



**DANC 363g: Dancing on the Screen**  
**Section 22565R**  
**Spring 2018**  
**Day: T/TH**  
**Time: 10-11:40AM**  
**Location: KDC 235**

**Instructor: Dawn Stoppiello**  
**Office: KDC 222**  
**Office Hours: By appointment**  
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### **Catalogue 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:

- **Describe** the impact of medium on how choreography is observed
- **Identify** cinematic styles distinct to the shooting of dance, the impact of camera and editing methods and technology and these techniques' impact on an audience
- **Contextualize** the development of dance on film within history's greater cultural, socio-political, and economic narrative
- **Compare and contrast** dance pieces incorporating screendance theories
- **Shoot and edit** a short dance film in a chosen style

### **Technological Proficiency and Hardware/Software Required**

Students will be required to view media outside of class for discussion and other assignments. iPhone, smartphone or other simple recording device, along with free, downloadable editing apps will also be used.

### **Phone Policy**

For this class, your phone is to be used as a creative tool rather than a communication tool. You must place your phone face down on your desk and set it to vibrate mode for calls and texts only. You must turn off all other notification sounds. If you receive a call or text in an emergency you may excuse yourself from the classroom to respond. There will be specific times when you are asked to search the Internet or use the camera/sound recording apps. Otherwise you must leave it face down on your desk.

## **Names and Pronouns**

If you prefer to be called by a different name or wish to be referred to by a different gender pronoun than the one under which you are officially enrolled, please let me know. Students are expected to respectfully refer to each other by their preferred names and pronouns in class.

## **Assigned Readings (Subject to Change)**

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.

Adams, Carolyn. "The Etudes Project: Using Video to Create a Canon for Contemporary Dance Educators." Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 136-122.

Brooks Virginia. "From Melies to Streaming Video: A Century of Moving Dance Images Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 49-68.

Billman, Larry. "Music Video as Short Dance Film" Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 12-20.

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

Diamond, Dennis. "Archiving Dance on Video: The First Generation." Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 118-122.

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: A Contextual Framework" *Dance on Screen: Genres and Media from Hollywood to Experimental Art*. Palgrave, MacMillian London, 2004: 1-34.

Genné, Beth. "Dancin' in the Rain: Gene Kelly's Musical Films", Mitoma, Judy and Elizabeth Zimmer. *Envisioning Dance on Film and Video*. London: Routledge, 2002: 71-77.

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.

Rosenburg, Doug. "The Advent of Video Culture" and "Seeing is Forgetting the Name of the Thing One Sees or Connoisseurship in Screendance" and "Toward a Theory of Screendance: Inscribing the Ephemeral Image. London: Oxford, 2012: 73-92

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

Srinivas, Lakshmi. "The Musical Formula: Song and Dance in Popular Indian Cinema." *Mitoma, Judy and Elizabeth Zimmer. Envisioning Dance on Film and Video. London: Routledge, 2002: 185-188.*

Stearns, Marshall and Jean. "Bill Robinson: Up on the Toes." *Jazz Dance: The Story of American Vernacular Dance. Schirmer Books, Macmillian Publishing, 1968: 180-188.*

Sulkas, Roslyn. "Forsythe and Film: Habits of Seeing." *Mitoma, Judy and Elizabeth Zimmer. Envisioning Dance on Film and Video. London: Routledge, 2002: 180-188.*

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

Zimmer, Elizabeth. "Optic Nerve: Busby Berkeley and the American Cinema", *Mitoma, Judy and Elizabeth Zimmer. Envisioning Dance on Film and Video. London: Routledge, 2002: 68-70.*

### **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.

Minnelli, Vincente. "An American in Paris." 1951.

Saffire, Linda and Schlesinger, Adam. "Restless Creature: Wendy Whelan." 2016.

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.

### **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 next class after the week in which it is posted. Some reading and viewings may contain nudity and profanity.**

The readings for this course are predominantly 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. **In-class citations for papers are the assigned readings! You may not use the professors lecture or Prezi as citations.**

**Attendance & Participation:** There will be in class work for which you will be given credit, your lowest two scores will be dropped, this means if you miss two days your lack of attendance will not affect your grade, if you miss more than two classes your grade will be affected. Each additional unexcused absence will take five (5) points off. In case of mild injury or illness, it is suggested to attend class and take notes from the side (bring a notebook and pen). For group assignments, be sure to notify your fellow classmates of your absence (24) twenty-four hours.

**Quizzes – Discussion Topics:** Each Tuesday will begin with fifteen minutes to complete a short quiz based on the Discussion Topics from the readings for that week. Latecomers will not have the opportunity to make up the quiz. The quizzes will be handwritten and turned in immediately. These can form a study guide for Paper #1, Mid-Term, Paper #2 and the Final Reflection Paper.

**Mid-Term and Final Exam:** Students are required to be in class for each of the class exams, so note the dates. The Mid-Term will consist of short answer, pairings and short essay question. The Final will consist of an in-class presentation of the student's collaboratively made dance films during the designated time.

**Mid-Term: Thursday, March 1, in class**

**Final: Thursday, May 3, 11:00-1:00pm, in class**

Please check your USC email at least once every 24-hours.

**Paper #1: Response to a Movie Musical (thesis and film choice due Thursday of Week 5, paper due Thursday of Week 7):**

Students will select a pre-1960 Classic movie musical, from a list provided by the instructor, 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, based on a thesis of their choice that is approved in advance by the instructor. Thesis must act as a platform for 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 must follow MLA formatting guidelines, including citations and separate bibliography.**

**Paper #2: Response to Screendance (Thesis and choice of Screendance due Thursday of Week 11, paper due Thursday of Week 12):**

Students will select a screendance, from a list provided by the instructor, to watch outside of class. 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, approved in advance by the instructor, that offers critical comments on the content and form of the screendance. Possible questions to address may include: How would you historicize/contextualize this screendance? How does it relate to, differ from, or advance the culture of that period? What are the choreographic strategies employed? The cinematic strategies? How does Screendance differ from narrative cinema? What are your thoughts

about this screendance and its 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.**

**Final Project, Presentation and 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 3-4 minute dance film which they will present to the rest of the class. Students will work in groups, assigning clear roles as performer, cinematographer, choreographer/director and editor. In addition to an oral presentation, students' films must be accompanied by a written reflection of the project, documenting historical inspirations as well as the processes and challenges involved. **Final Presentations will be assessed by Peer Review using a specific rubric. Students' 2-page typed, double-spaced and proof-read paper will include an original title, proper citations and separate bibliography.**

**Grading Breakdown**

Attendance/Participation	20 points	20%
Quizzes: Discussion Topics (1 point each)	10 points	10%
Paper #1	10 points	10%
Mid-Term	10 points	10%
Paper #2	10 points	15%
Final Paper	10 points	10%
Final Project (shared grade)	30 points	30%
<b>Total</b>	<b>100 points</b>	<b>100%</b>

A = 95-100 points  
 A- = 90-94 points  
 B+ = 87-89 points  
 B = 84-86 points  
 B- = 80-83 points  
 C+ = 77-79 points

C = 74-76 points  
 C- = 70-73 points  
 D+ = 67-69 points  
 D = 64-66 points  
 D- = 61-63 points  
 F = 60 or below

**WEEKLY SYLLABUS**

Date	Topics	Readings and Homework	Deliverables/ Due Dates	Other Notable
Week 1 Jan 9 Jan 11	Syllabus, Mid-Term, Papers and Discussion Topics  Name Game  Introduction to Dancing on the Screen  Discussion Topics (Contextual Framework, Moving-Picture Dance)	<b>Read:</b> Dodds, "Dance on Screen: A Contextual Framework (pg. 1-35)  <b>Read:</b> Carrol, "Moving Picture Dance" (pg. 111-125) ----- <b>Read:</b> Brooks, "Melies to Streaming Video" (pg. 54-60)  <b>Read:</b> Albright, "Body, Image and Technology" (pg. 181-205)	Have these first two readings complete by January 11.          In future reading will be completed by the following Tuesday so in class discussion can be had.	

Week 2 Jan 16 Jan 18	Discussion Topics (Melies, Fuller, Valentino)  Early Dance on Film: Edison, Melies, Fuller to Moving in the Silent Era: Chaplin, Fairbanks, Valentino	<b>Watch:</b> Rudolph Valentino documentary (28 minutes)  <b>Read:</b> Zimmer, “Berkeley and the American Cinema” (pg. 68-70)  <b>Read:</b> Spivak, “Buzz: The Life and art of Busby Berkeley” (pg. 66-122)		
Week 3 Jan 23 Jan 25	Discussion Topics (Berkeley)  Those Fabulous “30s: Busby Berkeley, pt 1  Those Fabulous “30s: Busby Berkeley, pt 2  Berkeley/Isadora game	<b>Read:</b> Franceschina, “The Man Who Danced with Fred Astaire” (pg. 33-101)  <b>Watch:</b> Movie musical watch list!		
Week 4 Jan 30 Feb 1	Discussion Topics (Pan, Fred, Ginger)  Hermes Pan, Fred Astaire and Ginger Rogers  Ballroom Class (10:30- 11:20 Feb 1, KDC 106)	<b>Read:</b> McLean, “If You Can Disregard the Plot” (pg. 133-171)  <b>Watch:</b> The Red Shoes (133 minutes)	Thesis topic for Paper #1 due Feb 8	Guest: Feb 1 USC Kaufman Lecturer in International Ballroom Dance Jesus Fuentes
Week 5 Feb 6 Feb 8	Discussion Topics (The Red Shoes)  Dance as Cinematic Narrative: The Red Shoes, Oklahoma and “the dream ballet”.  Movie musicals, pre and post-1960	<b>Read:</b> Genne, “Gene Kelly’s Musical Films” (pg. 71-77)  <b>Read:</b> Stearns, “Bill Robinson: Up on the Toes” (pg. 180-188)  <b>Watch:</b> Singin’ in the Rain (103 minutes)		
Week 6 Feb 13 Feb 15	Discussion Topics (Gene Kelly, Bill Robinson)  The “Iconic” Dance Film – Singin’ in the Rain	<b>Read:</b> Adams, “The Etudes Project” (pg. 136-138)  <b>Read:</b> Diamond, “Archiving Dance on Video” (pg. 118-122)		Guest: Feb 15 USC Kaufman Professor E. Moncell Durden

	TBD: E. Moncell Durden, and discussion of African American dance artists' contribution and influence			
Week 7 Feb 20 Feb 22	Discussion Topics (Etudes, Diamond)  Documenting/Archiving Concert Dance/Dance Documentaries	<b>Watch:</b> "Paul Taylor: Dancemaker" (98 minutes, on Blackboard)  <b>Watch:</b> "Restless Creature: Wendy Whelan" (90 minutes on Netflix)  <b>Watch:</b> "PINA" (103 minutes, on reserve Leavy Library)  Have at least one question to ask Professor Corbin.	Paper #1 due Feb 22	
Week 8 Feb 27 Mar 1	TBD: Patrick Corbin guest or discussion of all documentaries.  <b>Mid-Term in class</b>  Make Final Project production groups	<b>Read:</b> Billman, "Music Video as Dance Film" (pg. 12-20)  <b>Read:</b> Rosenberg, "Advent of Video Culture" (pg. 73-92)		Guest: Feb 27 USC Kaufman Professor Patrick Corbin, featured in Dancemaker
Week 9 Mar 6 Mar 8	Discussion Topics (Video Culture, MTV)  I want my MTV – the music revolution.  YouTube Playlist: Michael Jackson, Janet Jackson, Madonna, Beyonce, Lady Gaga, commercials, Step Up Franchise.	<b>Read:</b> Rosenberg, "Screendance" Chapters 8-9 (pg. 141-171)  <b>Read:</b> Dils, "Etymology of Screendance" (pg. 24-26)  <b>Read:</b> Vaughan, "Cunningham and Charles Atlas" (pg. 18-22)		
Spring Recess	No Class			
Week 10 Mar 20 Mar 22	Discussion Topics (Screendance, Cunningham/Atlas)	<b>Read:</b> Sulcas, "Forsythe and Film" (pg. 96-102)  <b>Watch:</b> Forsythe, "One Flat Thing Reproduced"	Thesis topic for Paper #2 due Mar 27	

	Screendance: Cunningham to Present Day, pt. 1	Watch: Screendance YouTube watch list		
Week 11 Mar 27 Mar 29	Discussion Topics (Forsythe)  Screendance: Cunningham to Present Day, pt. 2	<b>Read:</b> Srinivas, "Popular Indian Cinema" (pg. 185- 188)  <b>Watch:</b> choice of Carlos Saura's Carmen or Blood Wedding		
Week 12 Apr 3 Apr 5	Discussion Topics (Bollywood)  Global Connections: Bollywood and Carlos Saura's Flamenco Films  Bollywood class (10:30- 11:40 Apr 5 KDC 106)	<b>Read:</b> Elswit, "SYTYCD does Dance Studies" (pg. 133-142)  <b>Read:</b> Dodds, "Postmodern Dance Strategies on Television (pg. 95-125)	Paper #2 due Apr 5	Guest: Apr 5 USC Kaufman Lecturer on Bollywood Achinta McDaniel
Week 13 Apr 10 Apr 12	Discussion Topics (SYTYCD manipulation)  Current Dance on television: SYTYCD, America's Best Dance Crew, Dancing with the Stars	Students working on creative film project: filming, editing preparing final paper and oral presentation		
Week 14 Apr 17 Apr 19	Discussion on your projects – how to work?  Digital Revolution: YouTube and Vimeo, Screen comes to Dance	Students working on creative film project: filming, editing preparing final paper and oral presentation		
Week 15 Apr 24 Apr 26	Discussion on your projects – what's coming up?  In class work.	Students working on creative film project: filming, editing preparing final paper and oral presentation		
Week 16 May 1 May 3	May 1 - Study Days May 3 - FINAL	<b>Final Presentations in class, May 3, 11:00-1:00</b>	<b>Final paper due May 3</b>	

### 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 Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). 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>.

### **Support Systems:**

*Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org)

*Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: [sarc.usc.edu](http://sarc.usc.edu)

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu)

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu)

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Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. [studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)

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Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](http://diversity.usc.edu)

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Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](http://emergency.usc.edu)

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Provides overall safety to USC community. [dps.usc.edu](http://dps.usc.edu)