



COURSE OUTLINE

The course description is online @ <http://camosun.ca/learn/calendar/current/web/art.html>

Ω Please note: the College electronically stores this outline for five (5) years only.
It is **strongly recommended** you keep a copy of this outline with your academic records.
You will need this outline for any future application/s for transfer credit/s to other colleges/universities.

1. Instructor Information

(a)	Instructor:	John G. Boehme		
(b)	Office Hours:	Tuesday 8:30 AM to 9:30 AM.		
(c)	Location:	Young 100a		
(d)	Phone:	370-3512	Alternative Phone:	
(e)	Email:	Boehme@camosun.bc.ca		
(f)	Website:			

2. Intended Learning Outcomes

Upon successful completion of this course a student will be able to:

1. Produce nuanced works that are influenced by the issues, history, and concerns of Performance Art
2. Show an understanding of performance as art by developing ideas into scripts; which include instructions for executing movement, sets, lighting, sound, costume and text, and result in live performances.
3. Identify the influences of subject matter and content on performance production.
4. Use a wide variety of subjects, for example social and political environments, as a source of subject matter to produce art works
5. Thoughtfully and fruitfully critique one's own and others' projects in the context of Performance Art.
6. Demonstrate proficiency with digital cameras, editing equipment, and basic sound and performance lighting equipment.

3. Required Materials

(a) Texts

Title: Live Art and Performance

Author: Adrian Heathfield

ISBN: 9780415972390 and selected readings

(b) Digital Storage Device: external hard drive, or flash drive.

4. Course Content and Schedule

Overall Objectives:

Students, with little or no experience, will be introduced to the fundamentals of Performance Art. Class exercises and readings will guide them through the exploration of using of their own body as a generator for art works. Students will learn how to create content through production tools such as autobiographical material, dreams, ritual, text, and personas. They will be introduced and trained to understand performances in a variety of ways including visual and sound elements, the use of time and space in Performance Art, and the performer's relationship to the audience. Ultimately students will develop original material for performance and produce works of Performance Art.

TIMELINE and assignments may change significantly
 Y117 For the class & lectures

#		Readings	Videos/online
1. Sept 5 th	Meeting circle activity. Notebook, Course introductions. Movement discuss textbook.		
2. Sept 12 th	Lecture on Performance Everyday performance Action assignment.	PDF. What is performance Marilyn Arsem	Video Art N 6494 V53 V53 2005 Personal DVD
3. Sept 19 th	Everyday Action assignment.	PG. 66. to 70 <i>Box Story & Redeeming Features of Daily Life.</i>	
4. Sept 26 th	(trust- face to face-mirror) Movement Studio 9:30 to 11:45 Vocalization exercises and warm- up Introduce Sound Sculpture Sound exercises		SONIC ACTS Video ECUAD library VHS M1473 .S66 1998
5. Oct 3 rd	Sound assignment using microphone. SOUND ASSIGNMENT DUE	PG. 38. to 45. <i>In the Space of Duration</i>	Lasso Salla Tykka
6. Oct 10 th	<u>INTERVENTION ASSIGNMENT INTRODUCTION</u>	PG. 176. to 181. <i>One Hundred Years</i>	
7. Oct 17 th	1-2 one minute one hour actions 1 Hour 1 st part 2 nd part	. PG. 76. to 85. <i>In Defense of Performance Art</i>	
8. Oct 24 th	<u>INTERVENTION ASSIGNMENT Due</u>	PG. 92. to 99. <i>Taking Place Encountering the Live</i>	View: The Artist is Present N 6811.5 A27 M38 2012
9. Oct 31 st	View videos. Work on project. <u>Introduce Final Group Project.</u>	PG. 132. to 143. <i>Working the Flesh</i>	LIVEWORK DVD Black Market International #3. Goat Island #5 & # 9.
10. Nov 7 th	Performance Assignment	PG. 100 to 111. <i>Durational Performance</i>	
11. Nov 14 th	Discuss readings View videos. Work on project		
12. Nov 21 st	Performance Assignment DUE:	PG. 6. to 13. <i>ALIVE</i>	
13. Nov 28 th		READING ASSIGNMENT DUE	JGB Lecture
14. Dec 5 th	FINAL GROUP PROJECT DUE.		

5. Basis of Student Assessment (Weighting)

1. Students will be expected to complete all assignments. These will be evaluated by the instructor in conjunction with the students. The growth and development of expressive and imaginative ways of conveying ideas, the quality of subject matter, and the final execution and presentation of projects will account for approximately (75%) of the grade.
2. Student participation and involvement in respect to discussion, attendance and interest (10%).
3. A short critical analysis paper. (10%)
4. Studio Conducts / Etiquette Grade Students marks will be deducted if students neglect to demonstrate safe respectful use of communal facilities, studio interactions and material provisions. Students will be evaluated on their ability to clean up after themselves (or their group) each day. Works left in common spaces 30 minutes prior to the next class start time, or 9am the next day will result in an immediate deduction of 3% per work (i.e. a painting left out to dry overnight anywhere in Y117). Work may only be stored in designated storage areas (or with special permission of instructor and instructional technician). *Failure to properly store, remove or dispose of projects during the semester and / or within the deadlines communicated at the end of the semester will result in a deduction of 5% per work. Completion of risk assessment forms (5%)

there will be mid-semester interviews with students. This will provide the student with an indication of their achievement during the first half of the course. A student who attends the course **on a regular basis** will be given a clear indication of a possible “F” or “P” grade anticipated by the instructor from the mid-semester onwards.

** Attendance is one of the main criteria of the involvement and participation category. It is mandatory because class discussion cannot be recreated and therefore not made up if missed. Missing a class without a valid reason can result in a deduction of 5% from your final grade for each class missed. Missing more than two classes will seriously jeopardize your successful completion of the course. Tardiness will also have the same effect.*

Involvement and participation will also be evaluated on the level of care and on the quality of your engagement with your work.

There is also a final interview for Visual Arts program students during examination week*. The criteria will be as stated in the student handbook. A grade of “C” or higher is required in order to continue in the Visual Arts program

Grading System

Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at camosun.ca for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. <i>(For these courses a final grade will be assigned to either the 3rd course attempt or at the point of course completion.)</i>
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services, or the College web site at camosun.ca.

ACADEMIC CONDUCT POLICY

There is an Academic Conduct Policy. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, Registration, and on the College web site in the Policy

STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services, and the College web site in the Policy Section.

ART 260 CODE OF CONDUCT and RULES:

Students may be exploring personal material in this class and it is important that the class remain a safe and respectful space for everyone. There are to be no illegal acts performed, no harming of self or others, no exchange of bodily fluids, no damage to the property of the school or classroom (you are responsible for any damage you do), there may be content, imagery or discussion that a student may find offensive in this class. While every attempt will be made to respect all students' beliefs and values, this class is designed to inform, explore, challenge and expand artistic knowledge in many directions. If you find another students work to be offensive to you, please make an appointment with me to discuss. If your work deals with subject matter that you feel others may be sensitive to (sexual, political, or religious for example) please make appointment to discuss.

ART 260 Disclaimer: Please be aware that this class involves many images of an extreme, gruesome, or explicit nature. It also covers body-based practices and procedures that are not necessarily safe or recommended. The old saying “don’t try this at home” emphatically applies here. Although many of these practices are fascinating to study, if you are inspired to experiment with anything you have seen in class, you do so at your own risk. Approach any body modification or extreme performance with the utmost caution and be sure you consult with a legitimate medical provider first.

HOW CAN WE HELP YOU REALIZE YOUR PROJECT

specific art school considerations is a list, a discussion and a process. It encompasses the health, safety and legal details to consider when making your work for the Camosun College community. If your project includes any of the below concerns please complete a risk assessment form and have a conversation with your Faculty and or Chair.

Food, Liquids & Controlled substances
 food, water alcohol, or other liquids, prescription, over the counter medications.

Chemicals & Hazardous Materials
 Potentially hazardous materials requiring special ventilation large amounts of materials/ supplies not typically used or is prohibited.

Biomatter, Bloodborne Pathogens (BBP),& Organic Materials
 Live animals, untreated hides, taxidermy, biomatter (living or recently living organisms) Bloodborne pathogens(BBP):blood, urine or decomposed materials plants, soil, sand, rocks.

Performative
 audience interaction/audience participation actions that may cause duress on the body.

Alternative Spaces
 refer to Camosun College Visual Arts Display policy stairways, hallways, elevators, sidewalks, exterior facing windows, ceilings, pipes, drop-down, and sprinkler systems

Weapons
 weapons or objects that resemble weapons

Structures & Kinetics
 unprotected sharp edges, or moving components Pedestals, objects, heavy or unstable objects, objects hanging from above building a wall/altering a wall overhead closures (tents, roofs, etc.) window coverings.

Electrical & Sound Levels
 bare wiring, spliced wires, invented or altered electrical items sound levels and frequency

Fire & Safety
 candles, open flames fire extinguishers, exit signs, and alarm systems as artwork potential tripping hazards projects that block egress

Community & Courtesy
 confidentiality
 privacy & anonymity
 permissions
 copyrights
 public interaction