

Course Number: DCE 455 / 2:00 TR/ spring 2010
Course Title: Career Development for Dance Artists
Credits: 2
Prerequisites: Dance major or permission of instructor
For Whom Planned: BFA students in dance.

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Catalogue Description: Overview of the professional dance world. Coursework involves viewing videos of today's touring companies and community organizations and learning basic skills in auditioning, applying for jobs, grant writing, and organizing promotional materials.

Student Learning Outcomes: On completion of this course, the student will

- Realize increased familiarity and comprehension of the professional dance world and the possibilities within it.
- Realize increased comprehension of the interaction between culture, money and the arts.
- Craft a resume and curriculum vitae which set out his/her skills and job history in a clear and professional format.
- Write grant proposals which demonstrate clarity of purpose and awareness of the requirements of individual grant programs.
- Grasp the process of concert production including publicity and organization.
- Articulate ideas about dance as a profession.

Teaching Strategies:

- Crafting a resume and curriculum vitae
- Writing a grant proposal
- Interviewing a choreographer and drafting a press release
- Writing an advocacy letter
- Interacting with guest speakers
- Viewing videos which address life as a dancer/choreographer and show the work of companies active today.

Basis for Evaluation: Students will be evaluated on

1. 25% Class participation including promptness and readiness for class discussion. The in-class discussions and presentation are designed to help you develop skills in critical thinking and speaking necessary for successful work as a dance artist. Assessment criteria: regularity of participation in discussion, evidence of thorough preparation, pertinence of contributions, demonstration of ability to draw together information from various sources to form a coherent point of view or a question, clarity and fluency of speech, projection of confidence and professionalism. Two absences will be allowed. Each additional absence will take the grade for this portion of the final grade down one letter. Two tardies will become an absence.
2. 10% Completed press release—correct form, completeness of information, grammar,

- spelling.
3. 20% Completed grant application—correct form, completeness of information, grammar, spelling.
 4. 15% Completed letter, cv and resume—grammar, spelling, clarity, format and completeness of information.
 5. 10% Completed advocacy letter—grammar, spelling, format and content.
 6. 5% Report on company—clarity and completeness of information.
 7. 15% Final paper. How the information covered in this course has affected your thinking, your plans, how you talk about dance, etc. Grading is based on the range and depth of your thinking, grammar, spelling. (4-5 pages, 12 pt. font, double-spaced)

Recommended Text:

White, D., Friedman, L., and Levinson, T. (1993) *The Poor Dancer's Almanac*. Durham: Duke University Press

Class Schedule (all dates are subject to change):

- 1/19 Introduction to the course.
Discussion: writing your own resume and curriculum vitae and cover letter.
Assignment: prepare your own resume and curriculum vitae and a cover letter; bring in first draft next class. Finished draft due 1/26.
- 1/21 Discussion of cv and resume. Introduction to promotion and tenure, university hierarchy, related issues.
- 1/26 Resume, curriculum vitae and cover letters due for peer review. Guest speaker—Tricia Zweier
- 1/28 Revised cv, resume and letter due. Video—Dancemaker. For next class read NYC Dancemaker Census (2006) pp. i, ii, iii and 1- 7.
http://www.dancenyc.org/upload/chapter/961_Pdf_2_Census%20FINAL.pdf
- 2/2 Return and discuss resumes and cv's. Redo for 2/4. Discuss Census.
- 2/4 Final resumes, letters and cv's due. Discuss Press Releases.
- 2/9 Interview with Amanda Diorio— Discuss Press Release form. Draft press release for next class.
- 2/11 Go over press releases. Redo them for 2/16. For 2/22 and 2/27 research a dance company with a partner for information on rehearsal schedule, performance schedule, repertory, artistic direction, company class, payment to dancers, how many dancers, how dancers are selected, annual budget, why they are located where they are, board of directors, etc.

- 2/16 Final press releases due. Discussion of non-profits and incorporation guidelines.
- 2/18 Grad report on non-profits.
- 2/23 Company reports
- 2/25 More company reports
- 3/2 Booking tapes, press packs, discussion. For next class: think of a project to use for a grant application.
- 3/4 Discuss grants and possible projects. For next class, have a first draft of grant application. More booking tapes.
- 3/16 Bring in first draft of grant application. Peer review.
- 3/18 Draft of grant proposal due; oral critique. Completed grants due next class. Discussion of organizational grants, grantwriting and non-profit corporations.
In groups, select a controversy in the field, research it and bring it in for discussion/argument on 3/30. <http://www.crf-usa/bill-of-rights-in-action/bria-13-2-1.html>
- 3/23 Grants due. Work in class on controversies.
- 3/25 Guest speaker --copywrite?
Grants returned for revision.
- 3/30 Final grants due. Discussion of controversies. For 4/6 read Gender and Van Dyke for discussion.
- 4/1 Discussion of grant proposals followed by general class discussion of critics, festivals, etc. and the professional field. Do they help? Write advocacy letter, first draft due 4/6.
- 4/6 Draft of letter due. Discussion and peer review. Discuss gender issues in the field.
- 4/8 Guest speaker. --studio? Letters due.
- 4/10 Letters returned with discussion. Final version due 4/15.
Discussion of artists in the community.
- 4/15 Letters due. Video: Dance Place.

For 4/29 write a paper summing up what you've learned about the dance field, and how that information has influenced your thinking, changed your mind, reinforced your ideas, impressed you, disappointed you, etc. 4-5 pp.

For April 22: read Van Dyke: "Gender and Success in the American Dance World" and download information from the Gender Project

4/20 Guest speaker:

4/22 Education of dancers / alternative careers / university v. conservatory/ Gender controversies.

4/27 Video: Making Television Dance

4/29 Video: Dance for Film. For next class read Taruskin.

5/4 Discussion of Taruskin and the artist in the community—be prepared to contribute significantly to this discussion based on your thoughts and what you have learned this semester.

Final exam: Thursday May 6 from 3:30-6:30. FINAL PAPER DUE.

Readings:

Controversies in the Arts http://www.crf-usa.org/bria/bria13_2.html

NYC Dancemaker Census (2006) pp. i, ii, iii and 1- 7.

http://www.dancenyc.org/upload/chapter/961_Pdf_2_Census%20FINAL.pdf

Gender Project (2003 update) www.dancenyc.org Go to News, then Research, Studies, #9 Gender Project.

Taruskin, R. (2001, December 9) Music's dangers and the case for control, *New York Times*.

Van Dyke, J. (1996 September-October) Gender and success in the American dance world. *Women's Studies International Forum*, pp. 535-543.

Attendance Policy:

Two absences are allowed. Each additional absence will bring your participation grade down by a letter (from A to B for example). Two tardies become an absence.

Academic Honor Code:

Academic integrity is founded upon and encompasses the following five values: honesty; trust; fairness; respect; and responsibility. Supporting and affirming these values is essential to

promoting and maintaining a high level of academic integrity. Each member of the academic community must stand accountable for his or her actions. As a result, a community develops in which students learn the responsibilities of citizenship and how to contribute honorably to their professions.

If knowledge is to be gained and properly evaluated, it must be pursued under conditions free from dishonesty. Deceit and misrepresentations are incompatible with the fundamental activity of this academic institution and shall not be tolerated. Members of the UNCG community are expected to foster in their own work the spirit of academic honesty and not to tolerate its abuse by others.

First responsibility for academic integrity lies with individual students and faculty members of this community. A violation of academic integrity is an act harmful to all other students, faculty and, ultimately, the university.

Learning Differences and/or Disabilities

For students with documented physical or learning differences and/or disabilities, appropriate arrangements will be made for completion of all class and assessment experiences. However, documentation of these differences and/or disabilities must be made available to the instructor prior to the first assessment experience. Information regarding disabilities and/or differences will be kept confidential. If you are unsure whether or not you need special accommodations, please contact the UNCG Office of Disability Services, 336-334-5540 or ods@uncg.edu.