SNDO
● **ACADEMY of Theatre and Dance**
Amsterdam University of the Arts
BA in Choreography

Course: The Film Workshop / From Cinema Techniques to Poetics: Basics
Teacher(s): Marta Popivoda and Helle Lyshoj
Year group: 2
Study year: 2022-2023
Period:
Weeks (block:)
Time:
Hours:
Total amount of contact hours:
Total amount of self-study hours (reading, writing, homework tasks, etc.):
Starting date:
Date of completion:

Study points: Student acquires credits/study points based on minimum of 90% participation in the course (in case of additional unavoidable absence the minimum required is 70% presence). The full course study points are awarded if student participated in the above mentioned amount and in relationship to the quality of participation and development expected for the course.

Content (concept and week to week outline):
Film Workshop: FROM CINEMA TECHNIQUES TO POETICS: BASICS By Marta Popivoda and Helle Lyshoj
This workshop is envisaged as an introduction to basic concepts and notions in film language, and to provide students with skills necessary for conceiving, preparing and realizing short films or video works. Content wise, the workshop will be a platform for experimenting with the idea of 'choreography by other means', that is, thinking and transposing choreography in the medium of cinema. One of the main questions of the seminar would be: What are the elements in film that can be choreographed: performers' bodies, objects in the frame, gazes, camera, lights etc?

The program of the workshop comprises three working segments: Introduction – Production – Postproduction
During the first two weeks students will follow an intensive program of film theory and poetics, technical induction and practical workshops. In the third week they will be scheduled for a one to one tutorials regarding their ideas and further production planning. In week four they will be scheduled equipment, crew and studio time to execute their plan and shoot their films. In weeks five and six students will edit their films. During the editing process they will receive technical support, creative guidance and critical feedback from the workshop leaders. The workshop concludes with a presentation of their 3-minute films or video works.
WEEK 1:
Day 1:
11.30-13h: Introduction – who is who, the workshop leaders and students introduce themselves; Introduction to the workshop concept and week-by-week plan, and discussion on what is choreography in film through the concept of mise en scène.
14-17h: Camera and sound equipment induction; hands on instruction on camcorder operating and settings (focus, exposure, white-balance)

Day 2:

11.30-13h: Film language basics 1 – frame and framing; different types of shots (camera movement, distance, angle, objective and subjective shots); on-screen / off-screen space etc.
14-17h: Watching and analysing films by filmmaker and video-artist Marta Popivoda.

Day 3:
11.30-13h: Film language basics 2 – frame and framing; different types of shots (camera movement, distance, angle, objective and subjective shots); on-screen / off-screen space etc.
14-17h: Watching and analysing excerpts from previous works by students, films that students like or find to be a reference for their film projects.

Day 4:
11.30-13h: Editing styles – analytical and integral montage; continuity editing (unity of space and time, the 180° rule, match-on-action, eyeline matches, the 30° rule, shot-reverseshot editing etc.)
14-17h: Camera shooting assignment; short shooting assignments where students will practice framing and camera movements.

WEEK 2:
Day 1:
11.30-13h: Space, movement and time – Soviet montage school (The Kuleshov experiment, Sergei Eisenstein and his five modes of montage).
14-17h: Final Cut X induction, including basic effects; short editing assignment using footage shot in the first day.

Day 2:
11.30-13h: What is to have an idea in cinema?; reading and analyzing the text "Having an Idea in Cinema" by Gilles Deleuze
14-17h: Film sound basics; introduction to practical and creative usage of sound in cinema

Day 3:
11.30-13h: Film production process 1 (preproduction); assignment: present your film idea and write a synopsis and/or a logline for your short film + discussion
14-17h: Film lighting basics; introduction to practical and creative use of light in cinema.

Day 4:
11.30-13h: Film production process 2 (production, postproduction); assignment: write a script/shooting book for your film + discussion
14-17h: Forming your film crew; Next week's tutorials are scheduled. Forming of teams and discussion how to make an optimal shooting plan for your film project.

WEEK 3 - PREPRODUCTION: Conceptual and practical preparations for the shooting of your films with Marta and Helle; scheduled one to one or group meetings and consultations regarding creative planning and realization of the films.

WEEK 4 - PRODUCTION: Students are shooting their films. Helle and Marta are available for scheduled meetings (on request) to give technical and creative support, when necessary.

WEEK 5 – EDITING: Individual mentoring sessions and tutorials.

WEEK 6 – FINAL EDITING: Individual mentoring sessions and tutorials. Finish editing, export film clips, and prepare public presentation of the films by Wednesday 13th. Preview session for all the films is scheduled day before the public presentation.

– preparation of the public presentation + presentation at 19h
– evaluation; afternoon – collective breakdown and clean up.

Objectives and assessment criteria: (the student is able to..):
After the completion of the course students will be able to conceive, prepare, shoot and edit a short film or video work. In addition, they will be able to better understand and analyze other films on the ground of film language basics.

Literature, websites, background: (as reference or actual course material):
Gilles Deleuze, "Having an Idea in Cinema (On the Cinema of Straub-Huillet)", Eleanor Kaufman and Kevin Jon Heller (eds.), Deleuze and Guattari: New Mappings in Politics, Philosophy and Culture. Minneapolis: Minnesota University Press, 1998. pp. 14-19. Robert Edgar-Hunt, John Marland, Steven Rawle, Basics Film-making: The Language of Film. AVA, 2010. Steven D. Katz, Film Directing Shot by Shot: Visualizing from Concept to Screen. Focal Press, 1991.
Making Video Dance, A step-by-step guide to creating dance for the screen, Katrina McPherson.

Teaching format:
technique class
task directed education
learning through performance project
seminar / group work
stage / work placement
individual advising
instruction, self-study, feedback
peer to peer feedback
various
other: please describe:

Form of students output:
process
product
presentation
report
essay (theory)
exam
other: please describe

Assessment by whom:
teacher
group
someone else: please describe

Assessment: (dialogue / progress oriented / sanction, repeat or re-doing)

Which competences of the seven described below the course contributes to (for further reference on the competences, check the page 18 of the SNDO study guide):
I CREATIVE POTENTIAL – The graduate is capable of making choreographic work that expresses their personal artistic vision.
II CRAFTSMANSHIP – In their work the graduate applies expertise and broad range of instrumental skills in a professional way.

III INVESTIGATIVE AND REFLECTIVE ABILITIES – Through research and reflection the graduate gains understanding and knowledge about how they function as a professional and can use such insights in an artistic and social context.

IV POTENTIAL FOR GROWTH AND INNOVATION – The graduate has the ability to constantly develop and deepen their artistic practice and way of working and thereby contribute to the development of their professional field and society.

V ENTREPRENEURIAL AND ORGANISATIONAL ABILITY – The graduate can effectively shape their ambitions in an interdisciplinary and international filed.

VI COMMUNICATIVE ABILITY – The graduate is able to interact within a wide range of professional contexts.

VII COLLABORATIVE ABILITY – Following on from their function, the graduate contributes constructively to the realization of an artistic product or process.

Conditions:

Remarks: