc)

**How to Name Video Libraries, Events, and Projects:** First Initial and Last Name\_Assignment Title\_the word "Library, Project, or Event".Automatic File Type (example: JSmith\_Cinedance\_Event.fcpevent

As always, communicate with me if you have any questions/comments/concerns.

**Note: All assignments should be submitted by the day and time that they are due or they are considered late. Late submissions will receive a 10% penalty per day it is late. Please note the format for submitting, whether hard copy, email, or another method.**



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## **Phrase Film and Editing Assignment:**

This 2-part assignment serves as a platform to “play” with the fundamentals of filming and editing. It is meant to show that you understand the necessary skills, but also that you have explored these ideas with curiosity.

**Phrase Filming:** Film a 15-second phrase using every camera angle, movement, and shot type on the shooting checklist. Within every shot type combo you’ve chosen, be sure to consider the variety that is available in term of scale of your subject (wide, tight, close-up etc.) Make sure to set the appropriate focus, exposure, and white balance. LIGHT is important so consider an outdoor site at a well-lit time of day.

**Phrase Editing:** Use the footage from the Phrase Filming assignment to make two short films, one linear and one montage. **The linear film** will be 15 seconds, exactly the length of your phrase. **The montage film** can be 15-30 seconds long. You may choose sound, but it must be added after your editing is complete. You will be graded on your ability to include a variety of camera angles and shot types as well as your ability to use cuts and cross dissolves to reveal new ideas about the energy, atmosphere, and physicality of the subject. Cut clean and highlight the important shots in your linear. Transfer energy, accelerate and decelerate, and cut on action in your montage.

**Please note** that linear/montage editing styles will be discussed at length during our PowerPoint lectures. These are standardized editing styles for dance on camera and may not be in-line with subjective interpretations of the words linear and montage.

**In addition, make sure to create a folder for your work on your personal hard drive and have a backup copy on a flash drive. This folder will contain every project and saved document for this course. This will be where I view and grade your assignments. If I cannot access the files, it will not be possible to grade your work.**

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## **Living Digital Environment Assignment:**

Use your video skills to create a living environment to be projected in class. Note that the environment has to have elements that feel like they are alive. For example, a still image of a tree is not acceptable but a tree blowing in the wind is very effective. The environment clip needs to be 2-5 minutes long. I encourage you to start with a concept and create the environment around that concept. It can be as simple as a city street corner or as complicated as an environment that changes perspective or morphs reality in a fantastical way. Sound choices will be key elements creating immersive environments.

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## **Interactive Vignette Assignment:**

Create a projected performance space that relies on interactions between the projected environment and a live performer. You will be the performer and the designer of this project. The assignment is to be one-minute long and you should focus on clarity of concept and execution. A good simple example would be camera footage of a building that gradually gets bigger in scale as a performer simulates a walk towards the image. The result depicts a person approaching the building. Another example could be choreographing movement-based interactions between something happening on the screen and the performer. Sound choices will contribute greatly to the success of this project.

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## **Cinedance Assignment:**

Use your filming, editing, and visual design skills to create your own 2 minute video dance. Make sure to use all of the filming and editing skills we have worked with throughout this unit. Remember that interest is maintained by allowing the viewer to become deeply aquatinted with the subject from every angle and scale. Also remember that the design style and pacing of the edits can create atmospheric feelings such as suspense, excitement, nostalgia, or somberness. Refer to our checklists for filming, and don't forget that this is meant to show your technical expertise as well as you artistic prowess. Picture quality and various examples of camera angles, movement, and frame composition are imperative for success. Pre-planning elements such as location, color palate, setting, lighting, costume, and movement will all come together under the umbrella of filming and editing excellence. Your first draft will be graded as a starting point and you will receive detailed feedback for the final draft. Your final cut will be graded according to your ability to implement changes from my feedback.

Note: All footage must be in focus, not over or under exposed, and color correct.

**In addition, make sure to create a folder for your work on your personal hard drive and have a backup copy on a flash drive. This folder will contain every project and saved document for this course. This will be where I view and grade your assignments. If I cannot access the files, it will not be possible to grade your work.**

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**TPA 4XXX Digital Design for Theatre and Dance 1**  
**TPA 4XXX Digital Design for Theatre and Dance 2**  
**Fall 2017/Spring 2018, 3 Credits T/R 11:30am-1:00pm**  
**Instructor: Jeffrey Lloyd Smith**  
**NWSA Room: 5206**

### **1. Course Description:**

This course seeks to unlock a diverse spectrum of artistic possibilities using technology to support choreography and live performance. It will nurture new technical and artistic sensibilities for manipulating time, space, shape, and motion.

In the **Fall semester**, students will explore and develop foundational skills to generate films that highlight the body's potential for expression. They will learn how to create films that emphasize dynamics, dimensionality of the body, and clarity of concept. The film work will be supported by compositional design basics, fundamentals of digital filmmaking, and sound-score composition. . In addition to creative activities and assignments, the course will provide a basic overview of additional uses for technology in the field of dance. Historical and contemporary examples of live-performance documentation, documentary filmmaking, and creative process will provide contextual foundations for artistic exploration. This semester's in depth work expanding skills in filmmaking will serve as a prerequisite for the Spring semester.

The **Spring semester** will focus on relationships between digital media and live performance. Students will use sound, video projection, set pieces, and alternative performance spaces to imagine and create immersive environments that interact with performers. As students apply artistic fundamentals to standardized creative processes, they will develop necessary sensibilities creating interdisciplinary performance pieces. The collaborative process will culminate in a work that relies on both semester's fundamental skills and sensibilities.

### **2. Course Objectives**

- Adopt the Elements and Principles of Compositional Design-Design Basics as tools for creative process.
- Draw on the standardized "Design Basics" to make diverse and compositionally sound choices across various projects and assignments.
- Demonstrate a firm understanding of filming, framing, and camera movement fundamentals.
- Arrange sound elements that demonstrate knowledge of appropriate and diverse accompaniment options.

- Gain an understanding of filmmaking fundamentals that differentiate dance films/cinedances, documentaries, and live-performance documentation.
- Participate in a mutually generative design process, producing an interdisciplinary performance piece that links new skills and sensibilities.
- Analyze and reference exceptional films and other relevant media that provide artistic and technical context for the course content.

### 3. Course Textbook(s) and/or Other Assigned Reading

- *Making Video Dance* by Katrina McPherson
- *Filmdance: Space, Time, and Energy* article by Amy Greenfield
- *The Limitations of “Cinedance”* article by Roger Copeland
- *Design Basics* by David A. Lauer and Stephen Pentak

### 4. Weekly Schedule of Topics

#### Semester 1:

1. Design Basics Lecture
2. Design Basics Lecture, Compositional Image Due  
Compositional Design Quiz
3. Comp Image Creation, Filming/Editing Lectures
4. Camera Day, Filming (Camera Movement, Angles, Shot Types)
5. Camera Day, Filming (Camera Movement, Angles, Shot Types)
6. Editing Basics
7. Phrase Editing Assignment (Linear and Montage)
8. Phrase Editing Assignment (Linear and Montage)
9. Phase Editing Due/Showing, Cinedance Lecture
10. Film Cinedance
11. Film Cinedance
12. Edit Cinedance
13. Edit Cinedance (First Draft Due)
14. Cinedance Showing/Feedback
15. Cinedance Final Cut Editing/Reshooting
16. Cinedance iMovie Editing/Reshooting and Cinedance Due and Showing.

#### Semester 2:

1. Multimedia Introduction. Creating Projected Media. Living Digital Environment Assignment.
2. Living Digital Environment workday and Assignment Due.
3. Immersive Vignette Lecture and Assignment.

4. Immersive Vignette Assignment workday and Due.
5. The Seven-Step Design Process Walkthrough.
6. Begin Collaborative Generation of Design Process, Conceptual Development.
7. Research Pyramid Process.
8. Turning Research into Tangible and Performable Elements
9. Beginning the Seven-step Design Process, Commitment, Analysis, and Research.
10. Incubation.
11. Selection.
12. Implementation.
13. Evaluation.
14. Rework/Restage Media and Performance Elements.
15. Rehearsal.
16. Stage Final Version of Multimedia Performance Piece.

## 5. Grading Scheme

### **Grades and Attendance:**

This course is deeply rooted in practical application and your commitment to follow through with artistic and technical investigations. Realizing that most students are new to this area of study, effort and interest are equally as valuable as studying facts and software operation. Use your resources as well as the people around you to assist in your creative endeavors. Questions, participation in discussions, and curiosity about the material will serve your growth just as well as mastery of the subject matter. Attendance is integral to achieve a high grade in this course. Every absence after two will result in 1/3 of a grade reduction (A to A- etc.). In addition, tardiness disrupts the focus of the class and will equal 1/3 of an absence. For more information on grading, please refer to blackboard where the assignments and rubrics are displayed.

### **Grading Range:**

93-100%	A: Exceeding expectations in terms of effort, class participation, quality of work, and attitude.
90-92.99%	A-
87-89.99%	B+
83-86.99%	B: Meeting course requirements with above average effort, class participation, quality of work, and attitude.
80-82.99%	B-
77-79.99%	C+
73-76.99%	C: Successfully completing course requirements with moderate effort, class participation, quality of work, and attitude.
70-72.99%	C-

67-69.99%	D+
63-66.00%	D: Insufficient attention to course standards and requirements, but passing.
60-62.99%	D-
<60%	F: Unacceptable on all levels and not eligible for credit.

UF grading policy:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

### **Course Grading Percentages and Assignments:**

There will be a 10% per day penalty on late work, but it will not be accepted at all without proper documentation.

#### **First Semester:**

1. Compositional Image Assignment 10%
2. Design Quiz and Composed Image 10%
3. Phrase Filming and Editing Assignment (two assignments graded as one) 30%
4. Cinedance Video Project First Draft 20%
5. Cinedance Video Project Final Draft 30%

#### **Second Semester:**

1. Living Digital Environment Assignment (Sound included) 25%
2. Interactive Vignette Assignment 25%
3. Multimedia Collaboration including process journal/log 50%