



LADM

LA DANCE MAGIC



WILL THOMAS

TEACHING STUDENTS ABOUT DANCE ON FILM

AT COMPETITION, PERFORMING "OUT" WOULD BE THE EXPECTATION, BUT ON CAMERA (IN MOST CASES), PERFORMING MORE INTERNALLY/FOR ONE FOCAL POINT IS HOW TO DO IT.

TO CAPTURE EMOTION, IT'S NOT ABOUT THE DANCE MOVES; IT'S EYES AND EXPRESSIONS WITH YOUR FACE. IT'S FOCUSED, PRECISE, AND DELIBERATE. DANCING "BIG" IS HOW I WAS TRAINED GROWING UP, SO IT IS IMPORTANT TO TEACH YOUR DANCERS WHEN TO HOLD BACK FOR THE CAMERA AND GO "BIG" FOR THE STAGE.

DETAILS ARE PICKED UP WAY CLEARER ON FILM. THAT BEING SAID, WHEN ONE SLIGHT HAND OR EVEN A FINGER IS OFF, THE SHOT COULD BE LOST.

FORMATIONS FOR STAGE AND FORMATIONS FOR FILM ARE VERY DIFFERENT. FOR STAGE (MOST LIKELY), YOU WILL FIND A WINDOW IN FRONT OF YOU SO THE AUDIENCE CAN SEE YOU THEN LINE UP BEHIND WHOEVER IS TWO ROWS AHEAD, ETC. FOR FILM, IT'S ALL ABOUT FINDING THE WINDOW TO WHICH THE LENS CAN SEE YOU (OFTEN TIMES LINING STRAIGHT BEHIND SOMEONE). THIS CAN FEEL VERY DISORIENTING AS WE TRAINED DANCERS ARE OFTEN USED TO SPREADING OUT AND "FINDING YOUR WINDOW".

DANCING ON FILM TERMINOLOGY:

CLOSE-UP - ANYTHING FROM HIPS UP TO JUST THE FACE IN THE ENTIRE SHOT

COWBOY SHOT - FROM THE KNEES UP

FULL BODY - A FULL BODY SHOT (TYPICALLY YOUR INSTAGRAM MOMENT)

WIDE - CAMERA IS PUSHED BACK TO COVER THE FULL SET/FORMATION

RACKING THE FOCUS - WHEN THE FOCUS IS ON AN OBJECT IN THE FOREGROUND AND THEN SWITCHING TO ANOTHER OBJECT, OFTEN IN THE BACKGROUND

BOOMING UP / DOWN - WHEN THE CAMERA RAISES OR LOWERS SHOOTING AT THE SAME DEGREE

PANNING LEFT / RIGHT - WHEN THE CAMERA STAYS STILL BUT ROTATES LEFT AND/OR RIGHT

CAMERA LEFT / RIGHT - OFTEN TIMES A DIRECTOR WILL GIVE DIRECTION OF WHERE TO ENTER AND EXIT FROM. TYPICALLY THEY WILL SAY IT FROM THEIR PERSPECTIVE WHICH IS THE CAMERA'S PERSPECTIVE. THIS IS OPPOSITE FROM WHAT WE COMPETITION DANCERS HAVE GROWN UP LEARNING. STAGE LEFT IS CAMERA RIGHT. STAGE RIGHT IS CAMERA LEFT. HAVE FUN WITH THAT ONE!!

FOREGROUND - SOMETHING THAT IT IN FRONT OF THE PRODUCT, ACTOR, OR FOCAL POINT

BACKGROUND - SOMETHING BEHIND THE PRODUCT, ACTOR, OR FOCAL POINT

2-SHOT - WHEN TWO ACTORS, PRODUCTS, OR FOCAL POINTS ARE SPLITTING THE SCREEN

FRAME - WHAT YOU WILL SEE ON YOUR SCREEN

FRAME RATE - THE SPEED AT WHICH THE FRAME WILL CHANGE. IN OTHER WORDS... SLOW MOTION OR FAST MOTION. IF THE FRAME RATE IS HIGH... IT'S FAST MOTION. IF IT'S LOW... IT'S SLOW MOTION.

STILL FRAME / STILL SHOT - 1 SINGLE FRAME (BASICALLY A PHOTO)

LOCK OFF - WHEN THE CAMERA DOESN'T MOVE OR DO ANYTHING. JUST RECORDS AND THE OPERATOR STEPS AWAY TO NOT GIVE ANY UNINTENTIONAL JERKY MOMENTS.