



CAMOSUN COLLEGE
School of Arts & Science
Department of Visual Arts

ART-260-D01
Performance Art
Fall 2020

COURSE OUTLINE

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

Ω Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for their records, especially to assist in transfer credit to post-secondary institutions.

1. Instructor Information

- (a) **Instructor** John G. Boehme

- (b) **Office hours** Wednesdays 8:30 AM to 9:30 AM

- (c) **Location** _____

- (d) **Phone** 250-370-3512 **Alternative:** _____

- (e) **E-mail** Boehme@camosun.bc.ca

- (f) **Website** _____

2. Intended Learning Outcomes

Upon completion of this course the student will be able to:

- 1. Produce nuanced works that are influenced by the issues, history, and concerns of performance art.
- 2. Demonstrate 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. Demonstrate 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. To evaluate and generate constructive and intercultural aware critiques of 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
selected readings
- (b) Digital Storage Device: external hard drive, or flash drive.
- (c) access to computer with internet access webcam and microphone
- (d) video, photographic and audio recording device.
- (e) access to Amazon Prime or itunes for viewing film BURDEN, Artist is present

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.

MODES of course delivery

Sync = Synchronous delivery involves online studies through chat and videoconferencing. This kind of learning tool is real-time. It is like a virtual classroom that allows students to ask, and teachers to answer questions instantly, through instant messaging, which is why it is called synchronous.

Async= Asynchronous delivery involves various forms of digital and online learning in which students learn from instruction—such as prerecorded video lessons or game-based learning tasks that students complete on their own—that is not being delivered in person or in real time

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

| # Week | IN CLASS | Readings for class | Videos/online | exercises |
|--|--|---|--|------------|
| 1. Sept 9 Sync 9:30 am Sync 10:45 am - break Syn 12:00 Asyn. 12:30 onwards | Meeting circle activity. Notebook, Course introductions. discuss. Lecture on Performance History assignment and exercises Guest Blackboard collaborate Guest ACCESS https://ca.bbcollab.com/guest/f613481eda8e464ebf4a0c56217b53c6 | <ul style="list-style-type: none"> Performance Art and its Journey https://www.widewalls.ch/performance-art/ | What is LIVE ART Introduction to performance TATE SHOTS https://www.youtube.com/watch?v=6Z-YZ3A4mdk | |
| 2. Sept 16 Sync 9:30 am Sync 10:45 am - break Syn 11:00- 12:00 Asyn. 12:30 | INTRODUCE: ASSIGNMENT 1 Manifesto (required) Respond to discussion thread | <ul style="list-style-type: none"> Performance Art Timeline 137-237 Outside the Frame: Performance and the Object: A Survey History of Performance Art in the USA Since 1950 y Robyn Brentano (Author) Other | | #1. |

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|--|--|--|--|--|
| onwards | | performance art historical information available on D2L | | |
| 3. Sept 23 Sync 9:30 am To 10:45 am - break Syn 11:00-12:00 Asyn. 12:30 onwards | DUE: ASSIGNMENT 1. Manifesto INTRODUCE: ASSSIGNMENT 2. sound | <ul style="list-style-type: none"> • Read assignment 2. sound art assignment. | | #2. After completing Exercise #2. Please Answer the Following Question. What was the <i>En-tropic event put in motion</i> |
| 4. Sept 30 Sync 9:30 am To 10:45 am - break Syn 11:00-12:00 Asyn. 12:30 onwards | INTRODUCE: ASSIGNMENT 3. Intervention (required) Respond to discussion thread | <ul style="list-style-type: none"> • What is performance Marilyn Arsem • THIS is Performance Art Marilyn Arsem • <i>ALIVE</i> | View: The Artist is Present N 6811.5 A27 M38 2012 https://youtu.be/-0G8dvrtw5s | #3. |
| 5. Oct 7 Sync 9:30 am To 10:45 am - break Syn 11:00-12:00 Asyn. 12:30 onwards | DUE: ASSIGNMENT 2. Sound Art | | | #4. |
| 6. Oct 14 | INTRO | <ul style="list-style-type: none"> • Dealing with | View: Burden | #5. |

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| <p>Syn Sync 9:30 am</p> <p>To 10:45 am</p> <p>- break</p> <p>Syn 11:00- 12:00</p> <p>Asyn. 12:30 onwards</p> | <p>ASSIGNMENT 4. Durational</p> <p>DUE: INTERVENTION ASSIGNMENT 3. (required) Respond to discussion thread and complete quiz</p> | <p>Confusion: seven keys to viewing performance Art: Pilva Porkola Pg 71 to 79 Performance Artist Workbook.</p> | <p>DVD N 6537 B87 B87 2016 itunes https://itunes.apple.com/us/movie/burden/id1223877769 Amazon Prime. https://dogwoof.com/burden#watch</p> | |
| <p>7.Oct 21 Sync 9:30 am</p> <p>To 10:45 am</p> <p>- break</p> <p>Syn 11:00- 12:00</p> <p>Asyn. 12:30 onwards</p> | <p>Performance Art Assignment Introduction</p> | <ul style="list-style-type: none"> "The Artist is Present": Artistic Re-enactments and the Impossibility of Presence Author(s): Amelia Jones | | <p>#6.</p> |
| <p>8. Oct 28 Sync 9:30 am</p> <p>To 10:45 am</p> <p>- break</p> <p>Syn 11:00- 12:00</p> <p>Asyn. 12:30 onwards</p> | | <ul style="list-style-type: none"> ASSESSMENT of Performance Art Lee Wen | | <p>#7. After completing Exercise #7. SMELLING EXERCISE Walk in the forest or green space and choose three things whose smell you do not like. Describe the smells in writing.</p> |
| <p>9.Nov 4 Sync 9:30 am</p> <p>To 10:45 am</p> <p>- break</p> | <p>Introduce Final Assignment SCORE</p> | <ul style="list-style-type: none"> Performance Artist Workbook.Short History of the Score in 5091 words Hanna Järvinen Pgs 49 to 59 | | <p>#8.</p> |

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| Syn 11:00-12:00 Asyn. 12:30 onwards | | | | |
| 10.Nov 11 REMEMBER | DUE: ASSIGNMENT 4. DURATIONAL | <ul style="list-style-type: none"> Tajber_OnPerformanceArt_TotalArtJournal_Vol.1_No.1_Summer2011 | | |
| 11.Nov 18 Sync 9:30 am To 10:45 am - break Syn 11:00-12:00 Asyn. 12:30 onwards | | <ul style="list-style-type: none"> Has Performance Art Lost the Teeth to Offend? | | #9. |
| 12.Nov 25 Sync 9:30 am To 10:45 am - break Syn 11:00-12:00 Asyn. 12:30 onwards | DUE: PART A. ASSIGNMENT # 5 SCORE Respond to 3. Questions in discussion thread | <ul style="list-style-type: none"> Aesthetics of Narcissism | https://www.jstor.org/stable/778507?seq=1#metadata_info_tab_contents https://mediatheoryart.wordpress.com/2016/03/05/analysis-of-video-the-aesthetics-of-narcissism-by-rosalind-krauss/ | #10. |
| 13.Dec 2 Sync 9:30 am To 10:45 am | Discuss readings View videos. Work on project (required) Respond to discussion thread | A Cyborg Manifesto By Donna Haraway From "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in <i>Simians, Cyborgs and Women: The Reinvention of</i> | https://faculty.uca.edu/rnovy/Haraway--A%20Cyborg%20Manifesto.htm | #12. |

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| <p>- break</p> <p>Syn 11:00-12:00</p> <p>Asyn. 12:30 onwards</p> | | <p><i>Nature</i> (New York; Routledge, 1991), pp.149-181. First published in <i>Socialist Review</i> LXXX.</p> <ul style="list-style-type: none"> published in 1985 | | |
| <p>14.Dec 9</p> <p>Sync 9:30 am</p> <p>To 10:45 am</p> <p>- break</p> <p>Syn 11:00-1:20</p> | <p>DUE: PART B.</p> <p>ASSIGNMENT 5. SCORE2</p> | | | |

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 the grade. (70%)
2. Completion of all required discussion questions, quizzes, active participation, presence for online sessions, contributions to class discussions, idea shares and critiques (30%)

ATTENDANCE

Due to the experiential nature of the course, regular attendance is required. To receive final standing in the course, students must attend a minimum of 11 out of 13 online classes. As a professional courtesy, students must inform the instructor as soon as possible about known absences. More than three unexcused absences will result in a student not passing the course. Documented absences and those given prior permission due to the unavoidable nature of the absence will be excused. Three late arrivals or early departures to/from class will be considered the equivalent of one absence. Prompt attendance is a professional responsibility and a requirement of the course.

There is also a final interview for 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

6. Grading System

- Standard Grading System (GPA)
- Competency Based Grading System

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

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

8. College Supports, Services and Policies



Immediate, Urgent, or Emergency Support

If you or someone you know requires immediate, urgent, or emergency support (e.g. illness, injury, thoughts of suicide, sexual assault, etc.), **SEEK HELP**. Resource contacts @ <http://camosun.ca/about/mental-health/emergency.html> or <http://camosun.ca/services/sexual-violence/get-support.html#urgent>

College Services

Camosun offers a variety of health and academic support services, including counselling, dental, disability resource centre, help centre, learning skills, sexual violence support & education, library, and writing centre. For more information on each of these services, visit the **STUDENT SERVICES** link on the College website at <http://camosun.ca/>

College Policies

Camosun strives to provide clear, transparent, and easily accessible policies that exemplify the college's commitment to life-changing learning. It is the student's responsibility to become familiar with the content of College policies. Policies are available on the College website at <http://camosun.ca/about/policies/>. Education and academic policies include, but are not limited to, Academic Progress, Admission, Course Withdrawals, Standards for Awarding Credentials, Involuntary Health and Safety Leave of Absence, Prior Learning Assessment, Medical/Compassionate Withdrawal, Sexual Violence and Misconduct, Student Ancillary Fees, Student Appeals, Student Conduct, and Student Penalties and Fines.

A. GRADING SYSTEMS <http://camosun.ca/about/policies/index.html>

The following two grading systems are used at Camosun College:

1. 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 | | 1 |
| 0-49 | F | Minimum level has not been achieved. | 0 |

2. Competency Based Grading System (Non GPA)

This grading system is based on satisfactory acquisition of defined skills or successful completion of the course learning outcomes

| Grade | Description |
|-------|---|
| COM | The student has met the goals, criteria, or competencies established for this course, practicum or field placement. |
| DST | The student has met and exceeded, above and beyond expectation, the goals, criteria, or competencies established for this course, practicum or field placement. |
| NC | The student has not met the goals, criteria or competencies established for this course, practicum or field placement. |

B. 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 at <http://camosun.ca/about/policies/index.html> 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 are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course. |
| 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. |