

Syllabus, Spring 2014

(augmented to reflect in class collaborative changes to evaluation made on 1/21)

Three dimensional thinking

ART 243/343

Instructor: Nell Ruby

Ground Floor Dana Fine Arts Building

Choreography II

Dan 317

Instructor: Bridget Roosa

Dalton Gallery, Dana Fine Arts Building

Complex Mammals Moving and Making: Collaborating in the Creative Arts

In the spring of 2014 these two courses will be taught in Parallel in order to allow for a schedule and a venue within which we can combine teams of collaborators among creative disciplines to work together to learn with and from each other.

This Course will be broken down into two parts:

Part 1: Engaging and Awakening the Senses

Part 2: The larger collaborative project

Goals for the course:

The students will learn:

1. How to communicate well in a group setting
2. A method for the practice of collaborative group interaction
3. A system for and the value of process-based production
4. To develop a common working language across disciplines
5. To explore intersections among creative practices
6. To be a *part* of a collaborative process, not the *whole*.
7. To find the balance between sharing their creative voice and allowing others voices to influence their own while working collaboratively.
8. To see/represent/express aesthetic excellence (multiple disciplines) [critique/edit]

Course Objectives:

1. Through a series of interconnected aesthetic exercises in dance, sound, visual thinking and creative writing students will practice communicating in a group setting in order to develop a common working language across disciplines
2. Through reflective logs and journals students explore intersections among creative practices
3. Students interweave individual, small and large group discourse

Attendance:

The faculty expects students to recognize the correlation between regular class attendance, effective learning, and good grades. Collaboration is a participatory endeavor and a two-sided commitment. Therefore, class attendance is expected of all students. Excessive absenteeism will result in a lower final grade or failure. Just as the student has a right to expect her professors to be present and prepared for all class meetings, so the faculty expects students to assume responsibility for class attendance, preparation, and participation. The faculty does not provide opportunities for make up of class sessions or class lectures. The responsibility for learning the material missed is entirely that of the

individual student. Students are responsible for reading and adhering to the academic regulations in the college catalog and in the Student Handbook. These policies, regulations, and attendance actions are governed by the Honor System.

Absences

Absences for classes that meet two (2) days a week are as follows: 1) a maximum of three (3) absences will be allowed without penalty for the semester; 2) each absence after the third (3rd) results in a reduction of one-third (1/3) of the student's final letter grade; 3) seven (7) or more absences for the semester will result in failing the class.

Three (3) late arrivals to all classes will constitute an absence.

Unless explicitly stated to the contrary, students are expected to attend all class meetings regardless of the nature of the activity. Class meetings include, but are not limited to, the following: lectures, discussions, performances, presentations, critiques, reviews, tests, consultations and tutorials. The instructor of record for each course retains the responsibility for determining what constitutes a class meeting. Missing a scheduled class meeting will constitute an absence.

Make-up Work

Class assignments and presentations must be completed on time. The possibility for any make-up work for absences that are excused will be determined and assigned on a case-by-case basis by the faculty member. The faculty member will set deadlines for such make-up work. No make-up opportunity is available for work missed during unexcused absences. Making up missed work will not eliminate an absence from a student's attendance record.

If a student knows in advance of an absence that will occur (such as in the case of religious holiday or a school-sponsored activity) it is expected that work due on the day of the absence will be turned in on or before the due date. In the case of true emergencies, work must be completed by the date established by the faculty member. Grades for late assignments (except for true emergencies) will be reduced by one-third (1/3) of a letter grade for each day late with lateness calculated by calendar days rather than class meetings.

Evaluation:

1. Class Participation: 50%
2. Reflective Logs: 50%

Participation defined (by the class):

In the areas of: Individual/small group/large group
showing up
contributing
carrying through
outside work (individual and group)
including everyone
listening

speaking
showing respect

Grading Scale:

| | | | |
|-------------|----------|----------|----------|
| A 93-100% | B 83-89% | C 73-79% | D 63-69% |
| A-90-92% | B-80-82% | C-70-72% | D-60-62% |
| F Below 60% | | | |

Academic Honesty:

The Agnes Scott College honor code embodies an ideal of character, conduct, and citizenship, and is an important part of the College's mission and core identity. This applies especially to academic honesty and integrity. Passing off someone else's work as your own represents intellectual fraud and theft, and violates the core values of our academic community. To be honorable, you should understand not only what counts as academic dishonesty, but also how to avoid engaging in these practices. You should:

- review each course syllabus for the professor's expectations regarding course work and class attendance.
- attribute all ideas taken from other sources; this shows respect for other scholars. Plagiarism can include portraying another's work or ideas as your own, buying a paper online and turning it in as if it were your own work, or not citing or improperly citing references on a reference page or within the text of a paper.
- not falsify or create data and resources or alter a graded work without the prior consent of your professor. This includes making up a reference for a works cited page or making up statistics or facts for academic work.
- not allow another party to do your work/exam, or submit the same or similar work in more than one course without permission from the course instructors. Cheating also includes taking an exam for another person, looking on another person's exam for answers, using exams from previous classes without permission, or bringing and using unauthorized notes or resources (i.e., electronic, written, or otherwise) during an exam.
- not facilitate cheating, which can happen when you help another student complete a take home exam, give answers to an exam, talk about an exam with a student who has not taken it, or collaborate with others on work that is supposed to be completed independently.
- be truthful about the submission of work, which includes the time of submission and the place of submission (e.g., e-mail, online, in a mailbox, to an office, etc.).

You should understand that penalties result from dishonest conduct, ranging from failure of the assignment to expulsion from the college. You should speak with your professors if you need clarification about any of these policies.

Students with Disabilities:

Agnes Scott College seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in this class, please contact Kelly Deasy in the Office of Academic Advising (X6150) to make complete the

registration process. Once registered, please contact me so we can discuss the specific accommodations needed for this course.

Course Evaluation:

Your feedback on the course is extremely valuable. In particular, we take your comments very seriously and use them to improve the course the next time we teach it. You are responsible for completing an evaluation of the course at the end of the semester. More details will be provided later.

Schedule:

Thursday 1/16

Syllabus and introductions,
Discussion about collaboration and
Presentation of Complex Mammal historical work

Engage and Awaken: VISION

Tuesday, 1/21

Presentation and discussion of rhythm and repetition in visual stimuli
Video: Museum of modern art interactives on LINE (dance and sculpture)
<http://www.moma.org/interactives/exhibitions/2010/online/#videos>
Homework: develop an individual project/etude/vignette for contribution to group collaboration

Thursday, 1/23

Small groupos present work to larger group, for observations and ideas about how to develop further.
Reflection question: What are you noticing?

Tuesday, 1/28

Show and discuss collaborative projects based off of visual stimuli.
Continued work based off of feedback
Homework: develop the group project

Thursday 1/30

Think/work/reflect

Engage and Awaken: TOUCH AND TEXTURE

Tuesday, 2/4

Presentation and discussion of the design elements and components of texture
Video: Museum of modern art interactives on Texture
<http://www.moma.org/interactives/exhibitions/2010/online/#videos>

Homework: develop an individual project/etude/vignette for contribution to group collaboration

Thursday 2/6

Thursday work day: Group intersection of ideas on rhythm and repetition in visual stimuli

Reflection question: What are you noticing?

Tuesday 2/11

Show and discuss collaborative projects based off of textural stimuli.
Continued work based off of feedback

Thursday 2/13

Show progression of projects and critique.

Focus Question:

Engaging and Awakening: PLAY/ACTION

Tuesday, 2/18

Presentation and discussion of play as a motivation/compositional tool

Video: art 21 series on Play

Props — Play and create studies in small groups

(Phone, book, deodorant, calculator, water bottle, bag, hand sanitizer)

Thursday 2/20

Studio day, develop an individual project based on the group study

Reflection question: What are you noticing?

Tuesday 2/25

Show group and individual projects/discuss and critique

Thursday 2/27

Show group and individual projects/discuss and critique

Focus Questions: how does the way other people work inform your own work, how does your individual work impact the group, what changes happen to your work because of what you see/are open to in others' work; how does the group work influence you?

Engaging and Awakening: CHANCE and response

Tuesday 3/4

Merce Cuningham use of Chance; Marcel Duchamp, yards arranged according to the laws of chance;

HW: Create a chance game

Thursday 3/6

Play games in partners/groups

Focus Question: How does the role of play inform and influence work?

Spring Break. NO classes

Tuesday 3/18

Complex Mammals Moving and Making: Brainstorm

Arrange and define groups and responsibilities

Thursday 3/20

Think

Focus Question:

Engaging and Awakening: Site Specific

Tuesday 3/25

Exploration place: SITE SPECIFIC work

Exploring alone

Thursday 3/27

Exploring Together

Reflection question: What are you noticing?

Tuesday 4/1

Discussions on site-specific work

Thursday 4/3

Work session / studio day

Tuesday 4/8

Work session / studio day

Thursday 4/10

Work session / studio day

Tuesday 4/15

Group presentations and feedback in the last week of project work

Thursday 4/17

Work session / studio day

Tuesday 4/22

Presentation and discussion of Finals

Thursday 4/26
SpARC- no class

Tuesday 4/29
Presentation and discussion of Finals