

**DANC 301 Colloquium:**

**The Role of the Dance Artist in Society**

**Units: 1**

**Fall 2019**

 **Day: Wednesday**

 **Time: 5:00-5:50PM**

**Location: KDC 241**

**Instructor: Patrick Corbin**

**Office:** KDC 229

**Office Hours:** To be scheduled by email.

**Contact Info:** pcorbin@usc.edu, 213-821-8931

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**Course Description**

Examination of the role of the artist in society. Development of an individual understanding and guiding philosophy for professional development in the dance field.

**Course Overview**

This class is designed to augment and provide links between the student’s technical and repertory studies. In the third year, students will begin to look at the role of the artist in society; how society affects their work and how they may affect society. Additionally, the students will delve into the role of the performer and dance maker as collaborator with other disciplines and creative artists. Through study and discussion, the students will begin to develop their own philosophy as an artist in today’s world.

**Learning Objectives**

* Identify compare and categorize status vs role in society
* Understand the role of the artist from historical and global contexts
* Gain further understanding of the artist within his/her social, cultural and artistic context
* Gain an understanding of the collaboration of other design and creative artists in the creation of a choreographic work
* Produce clear, articulate speakers and writers about dance
* Develop the ability to talk and write about one’s own purpose and intentions in dance
* Exhibit a discerning eye for dance performance

**Prerequisite(s):** DANC 201

**Required Readings and Supplementary Materials**

Marinetti, F.T. The Founding and Manifesto of Futurism, Original publication in French: Le Figaro, Paris, February 20, 1909

<http://viola.informatik.uni-bremen.de/typo/fileadmin/media/lernen/Futurist_Manifesto.pdf>

Rainer, Yvonne. No Manifesto

<http://www.1000manifestos.com/yvonne-rainer-no-manifesto/>

Sheppard, Alice. Intersectional Disability Arts Manifesto

<http://alicesheppard.com/intersectional-disability-arts-manifesto/>

von Trier, Lars and Vinterberg, Thomas. Dogme 95

<http://www.dogme95.dk/dogma-95/>, <http://www.dogme95.dk/the-vow-of-chastity/>

Deresiewicz, Willaim. The Death of the Artist—and the Birth of the Creative Entrepreneur.

[https://www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the- creative-entrepreneur/383497/](https://www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the-%20creative-entrepreneur/383497/)

The Dancers Forum Compact: For a Working Artistic Relationship between Dancers and Choreographers, Dancers Forum, DTW 2002 On Blackboard

Additional short readings may be assigned.

**Topics of discussion:**

Introduction – Status vs Role, what is your status and what are your roles in society?

How Does the venue affect the role? Street Dancer vs. Stage Dancer? Medium is part of the message!

Artist as Entertainer - Artist as Collaborator - Artist as Collector - Artist as Cultural Innovator - Artist as Agitator - Artist as Society’s Mirror - Artist as Student/Educator - Defining Oneself as Artist

**Grading Breakdown**

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| --- | --- | --- |
| **Assignment** | **Points** | **% of Grade** |
| Participation | 15 | 15 |
| Artist Inquiry (5 @ 10pts) | 50 | 50 |
| Status vs Role Worksheet | 10 | 10 |
| Art Manifesto (25 total) |  |  |
| Paradigm | 5 | 5 |
| Bullet List | 5 | 5 |
| Collage/Document | 5 | 5 |
| Presentation | 5 | 5 |
| Final Documentation | 5 | 5 |
| **TOTAL** | 100 | 100 |

**Grading Scale**

A 95-100

A- 90-94

### B+ 87-89

B 83-86

B- 80-82

C+ 77-79

C 73-76

C- 70-72

D+ 67-69

D 63-66

D- 60-62

F 59 and below

**Description and Assessment of Assignments**

**Participation**: Viewing, discussion, and in-class activities figure greatly in this course, therefore regular attendance is required. 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. You are allowed the same number of absences as the class meets per week. This class meets one time per week so you have one “free” absence. Any additional absences will affect your grade.

**Artist Inquiry:** Before each guest speaker you will submit the following information on the guest artist, submitted through Turnitin:

What do you know about this artist/topic? At least three sentences.

What do you want to know about this artist/topic in relation to their role in society? At least two questions.

**Status vs Role**

In preparation for work on your manifesto, you will identify and communicate your social status and the roles and responsibilities that correspond. You will complete a form that is available through Turnitin. This is an ongoing assignment. An iteration of this assignment is due at the end of class each week.

**Art Manifesto**:

As an exercise in expression, you will create an Art Manifesto for yourself. The manifesto, while similar to an Artist Statement differs in its intentional relation to the greater society in which you move, and in its style of presentation. The manifesto consists of a series of provocative and principle statements by which you intend to conduct your life as an artist. The outline for Art Manifesto expectations is posted on Blackboard under Content.

Your Art Manifesto will be documented in four parts:

Step 1: Paradigm - Clearly define a paradigm in art/culture that you want to impact. Due – Sep 11

Step 2: Bullet List - as a bullet point list, define a set of at least five aesthetic principles to impact this paradigm. Due – Oct 9

Step 3: Document - transform your bullet point list into a collage document. Due – Nov 6

Step 4: Presentation - present your manifesto as a 2-minute performative presentation. Due - Nov 20 & 27

Step 5: Final Manifesto Documentation: This 2-page document is a synthesis of the paradigm statement, the bullet list, an image culled from your collage document and one paragraph on your presentation. Reference any guest artists that influenced your manifesto process. Due – Dec 11

**Assignment Rubrics**

All rubrics for all assignments are posted on Blackboard under the Assignments tab.

**Phone Policy**

You must set your phone to vibrate mode for calls and texts. 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 may be specific times when you are asked to search the Internet or use the camera/sound recording apps. Otherwise you must leave your phone 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.

**Course Schedule: A Weekly Breakdown**

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| --- | --- | --- | --- |
|  | **Topics/Daily Activities** | **Readings and Homework**  | **Deliverable/ Due Dates** |
| Week 1Aug 28 | IntroductionRole vs Status |  |  |
| Week 2Sep 4 | Yasit visitArt Manifesto | Combo | Artist Inquiry, Forsythe/Yasit – due noon Sep 4. Status vs Role Worksheet due Sep 4. |
| Week 3Sep 11 | Forsythe | Combo | Manifesto paradigm – due Sep 11 |
| Week 4Sep 18 | Discuss Forsythe/Yasit |  | Artist Inquiry, Forsythe / Yasit – due noon Sep 18 |
| Week 5Sep 25 |  |  | Manifesto paradigm discussion. |
| Week 6Oct 2 | Marshall/Spivey | Combo | Artist Inquiry, Marshall– due noon Oct 2 |
| Week 7Oct 9 | Marshall/ Spivey  | Combo | Artist Inquiry, Marshall/Spivey– due noon Oct 9Manifesto bullet list – due Oct 9 |
| Week 8Oct 16 | Marshall/ Spivey  | Combo | Artist Inquiry, Marshall– due noon Oct 16 |
| Week 9Oct 23 | Reiner Visit | Combo | Artist Inquiry, Marshall– due noon Oct 23Manifesto bullet list discussion. |
| Week 10Oct 30 | Discussion on Reiner |  | Artist Inquiry Reiner– due noon Oct 30Manifesto document – due Nov 6 |
| Week 11Nov 6 |  |  | Manifesto document discussion. |
| Week 12Nov 13 | Perormance | Black Grace: A Visions and Voices | Manifesto presentations group 1 – due Nov 20 |
| Week 13Nov 20 | Performance |  | Manifesto presentations group 2 – due Nov 20 |
| Week 14Nov 27 | No ClassThanksgiving Break |  |  |
| Week 15Dec 4 | Art Manifesto Presentations | Final discussion Wrap-up |  |
| FINAL Dec 11 | Final Manifesto Documentation due by midnight. |  |  |

**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](https://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](https://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](https://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](https://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/)

*USC Support and Advocacy (USCSA) – (213) 821-4710*

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

*Diversity at USC*

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](https://diversity.usc.edu/)

*USC Emergency Information*

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)

*USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.*

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