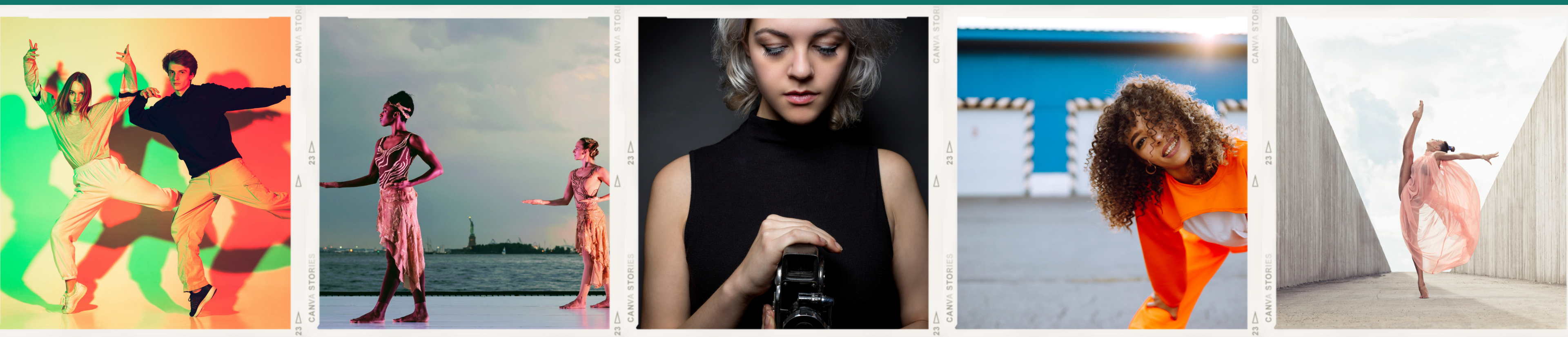


RESOURCES FOR MAKING DANCE FILMS



FRAME DANCE
PRODUCTIONS

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a YouTube list by Amy Erin Borovoy

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by Jennifer Salter

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**Recommended Viewing
by Kerri Lyons Neimeyer**

Note: All links in this document are clickable; not all are underlined.

Student Filmmaking 101

a YouTube list by Amy Erin Borovoy

[https://www.youtube.com/playlist?
list=PLvzOwE5lWqhQgJLbM0CzEM4sKW79pCGCQ](https://www.youtube.com/playlist?list=PLvzOwE5lWqhQgJLbM0CzEM4sKW79pCGCQ)

the list above is taken from this blog post on the Edutopia website

[https://www.edutopia.org/blog/film-festival-classroom-filmmaking_
resources](https://www.edutopia.org/blog/film-festival-classroom-filmmaking-resources)



Student Filmmaking 101

a YouTube list by Amy Erin Borovoy

10 Tips for Beginner Filmmakers (10:37)

Young filmmaker Simon Cade's channel, DSLRGuide, is one of the most popular for filmmaking tutorials. He's got hundreds of tips to share and started making videos when he was just 11.

Student Filmmaking 101

a YouTube list by Amy Erin Borovoy

No-Budget Filmmaking Gear – The DIY Filmmaker (05:02)

Getting your filmmaking kit together is one of the hardest things to do on a budget, but you can't begin until you have the basics. There are links to some of the DIY projects to build your own gear on the YouTube page for this video.

Student Filmmaking 101

a YouTube list by Amy Erin Borovoy

Adapt Your Script to a Storyboard (09:19)

One great resource is the YouTube Creator Academy channel, which has a variety of tip videos made by YouTube's most successful creators. This video by Mary Doodles and Whitney Lee Milam is one of the best intros to storyboarding I've seen.

Student Filmmaking 101

a YouTube list by Amy Erin Borovoy

Telling Your Story Through Video (04:00)

It's less glossy than the other tutorials here, but I love that this video uses footage from student work to illustrate camera angles. It's produced by ChildFund Connect, an Australian organization that provides an online space for kids to post videos they've made.

Student Filmmaking 101

a YouTube list by Amy Erin Borovoy

Top 5 Tips to Shoot Incredible Video with a Smartphone! (08:34)

Nashville video producer and tech reviewer Danny Winget gives excellent advice for filming with smartphones, which is probably the most accessible way to get started. He covers both gear and technique in this short video.

Student Filmmaking 101

a YouTube list by Amy Erin Borovoy

Sophia Dagher Offers Tips & Tricks in Filmmaking (02:14)

ProjectED was an Amplify program that hosted open video contests for students and teachers. Although they seem to have stopped running these, they still offer some great resources, like this fun advice video from filmmaker Sophia Dagher.

Student Filmmaking 101

a YouTube list by Amy Erin Borovoy

Top 15 Mistakes Beginner Filmmakers Make (02:34)

This is long (17 minutes) but fortunately filmmaker Darius Britt is really engaging. His advice is geared towards people trying to break into the film industry, but his tips are sound. Heads up for a little language that may not be appropriate for younger kids.

Student Filmmaking 101

a YouTube list by Amy Erin Borovoy

How I Edit My YouTube Videos (13:23)

While there are hundreds of more informative and concise tutorials on video editing basics, I chose this one because it features Jennifer Zhang, a teen YouTube creator, sharing how she taught herself to edit video using free tools. She posted a Part Two here.

Tips on Making Dance Films from Home

from Courtney Celeste Spears at Dance Magazine

Dancer-filmmakers give advice from personal experience in this article.

<https://www.dancemagazine.com/dance-film-tips/>

On your space

- make a detailed shot list so you don't forget anything while you're in the creative flow of filming
- be intentional with your space. Remove anything distracting, anything that doesn't add to the shot
- pay attention to the time of day and other environmental impacts on your light

Tips on Making Dance Films from Home

from Courtney Celeste Spears at Dance Magazine

On editing

- Be detailed with your editing; make sure transitions are precise and music is synched
- Be prepared to cut shots and scenes that you love in order to make the work stronger (but hang on to them! You never know when they'll be useful)
- From Hope Boykin: "You should edit your work, step away from it, and come back so that you have a fresh perspective and are able to enjoy it."
- Have a trusted friend look at your film and give you their perspective

Dance and the Camera Exploratory Assignment

by Jennifer Salter

With a partner, work together to explore and discuss the different ways to use the camera to frame movement. Using your own filming device, take turns being the videographer and explore filming your subject in different ways.

Play With

Different shot types

- Full Shot
- Medium Full Shot
- Cowboy Shot
- Medium Shot
- Medium Close up Shot
- Close up Shot
- Extreme Closeup Shot

Camera Angles

- Eye Level
- Low Angle
- High Angle
- Hip Level
- Knee Level
- Ground Level
- Shoulder Level
- Dutch Angle
- Overhead
- Aerial

Play With

Camera motion

- Panning – Fixed point, lens moves side to side on horizontal plane
- Tilting – Fixed point, lens tilts up or down on vertical plane
- Zooming – Fixed point, lens closes in or widens out
- Tracking – Camera moves through space in any direction
- Cribbing – Camera moves up and down through space in vertical dimension
- Whip Panning – a very fast pan
- Crash Zooming – a very fast zoom

CAMERA ANGLES



EYE LEVEL



LOW ANGLE



KNEE LEVEL



GROUND LEVEL



HIGH ANGLE



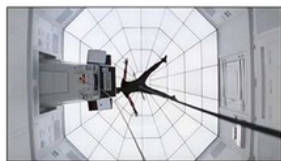
HIP LEVEL



SHOULDER LEVEL



DUTCH ANGLE

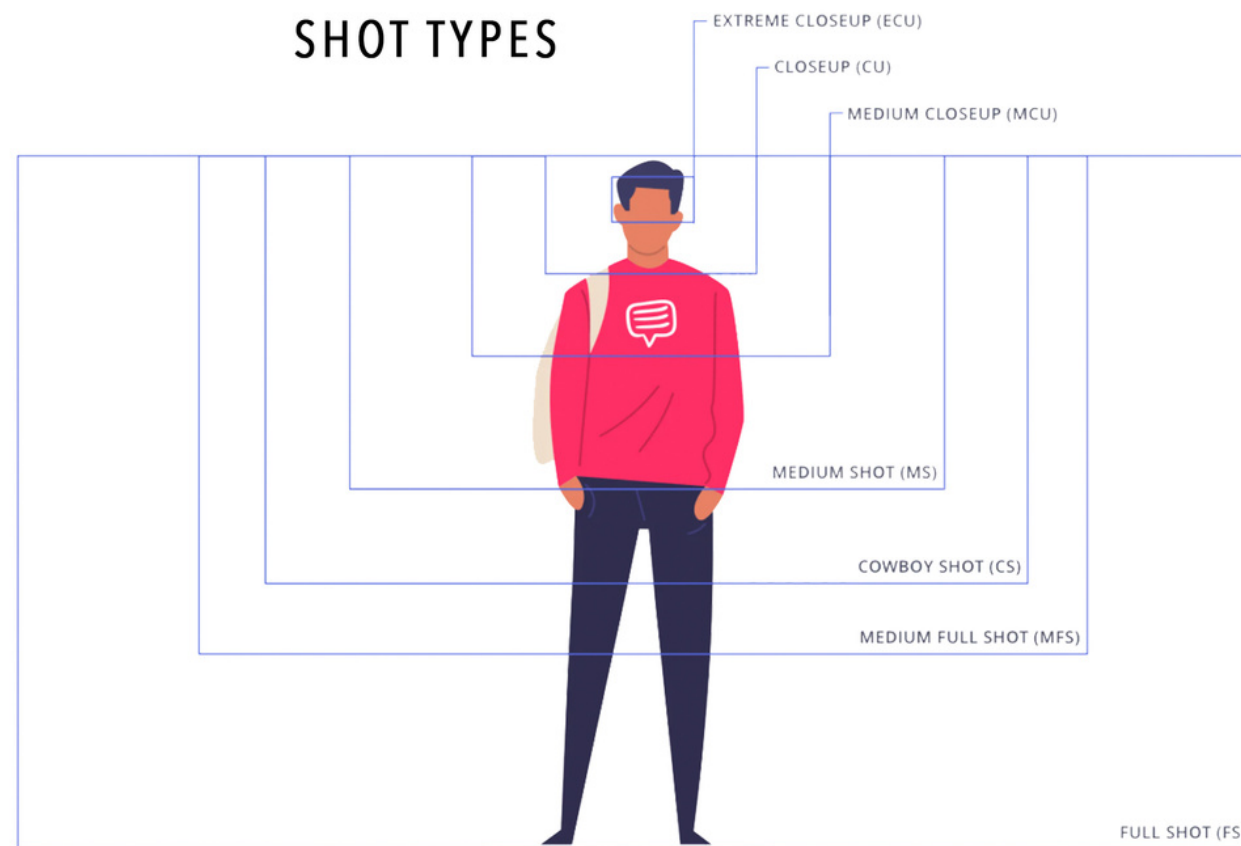


OVERHEAD



AERIAL

SHOT TYPES



Recommended Viewing

from Kerri Lyons Neimeyer - written 12/20

What: Move

Where: Netflix

Why: Each episode follows one dancer/choreographer representing styles and locations as diverse as Israeli Gah Gah, Jamaican dancehall, Basque flamenco, and American street dance. Because each episode focuses on one dancer at a time, you can look at it as a portrait, investigating the identity of that person through their relationship to dance. Besides being good – if lengthy – portraits of dancers, the filming in this series is very screen dance-y. The camera is just as much a tool of art as is the dancer's body. There were times when I wanted to see more of the full bodies and the choreography, but I realized that the camera and the editing were done not to show the viewer a dance, but to tell the story of that dancer and that dance and the world that they come from and move in.

Watch for: Camera angles, use of light, slow motion, close-up shots and gestures.

Recommended Viewing

What: Punto & Linea, dir. Tania Reza

Where: <https://vimeo.com/89965413>

Why: Coming in at just under 4 minutes, this film is a good length for a student dance film. It is a professionally produced dance film that was included in several international film festivals, so it is a very polished version of a student project. Nonetheless, most of the elements of this film – location, costume, camera work, spoken word – are available to you. The animation is a cool piece of this work that may be available depending on your technical skills.

Watch for: Lighting (natural?), camera angles, camera placement, how bodies and parts of bodies are presented in different shots.

Warning: En Español, en caso de que no lo hables.

Recommended Viewing

What: Dare to Dance in Public Film Festival Winner and Honorable Mentions, dir. various

Where: Cultural Weekly article by festival founder Sara Elgart,

<https://www.culturalweekly.com/dare-dance-public-film-festival-best-student-film-honorable-mentions/>

Why: Lots of reasons. Houston has a uniquely flat, industrial landscape covered with concrete structures (buildings and highways) and a huge variety of character in its neighborhoods. Consider dancing in public to show – if you are from Houston - where you come from, or – no matter where you are from - the built and natural environments in which you live. Your site may compliment or contrast your dance and other aspects of your identity. It can be something you work with or against or have a love/hate relationship with.

Watch for: Dancers' relationships with the environment. Is it an easy place to dance? A fun place? A dangerous place? What does the environment say about the dancers? To what extent are the things and people in the environment used as props? Also notice the use of time and the use of sound. These films are mostly linear. Is there something about dancing in public that favors linear over non-linear timelines? What difference does it make to include or not include sounds from the environment?

Recommended Viewing

What: New York International Children's Film Festival Free Films, dir. various

Where: NYICFF website, <https://nyicff.org/now-playing/>

Why: Most of these films are animated, but they show how much story you can tell in 2 minutes. A lot, by the way. You can say a lot in 2 minutes if you plan your film well.

Many of the films in this festival are also wordless, which is an approach you might want to consider; let the light, sound, and movement tell the story. I recommend you look at *Uka* by Valle Comba Canales for the use of color and black-and-white. *Mr Night Has a Day Off* by Ignas Meilunas has lots of little surprises and “magical” changes that you can use in your filmmaking. One of my favorite techniques is in *A Small Escape* by David Sandell where the camera shot goes through the scissor handle, and then again when the viewer is looking through the scissor handles as if seeing through the scissor's eyes. Looking through something, or creating a literal, physical frame around the action of your film can be a powerful symbol. All three of these films are wordless and under 3 minutes long.

Watch for: Listen for: sound effects and use of music. How do these elements support the action?

Warning: Some of the films on this site have a paywall. Most, though, are free, as indicated by the green arrow that says “Free.”

Recommended Viewing

What: Rosie Trump's SCORE CARDS Project

Where: Rosie's website, <https://www.rosietrump.org/score-cards>

Why: Rosie is a choreographer, a screen dance filmmaker, educator, Associate Professor of Dance at University of Nevada at Reno, and founder and curator of Third Coast Dance Film Festival. This is a project she made for dancer/filmmakers during quarantine and it is very open-ended. The films are all under 3 minutes long, and they use a huge variety of approaches to filming. Some version of each of their approaches is available to you in your filmmaking process (projection, horizontal vs vertical framing, stop-motion, dancing with props, split screen, speed changes, putting text on your images, and using "found" sounds, for example).

Watch for: How did the dancer fulfill the direction on his or her score card (which is posted beside the film)? Look for the choices they made in terms of time (slow, normal, fast, linear, nonlinear), light and color, location and backgrounds, sound, choreography, and camerawork. Whose decisions did you find most effective? Most interesting?

Recommended Viewing

What: Mitchell Rose Films

Where: His YouTube channel, <https://www.youtube.com/user/Mitchla/videos>

Why: Because he is a master of dance for film. Because he has a sense of humor. Because his friends and collaborators are a who's who of contemporary dance choreography.

I specifically recommend And So Say All of Us and its predecessor Exquisite Corps. They both use the same format to connect dancers and choreography across space.

Watch for: The dancers choices, again, especially the location each has chosen and how they use that space.

Warning: I've only watched a few of the films on this channel, so I can't vouch for them all in terms of appropriate content for school-sponsored viewing. I can vouch for the two I recommend above.

Recommended Viewing

What: Student Films

Where: YouTube channels belonging to academic institutions

Why: Because this is doable. You can, and should, reach higher, but this is what other students of dance film have accomplished, and their level of achievement is within your grasp.

Home by Jesus Gallardo

ScreenDance by Rachel Soltesz

The Place by Kitty Voget

Stay in Touch!

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<https://vimeo.com/framedance>

