

DANC 363g
Dancing on the Screen Spring 2016
Day Tue/Thur
2:00-3:40pm
4 units
Location: VKC 258
Instructor: Patrick Corbin
Office: STO 334
Office Hours: M 9am-11am & 2:30-6pm
T/Th 11:30am-1pm & 4-6pm
W 9am-11am & 2:30-4:30pm
F 9am-5pm
Contact Info: pcorbin@usc.edu

Catalog Description

The study of dance in movies, television, internet, mobile devices and new media. Examining dance on screen, influenced by storytelling, camera technology and editing.

Course Description

Ever since Edward Muybridge created the first moving image, dancers and dance-makers have been experimenting with new ways of capturing motion. Today, this has led to dance occupying a central place in almost all media: films, television, advertising, the internet and other digital media. In this course, students will investigate the history of dance on film both in theory and practice, situating seminal works within their greater socio-cultural milieu as well as investigating the impact of choreography, narrative, camera technology, editing styles, and music. Through substantive analysis of course readings and assigned media, students will advance critical reading, writing and analytic skills. For their final project, students will use personal media devices to make their own short dance film and write a paper that reflects on the creative process.

Learning Objectives

In this course, students will:

- Develop critical reasoning and analytic skills, adopting varying approaches to viewing, critiquing and appreciating dance on the screen
- Engage with the theoretical, historical and aesthetic underpinnings of seminal dance works made for the camera
- Gain an understanding of how choreography is implemented and observed for various media
- Gain an awareness of cinematic styles distinct to the shooting of dance, the impact of camera and editing technology, the multiplicity of shooting styles and these techniques' impact on an audience.
- Contextualize the development of dance on film within history's greater cultural, socio-political, and economic narrative
- Identify significant screendance artists and be able to historicize/contextualize their contributions
- Examine relevant theoretical trends in the field of screendance
- Learn to read and interpret actively and analytically, to think critically and creatively
- Develop proficient research, writing, and speaking skills, learning how to incorporate observation and personal experience into persuasive papers and oral presentations
- Become active participants in the local arts scene by attending an event at the Dance Camera West Film Festival
- Apply theory to practice by using personal media to create a short dance film

Technological Proficiency and Hardware/Software Required

Students will be required to view media outside of class for discussion and other assignments.

Assigned Readings

Albright, Ann Cooper. "Resurrecting the Future: Body, Image, and Technology." In *Traces of Light: Absence and Presence in the Work of Loïe Fuller*. (Middletown: Wesleyan University Press, 2007), 181-205.

Banes, Sally, and Noel Carroll. "Cunningham, Balanchine, and Postmodern Dance." *Dance Chronicle* 29 (2006): 49-68.

Billman, Larry. *Film Choreographers and Dance Directors: An Illustrated Biographical Encyclopedia, with a history and filmographies, 1893-1995*. North Carolina: McFarland and Co., Inc., 1997.

Caroll, Noël. "Toward a Definition of Moving-Picture Dance." *International Journal of Screendance* 1, no. 1, (2010): 111-125.

Dils, Ann. "Moving Across Time with Words: Towards an Etymology of Screendance." *International Journal of Screendance* 2, no. 1, (2012): 24-26.

Dodds, Sherril. *Dance on Screen: Genres and Media from Hollywood to Experimental Art*. New York: Palgrave, 2001. Print.

Elswit, Kate. "So You Think You Can Dance Does Dance Studies." *The Drama Review* 56, no. 1, (2012): 133-142.

Franceschina, John. "Fifteen Cents a Dance" and "The Man Who Danced with Fred Astaire." In *Hermes Pan: The Man Who Danced with Fred Astaire*. (London: Oxford, 2012), 33-101.

McLean, Adrienne L. "If You Can Disregard the Plot: 'The Red Shoes' in an American Context." In *Dying Swans and Madmen: Ballet, The Body, and Narrative Cinema*. (New Brunswick: Rutgers University Press, 2008), 133-171.

Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2012.

Rosenburg, Doug. *Screendance: Inscribing the Ephemeral Image*. London: Oxford, 2012.

Spivak, Jeffrey. "The Cinematerpsichorean." In *Buzz: The Life and Art of Busby Berkeley* (Lexington: University of Kentucky Press, 2011), 66-122.

Vaughn, David. "Locale: The Collaboration of Merce Cunningham and Charles Atlas." *Millennium Film Journal* 10/11 (1981-82): 18-22.

Additional Readings and Supplementary Materials (subject to change)

Assigned Video Viewing:

De May, Thierry and William Forsythe. "One Flat Thing, Reproduced." 2006. Diamond,

Matthew. "Paul Taylor: Dancemaker." 1998.

Donen, Stanley and Gene Kelly. "Singin' in the Rain." 1952.

Saura, Carlos. "Blood Wedding" (or "Bodas de Sangre"), 1981, and/or "Carmen" (1983). Powell,

Michael. "The Red Shoes." 1948.

Wenders, Wim. "Pina." Criterion: 2013.

Wise, Robert and Jerome Robbins. "West Side Story." 1961.

Selected YouTube Viewing: (additional playlists to be posted on course website)

- “1895-1908 Loie Fuller’s Serpentine Dance,” YouTube video, 4:34, posted by magicalmotionmuseum, Jul 7, 2012. <http://youtu.be/BZcbntA4bVY>
- “George Méliès - A Trip to the Moon/Le Voyage dans la lune - 1902,” YouTube video, 10:28, posted by mittinscat1, Jul 24, 2009. <http://youtu.be/7JDaOOw0MEE>
- “Loie Fuller,” YouTube video, 1:22, posted by brcmano, Feb 15, 2013. <http://youtu.be/zmMS65wJpQE>
- “Rudolph Valentino Documentary,” YouTube video, 28:30, posted by ZhgbTv, Feb 14, 2014. <http://youtu.be/HFPLPuI7NRQ>
- “The Three Musketeers (1921) Douglas Fairbanks,” YouTube video, 1:58:37, posted by Wm. Thomas Sherman, Oct 30, 2013. <http://youtu.be/bSK1YDKvijk>

Description and Assessment of Assignments

Readings and Viewings:

Students will have approximately 100 pages of reading assignments, directed research, media viewing and/or equivalent creative practice each week. **Students should complete the assigned reading or viewing before the class for which it is listed.**

The readings for this course are predominately secondary sources written by leading experts in the fields of dance studies and cinema. However, as the primary objective of this course is to examine seminal dance works made for the screen, assigned video viewing and other visual media shown in class will represent vital primary texts for the course. Like lectures and reading materials, knowledge of these media will be crucial to students’ success on quizzes and exams. Students are encouraged to engage with additional media in conjunction with their readings.

Attendance:

Viewing, discussion, and in-class activities figure greatly in this course, so regular attendance is required. For this course, participation includes being attentive and focused (ie: NOT texting or surfing the internet); actively participating in discussions, master classes, and group activities; asking thoughtful questions; coming to class fully prepared; and exercising personal responsibility and consideration of others at all times. If you have more than four unexcused absences, your grade for this class will reflect that fact. Chronic tardiness may be recorded as an absence.

Quizzes:

From time-to-time there may be a short pop quiz at the beginning of class on the readings posted for that day. (Latecomers will not have the opportunity to make up the quiz). The quizzes will be returned and can form a study guide for the exams.

Mid-Term and Final Exam:

Students are required to be in class for each of the class exams, so note the dates. Exams will consist of short answer and essay questions.

Mid-Term: TBD, WEEK 8

Final: TBD, WEEK 16

Paper #1: Response to a Classic Movie Musical (due Thursday of Week 4):

Students will select a pre-1960 classic dance film that they are unfamiliar with to watch outside of class. Then, drawing from various in-class viewings and assignments as well as additional primary and scholarly sources, students will write an original response paper on a theme of their choice that offers critical comments on the content and form of the film. Possible questions to address may include: How would you historicize/contextualize this film? How does it relate to, differ from, or advance the culture of that period? What are the choreographic strategies employed? The cinematic strategies? What is your personal response to film? Your thoughts about this film's place in the greater canon? Students' 3-5-page typed, double-spaced and proof-read paper will include an original title, proper citations and separate bibliography. Possible film choices could include but are not limited to: 42nd Street, The Gay Divorcee, Roberta, Top Hat, Follow the Fleet, Swing Time, Stormy Weather, Cabin in the Sky, Oklahoma!, An American in Paris, White Christmas, Seven Brides for Seven Brothers, Hans Christian Anderson, The Bandwagon, etc.

Paper #2: Response to a Dance Film or Screendance (due Thursday of Week 11):

Students will select a post-1960 dance film or screendance that they are unfamiliar with to watch outside of class. Then, drawing from various in-class viewings and assignments as well as additional primary and scholarly sources, students will write a response paper on a theme of their choice that offers critical comments on the content and form of the film. Possible questions to address may include: How would you historicize/contextualize this film? How does it relate to, differ from, or advance the culture of that period? What are the choreographic strategies employed? The cinematic strategies? What are your thoughts about this film and its place in the greater canon? How does screendance differ from narrative cinema? Students' 3-5-page typed, double-spaced and proof-read paper will include an original title, proper citations and separate bibliography. Possible film choices could include but are not limited to: Points in Space (Cunningham), Amelia (Lock), NY Export: Opus Jazz (Robbins), Flamenco (Saura), Gravity of Center (Quijada), etc.

Film Festival Review (due Thursday of Week 15):

Students will write a short newspaper-style review (1-2 pages) of a dance film screening and/or other appropriate event in Southern California. Students are encouraged to take advantage of Kaufman's relationship with Dance Camera West and the festival's corresponding film offerings around the greater Los Angeles area.

Creative Project and Final Paper: Making and Presenting a Dance Film (Weeks 13-15):

Using personal media (ie: video camera on mobile device and basic editing software such as iMovie), students will create a short dance film (no more than 4 minutes) which they will present to the rest of the class. Students should work in tandem, trading roles as performer with that of cinematographer, choreographer/director and editor. In addition to an oral presentation (filmmaker Q&A), students' films must be accompanied by a written reflection of the project, documenting historical inspirations as well as the processes and challenges involved. Students' 3-5-page typed, double-spaced and proof-read paper will include an original title, proper citations and separate bibliography.

Grading Breakdown

Attendance, Participation	50 points	10%
Paper #1	50 points	10%
Mid-Term	100 points	20%
Paper #2	75 points	15%
Creative Project & Final Paper	125 points	25%
Final Exam	100 points	20%
Total	500 points	100%

A+ = 100 points	B+ = 88-90 points
A = 96-99 points	B = 85-87 points
A- = 91-95 points	B- = 81-84 points
C+ = 78-80 points	D+ = 67-70 points
C+ = 78-80 points	D = 64-66 points
C- = 71-74 points	D- = 61-63 points
	F = 60 or below

Schedule Subject to Change

	Topics / Daily	Readings and Homework	Deliverable / Due	Other Notable
Week 1 T 1/12/16 Th 1/14/16	Introduction to Dancing on the Screen	DODDS: "Dance on Screen: A Contextual Framework" (1-34) and "The Dance of the camera and the cut" (89-94); CARROLL: "Moving Picture Dance" (111-125)		
Week 2 T 1/19/16 Th 1/21/16	Early Dance on Film: Edison, Méliès, Fuller	DODDS: "Early dance for the camera" (62-67); In M&Z - BROOKS: "Méliès to Streaming Video" (54-60); ALBRIGHT: on Fuller "Body, Image and Technology" (181-205). WATCH: YouTube - Méliès' "A Trip to the Moon" and Loie Fuller videos		
Week 3 T 1/26/16 Th 1/28/16	Moving in the Silent Era: Chaplin, Fairbanks, Valentino	WATCH YouTube Videos: Fairbanks in "The Three Musketeers" (2 hours); Valentino documentary (28 minutes); other videos TBD		

<p>Week 4</p> <p>T 2/2/16 Th 2/4/16</p>	<p>Those Fabulous '30s: Busby Berkeley, Hermes Pan, Fred Astaire and Ginger Rogers</p>	<p>In M&Z - ZIMMER: "Berkeley and the American Cinema," (68-70); FRANCESCHINA: "The Man Who Danced with Fred Astaire" (33-101) Spivak: Buzz "The Life and Art of Busby Berkeley", (66-122)</p> <p>WATCH: Classic Movie Musical of your choice for Paper #1 (2 hours)</p>	<p>Paper #1 DUE</p>	
<p>Week 5</p> <p>T 2/9/16 Th 2/11/16</p>	<p>Dance as Cinematic Narrative: The Red Shoes, Oklahoma and West Side Story</p>	<p>BILLMAN: Sections on Robbins and DeMille; McLEAN: "The Red Shoes" (133-171).</p> <p>WATCH: "The Red Shoes" (133 minutes)</p>		
<p>Week 6</p> <p>T 2/16/16 Th 2/18/16</p>	<p>The "Iconic" Dance Film - Singin' In the Rain</p>	<p>In M&Z - GENNÉ: "Gene Kelly's Musical Films" (71-77)</p> <p>WATCH: "Singin' in the Rain" (103 minutes)</p>		<p>Possible guest speaker: Patricia Ward Kelly on Gene Kelly's legacy</p>
<p>Week 7</p> <p>T 2/23/16 Th 2/25/16</p>	<p>Documenting/ Archiving Concert Dance: PBS' Dance in America Series</p>	<p>In M&Z - VENZA: "Dance in America" (39-47); ADAMS: "The Etudes Project" (136-138); DIAMOND: "Archiving Dance on Video" (118-122)</p> <p>WATCH: Dance in America production of your choice</p>		
<p>Week 8</p> <p>T 3/1/16 Th 3/3/16</p>	<p>Dance in Documentaries</p>	<p>WATCH: "Paul Taylor: Dancemaker" (98 minutes)</p> <p>WATCH: "Pina" (103 minutes)</p>	<p>MID-TERM EXAM - TUESDAY of Week 8</p>	
<p>Week 9</p> <p>T 3/8/16 Th 3/10/16</p>	<p>"I want my MTV" - the music video revolution</p> <p>Dance in Advertising: re-visiting Apple's iPod commercials</p>	<p>In M&Z - BILLMAN: "Music Video as Dance Film" (12-20); ROSENBERG: "Advent of Video Culture" (73-92)</p> <p>WATCH: YouTube Playlist - Madonna, Janet Jackson, Michael Jackson, Beyoncé, Lady Gaga, commercials, StepUp franchise</p>		<p>Possible Guest Speaker: Matthew Diamond, director of the film "Paul Taylor: Dancemaker" and SYTYCD</p>
<p>T 3/15/16 Th 3/17/16</p>	<p>Spring Recess</p>	<p>No Classes Spring Recess</p>	<p>Spring Recess</p>	<p>No Classes</p>

Week 10 T 3/22/16 Th 3/24/16	Screenance Cunningham to Present Day	In M&Z - SULCAS: "Forsythe and Film" (96-102); ROSENBERG: "Screenance" Chapters 8-9 (141-171); DILS: "Etymology of Screenance" (24-26); VAUGHAN: "Cunningham and Charles Atlas" (18-22) WATCH: Screenance(s) of your choice for Paper #2		
Week 11 T 3/29/16 Th 3/31/16	Current dance on television: Dancing With the Stars, SYTYCD, America's Best Dance Crew	DODDS: "Postmodern Dance Strategies on Television" (95-125); ELSWIT: "SYTYCD does Dance Studies" (133-142) WATCH: YouTube Playlist - In Living Color, SYTYCD, Dancing with the Stars, America's Best Dance Crew	Paper #2 DUE	Guest Speaker: Tonia Barber, Director of Dance Camera West Film Festival
Week 12 T 4/5/16 Th 4/7/16	Global Innovations: Bollywood and Carlos Saura's Flamenco films	In M&Z - SRINIVAS: "Popular Indian Cinema" (185-188); WATCH: choice of Carlos Saura's "Carmen" or "Blood Wedding"		
Week 13 T 4/12/16 Th 4/14/16	Digital Revolution: Discussion of YouTube and Vimeo	Students working on creative film projects: filming, editing, preparing term paper and oral presentation		
Week 14 T 4/19/16 Th 4/21/16	Class Presentations	Students working on creative film projects: filming, editing, preparing term paper and oral presentation	Students working on creative film projects: filming, editing, preparing term paper and oral presentation	
Week 15 T 4/26/16 Th 4/28/16	Class Presentations; Wrap-up and other Hot Topics			
Finals Week Wed-Wed 5/4/16-5/11/16		FINAL EXAM: TBA		

Assignment Submission Policy

All assignments will be submitted in class. Exceptions will be made only in truly exceptional circumstances.

Additional Policies:

Class Conduct:

Please bring a paper notebook and writing instrument to class; laptops, notebooks, tablets and other technology will only be permitted at certain times. Phones will not be allowed and should not be visible during class. Texting or internet engagement during class time will result in lowering of your class grade. Your attention during class time is greatly appreciated, and also required. Please Note This class takes place at a university committed to equity for all students, where diversity and inclusion are considered critical to the academic environment. In this classroom, free speech is respected, and civil discourse is expected, with a safe learning environment the priority. We will endeavor to use language that is respectful—sometimes being inquisitive and creative, because language changes all the time—particularly when it comes to differences in age, ethnicity, gender identity or expression, race or socioeconomic status. If you have a preferred gender pronoun that is not being used, please advise the professor

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213)740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Statement on Academic Conduct and Support Systems Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu/> or to the Department of Public Safety <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](http://sarc.usc.edu) describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.