



# ADVANCED ART PRACTICES I O K A N A G A N

## Thtr 482

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**Prerequisite:** THTR 301

### **COURSE DESCRIPTION**

This is an intensive course for fourth-year Creative Studies- Performance students. In consultation with a faculty advisor, students will propose a program of interdisciplinary study.

### **FORMAT (0-3-2)**

Thtr 482 is a self-directed studio course for students in the fourth year of the Bachelor of Creative Studies- Performance in the Faculty of Creative and Critical Studies. Students must work in Performance and either Creative Writing or Visual Arts. Cross-disciplinary work with other students is required. Successful completion of Thtr 482 in Term 1 is a pre-requisite for entrance into Thtr 483 in Term 2.

The primary emphasis will be on the production of an interdisciplinary performance piece created in tandem with critical study. Students will be provided a group rehearsal space. There will be 5 hours of formal class time per week. This course is a working studio residency in which the substantial amount of work will be done outside regular class hours. Class time will also be used for critiques, visiting artist presentations, assignments, seminars, and 4<sup>th</sup> year organizational concerns. Attendance is mandatory.

The course directors will supervise the class and advise students on an individual and group basis. Advisors from Theatre, Creative Writing and/or Visual Arts will provide continual feedback on the student's evolution. The student is responsible for meeting with their advisor on a regular and continual basis throughout the term.

Two formal critiques are scheduled as part of the creation process.

### **COURSE OBJECTIVES AND LEARNING OUTCOMES**

The main objective of this self-directed course is to provide the student with a critical and supportive environment for the development of their artistic direction within an interdisciplinary environment. This includes theoretical, historical and technical expertise, as well as a critical awareness of how their work relates and fits into the contemporary theatre world.

The focus of this 6-credit course is to develop an awareness and use of individual and collaborative creative processes through critical thinking and a rigorous work ethic in which the student learns the process of daily productivity required by an interdisciplinary theatre creation practice.

#### **Students will be expected to participate fully in a working studio residency by:**

- Initiating their own avenues of critical inquiry and research
- Working productively in a responsible and collaborative manner
- Developing a broad base for critical thinking and rich practice for explorative creative processes
- Producing a fully researched performance project
- Developing the ability to analyze ones work through discussion and critical writing

- Participating in the final exhibition of work completed during Term 1
- Attending weekly class sessions, seminars, critiques and visiting artist's presentations
- Scheduling and attending meetings with your advisor
- Being available during the 5 class hours and for all rehearsals scheduled outside of these regular class hours as determined by the group

## READINGS:

- Armstrong, Jeannette, Delphien Derickson, Lee Maracle, Greg Younging. Eds. "Original People." *We Get Our Living Like Milk from the Land*. Penticton: Theytus, 1994. 1- 16.
- Cohen Cruz. "Introduction." *Radical Street Performance*. London: Routledge, 1998. 1-6.
- Gielen, Pascal. "Mapping Community Art." *From Community Art: The Politics of Trespassing*. Amsterdam: Valiz, 2011. 16-33.
- Handke, Peter. "Theatre in the Streets and Theatre in Theatres." *Radical Street Performance*. London: Routledge, 1998. 7-10.
- Kester, Grant H. *Conversation Pieces: Community and Communication in Modern Art*. Berkeley: U of California P, 2004. 1-16.
- Kwon, Miwon. *One Place After Another*. Cambridge: MIT Press, 2004. 1-9.
- Lee, Dennis. "Cadence, Country, Silence: Writing in Colonial Space." *Body Music*. Toronto: Anansi, 1998. 3- 25.
- McKay, Don. "Baler Twine: Thoughts on Ravens, Home and Nature Poetry." *Vis a Vis: Field notes on Poetry and Wilderness*. Wolfville NS: Gaspereau, 2001. 15 -33.
- McLuhan, Marshall. "Art as Survival in the Electric Age." *Understanding Me: Lectures and Interviews*. Eds. David Staines and Stephanie McLuhan. Boston: MIT P, 2003. 206 – 224.
- Nabhan, Gary Paul. *Cultures of Habitat: On Nature, Culture and Story*. Washington DC: Counterpoint, 1997. 1-4.
- O'Donnell, Darren. *Social Accupuncture: A Guide to Suicide, Performance and Utopia*. Toronto: Coach House, 2006. 11-24.
- Snyder, Gary. "Reinhabitation." *A Place in Space: Ethics, Aesthetics and Watersheds*. Washington DC: Counterpoint, 1995. 183-191.
- Snyder, Gary. "Living in the Open." *A Place in Space: Ethics, Aesthetics and Watersheds*. Washington DC: Counterpoint, 1995. 195- 198.
- Tuan, Yi-Fu. *Space and Place: The Perspective of Experience*. Minneapolis: U of Minnesota P, 1977. 1-9.
- Whiston Spirin, Anne. *The Language of Landscape*. New Haven: Yale UP, 1998. 15-26 and 160-163.
- Garnett, Joy, and Susan Meilselas. "On the Rights of Molotov Man: Appropriation and the Art of Context." *Harpers* (February 2007): 53 -58.

## EVALUATION

The Thtr 482 co-directors and the student's faculty advisor will be involved in the grading process.

Evaluation will be based on the following criteria:

- Performance created for the course with emphasis on **Artistic Growth** demonstrating a critical perception of personal creative processes as evidenced in the presented material
- Working effectively and collaboratively in the studio residency
- Participating in all course activities and requirements
- Level and quality of consultation undertaken with faculty advisors on a regular basis
- Demonstration of communication skills judged via written assignments and critiques

### (85-100%)

#### **Creative Work:**

Exemplary. The work is of exceptional quality. It is highly original. **It is fully realized and executed.** It demonstrates a highly developed understanding of the relationship between form and content. It demonstrates a complex understanding of the context within which the work is to be received.

#### **In the context of experiments in studio:**

The work is exemplary in that it is exploring sophisticated questions. The experiments demonstrate a highly developed understanding of the relationship between form and content. The experiments demonstrate a complex understanding of the context within which the work is to be received. The artist is able to articulate their questions and critically evaluate the work being explored. The standard of discourse reflects exemplary understanding of the work.

#### **Critical Work:**

The work is of exceptional quality. It delineates a critical argument and is written in not simply clear but eloquent language, and it displays a critical and theoretical maturity. It is painstakingly researched and takes its place confidently in its field.

### (80-84%)

#### **Creative Work:**

Excellent. The work is of a very good quality. It is highly original. **It is almost fully realized and executed and needs only minor revisions.** It demonstrates a highly developed understanding of the relationship between form and content. It demonstrates a complex understanding of the context within which the work is to be received.

#### **In the context of experiments in studio:**

The work is excellent in that it is exploring sophisticated questions. The experiments demonstrate a highly developed understanding of the relationship between form and content. The experiments demonstrate a complex understanding of the context within which the work is to be received. The artist is able to articulate their questions and critically evaluate the work being explored. The standard of discourse reflects an excellent understanding of the work.

#### **Critical Work:**

An excellent treatment of the subject. It delineates a critical argument that is substantial and perceptive. Its argument may include original insights and it is written in clear, error-

free language and shows some creativity in the use of that language. The work is very ably researched. There are no major problems with the argument.

**(76-79%)**

**Creative Work:**

Good. The work is of a good quality. It is original. It has potential and can be fully realized and executed with more substantial revisions. There is a slight lack of rigor in its execution, but it demonstrates a good understanding of the relationship between form and content. It also demonstrates a good understanding of the context within which the work is to be received.

**In the context of experiments in studio:**

The work is good in that it is exploring substantial questions. The experiments demonstrate a good understanding of the relationship between form and content. The experiments demonstrate a good understanding of the context within which the work is to be received. The artist is able to articulate their questions and critically evaluate the work being explored. The standard of discourse reflects a good understanding of the work.

**Critical Work:**

A good treatment of the subject, that shows genuine insight. One of its elements, however, could use strengthening (however that element is defined—eg. argumentation, clarity, precision, originality and value of thesis, depth of critical discussion, etc). Its argument may include original insights and signs of conscientious research are evident but may not be as skillfully handled in the student's presentation as they would be in an A paper.

**(72-75%)**

**Creative Work:**

Competent. It has potential and may be fully realized with more substantial revisions. There is a lack of rigor in its execution. It demonstrates adequate understanding of the relationship between form and content. It demonstrates adequate understanding of the context within which the work is to be received.

**In the context of experiments in studio:**

The work is competent in that it is exploring substantial questions. The experiments demonstrate a competent understanding of the relationship between form and content. The experiments demonstrate a competent understanding of the context within which the work is to be received. The artist is able to articulate their questions and critically evaluate the work being explored. The standard of discourse reflects a competent understanding of the work.

**Critical Work:**

A good, competent treatment of the subject, that lacks a compelling element (however that element is defined—eg. a specific flaw in argumentation, clarity, precision, and value of thesis, depth of critical discussion, etc). Writing may be less precise and there may be significant errors in grammar and editing. The level of argument may need improvement.

**(64-71%)**

**Creative Work:**

Acceptable. It is exploring something interesting, but the work needs focus in order to be fully realized. There is insufficient rigour in its execution. There is a lack of sophistication in the relationship between form and content. The work needs to be located more clearly within a context. Different levels in this range indicate qualitative variations on the above criteria.

**In the context of experiments in studio:**

The work is merely acceptable. The relationship between form and content may need to be explored in more depth. The experiments demonstrate some understanding of the context within which the work is to be received, but more work needs to be done in order to define the purpose of the work more clearly. The artist needs to develop their skills in articulating their questions and critically evaluating the work being explored. The standard of discourse reflects some understanding of the work.

**Critical Work:**

An acceptable treatment of the subject, but one that may lack more than one compelling element. The work may be general and insufficiently analytical in nature, lacking in critical rigour. There are, however, good basic insights, but they need to be located within a consistent structure of argument. Language may be consistently imprecise. Research methods may be lacking.

**(50-63%)**

**Creative and Critical Work:**

Both creative and critical form, content, argumentation and communication are weak and in need of substantial revision. Different levels in this range indicate qualitative variations on the above criteria.

**PLAGIARISM –**

Please see the online calendar for policies and regulations regarding academic misconduct:

<http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,959#11230>

Sept 10

Platypus House Portable 9-11  
Intro exercises Installations to written intro  
Intro Artist statement  
Break into class groups for Outline discussion  
Welcome wagon introduction

**Readings Assigned for next week:**

“Baler Twine: Thoughts on Ravens, Home and Nature Poetry.” Don McKay. *Vis a Vis: Field notes on Poetry and Wilderness*. Wolfville NS: Gaspereau, 2001. 15 -33.

From *Social Acupuncture: A Guide to Suicide, Performance and Utopia*. Darren O’Donnell. Toronto: Coach House, 2006. 11-24.

Sept 17

Platypus House Portable 9-11  
Artist statement sharing  
CV Workshop

**Assignment Due:**

Using the two readings as sources and examples, describe how you position yourself as an artist within this time and place. You may cite these readings in your writing, but you must use MLA format to cite them correctly. **1 page**

**Reading Assigned for next week:**

From *Radical Street Performance*. Jan Cohen Cruz. London: Routledge, 1998. 1-6.

From *Radical Street Performance*. Peter Handke. London: Routledge, 1998. 7-10.

Sept 24

Platypus House Portable 9-11  
Grant proposal workshop  
Pitching

**Assignment Due:**

Using the readings as a source and example, discuss the difference between work being done in sanctioned cultural spaces and work presented outside of these spaces. While these readings refer to physical performance locations, sanctioned cultural spaces can also refer to virtual space or literary magazines etc. You may cite these readings in your writing, but you must use MLA format to cite them correctly. **1 page**

**Readings Assigned for next week:**

From *Mapping Community Art*. Pascal Gielen. Amsterdam: Valiz, 2011. 16-33.

Oct 1

DENISE AWAY AT CONFERENCE  
LIB 302 Crossover discussion regarding readings with Nancy

**Assignment Due:**

Using the reading as sources and example, describe the nature of the work you do in terms of how it relates to your audience/community. You may cite these readings in your writing, but you must use MLA format to cite them correctly. **1 page**

**Readings Assigned for October 15:**

“Introduction.” Grant H. Kester. *Conversation Pieces: Community and Communication in Modern Art*. Berkeley: U of California P, 2004. 1-16.

Oct 8

Holiday Thanksgiving

Oct 15

EME 2257  
Present Pitches with One Page

**Assignment Due:**

There are a number of contemporary artists and art collectives that have defined their practice around the facilitation of dialogue among diverse communities. Parting from traditions of object making, these artists have adopted a performative, process based approach. They are context providers rather than content providers. Traditional art materials of marble, canvas, or pigment are replaced by “sociopolitical relationships.” What does it mean for the artist to surrender the security of self-expression for the risk of inter-subjective engagement? Do you do this in your work? How and why is your work similar or different. You may cite these readings in your writing, but you must use MLA format to cite them correctly. **1 page**

Oct 22

EME 2257  
Project specific meetings

**Readings Assigned for Nov 5:**

From *Space and Place: The Perspective of Experience*. Yi-Fu Tuan.  
Minneapolis: U of Minnesota P, 1977. 1-9.

From *The Language of Landscape*. Anne Whiston Spirin. New  
Haven: Yale UP, 1998. 15-26 and 160-163.

- Oct 29            EME 2257  
Project specific meetings
- Nov 5            DENISE AWAY IN PORT TOWNSEND  
LIB 382  
Crossover discussion regarding readings with Nancy  
**Assignment Due:**  
Nature of assignment TBC. **1 page.**
- Nov 12           Holiday Remembrance Day
- Nov 19           EME 2257  
Grant applications due  
Student juries assigned
- Nov 26           Platypus House Portable  
**Presentation of Work in Progress**  
Jury feedback on Grant applications