



Course syllabus

Course Code	Course Title	ECTS Credits
DANC-229	Dance in Popular Culture	6
Prerequisites	Department	Semester
None	Music and Dance	Fall
Type of Course	Field	Language of Instruction
Elective	Dance Theory	English
Level of Course	Lecturer(s)	Year of Study
1 st Cycle	Dara Milovanovic	2 nd
Mode of Delivery	Work Placement	Corequisites
Face-to-face	N/A	None

Course Objectives:

The main objectives of the course are to:

- Introduce students to the history of dance in popular culture.
- Familiarise students with trends in dance in musicals, music videos, and television shows.
- Place dance in political and cultural contexts as it pertains to movements in popular entertainment and culture.

Learning Outcomes:

After completion of the course students are expected to be able to:

1. Understand the cultural mechanisms surrounding popular dance
2. Gain a basic understanding of film theory as it relates to dance
3. Be able to apply to critically analyse various examples of dance in popular culture

Course Content:

- Popular Dance and Culture: Terms and Contexts
- Busby Berkeley and the Backstage Musical
- Representations of Women in Musicals: from Busby Berkeley and onwards
- Fred Astaire and Gene Kelly: The Integrated Musical
- Representations of Masculinity in Musicals: Astaire to Magic Mike
- Queer Expressions
- Recycling of Trends in Popular Culture: Intertextuality
- Musicals and Politics
- Dance in Music Videos and Advertising
- Dance on TV
- Screening Hip Hop
- Dance on Digital Platforms

Learning Activities and Teaching Methods:

Lectures

Assessment Methods:

In-class Participation, Writing Assignments, Midterm Examination, Final Examination.

Required Textbooks/Readings

Title	Author(s)	Publisher	Year	ISBN
Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader	Malnig, J. (Ed.)	Urbana and Chicago: University of Illinois Press	2009	978-0252075650
Consuming Dance: Choreography and Advertising.	Dunagan, C.	Oxford: Oxford University	2018	978-0190491376
Dance on Screen: Genres and Media from	Dodds, S.	London: Palgrave Macmillan	2001	978-1403941459

Hollywood to Experimental Art.				
Dancing on the Canon: Embodiments of Value in Popular Dance.	Dodds, S.	London: Palgrave Macmillan	2011	978-0230579958
Envisioning Dance on Film and Video.	Mitoma, J. (Ed.)	New York and London: Routledge	2005	
“Fresher Than You”: Commercial Use of YouTube-Native Dance and Videographic Techniques.	Harling, A.	<i>The International Journal of Screendance</i>	2018	
Getting Off: Portrayals of Masculinity in Hip Hop Dance in Film.	LaBoskey, S.	<i>Dance Research Journal</i> 33(2)	2001	
Grrrly hurly burly: neo-burlesque and the performance of gender.	Nally, C.	<i>Textual Practice</i> 23(4)	2009	
Hollywood Musicals: The Film Reader	Cohan, S. (Ed.)	London and New York: Routledge	2002	978-0415235600
<i>Magic Mike, Dirty Dancing</i> , and the Empty Promise of Heteromascularity	Tsai, A.	<i>The International Journal of Screendance</i> 9	2018	
The Oxford Handbook of Dance and Politics.	Kowal, R., Siegmund, G., Martin, R. (Eds.)	Oxford: Oxford University Press.	2017	978-0199928187

The Oxford Handbook of Dance and the Popular Screen.	Blanco Borreli, M. (Ed.)	Oxford University Press.	2014	9780199897827
Perspectives on American Dance: The Twentieth Century.	Atkins, J. Sommer, S., Young, T. (eds.)	Gainesville: University Press of Florida.	2018	978-0813054933
Scratching the Surface of Spectacle: Black Hypermasculinity and the Television Talent Show.	Robinson, L.	<i>The International Journal of Screendance</i> 9	2018	