



**2011 Winter: Term 2
INTERDISCIPLINARY WORKSHOP
IGS 520 D, SEC 001**

Professor: Denise Kenney
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CALENDAR ENTRY:

Interdisciplinary Workshop is an interdisciplinary studio course designed to give graduate students an opportunity to work collaboratively with other graduate students to create hybrid work drawing on the group's collective strengths. Body-based research will be employed to facilitate this process.

COURSE CONTENT:

IGS Interdisciplinary Workshop is an interdisciplinary studio course with a focus on collaboration and the creative translation and integration of disparate inspirational sources to produce a hybrid work. While students may have developed their research methodologies and approaches to praxis as it applies to their thesis production, this course requires that this learning be applied to a collaborative and interdisciplinary process.

Students will share a common experience of body-based research, regardless of their respective disciplines. This practice, with foundations in the pedagogy of Jacques Lecoq, is used to create an ensemble and to inform the creative process. All IGS students, regardless of experience in this area, should not be discouraged by this focus. Students must simply be prepared to work physically (according to their own abilities) in studio and engage in cross-disciplinary work with other IGS students.

The primary emphasis will be on the creation of interdisciplinary projects and critical analysis of the process and resulting product. It is intended that this collaboration will enhance each student's ultimate individual research interests.

Format: [0-3-0] Lecture/Lab

There will be 3 hours of studio class time per week but a substantial amount of work will be done outside regular class hours. Course content will evolve according to collectively determined interests and resulting project proposals. Class time may also be used for critiques, visiting artist presentations, field trips, and supporting lectures and seminars. The nature of the project proposals will dictate choices for visiting artists, lectures, and seminars.

Objectives

LECOQ “You can immerse yourself in a drop of water and see the whole world.”

- To facilitate interdisciplinary practice-based research by encouraging creative collaboration across the conventional boundaries which often separate disciplines at the graduate level.
- Encourage theoretical discourse across disciplines.
- Advance insight into individual approaches toward the creative process through interdisciplinary creation rooted in body-based research.
- Use body-based research practice to examine the process of observation, exploration, improvisation, translation and communication as it is applied to the production of work in any discipline.
- Encourage “presence of being” throughout the creative process.

Text

Kester, Grant H. *Conversation Pieces: Community and Communication in Modern Art*. Berkeley: University of California Press, 2004.

EVALUATION CRITERIA AND GRADING:

Participation/Collaboration (Peer)	20%
Experiment 1	20%
Reflection of process/product and theoretical underpinnings (Verbal and Written)	20%
Experiment 2	20%
Reflection of process/product and theoretical underpinnings (Verbal and Written)	20%

SCHEDULE:

Thursday, January 5	Introduction Research Questions Introduction to object work Translation Reading: O’Donnell, Darren. <i>An Aesthetic of Civic Engagement. Social Acupuncture</i> . Toronto: Coach House Books, 2008. UBCO Hard Copy: PS8579.D64 S63 2006 Ebook: http://site.ebrary.com/lib/ubc/docDetail.action?docID=10334750 PLEASE READ PARTS 1, 2, and 3
Thursday, January 12	Darren O’Donnell Guest Artist Experiment #1 (Object/Dialogue) Reading: Kester, Grant H. <i>Conversation Pieces</i> . Intro & Chapter 1.
Thursday, January 19	Experiment #1 workshop (Denise away) Reading: Bailes, Sara Jane. <i>Performance Theatre and the Poetics of Failure</i> . Routledge, 2011. http://search.proquest.com/docview/305432683
Thursday, January 26	Introduction to “Crossing the Line”

Thursday, February 2	Ame Henderson Guest Artist Reading: Kester, Grant H. <i>Conversation Pieces</i> . Chapter 2.
Thursday, February 9	Reading: Kester, Grant H. <i>Conversation Pieces</i> . Chapter 3.
Thursday, Feb 16	Presentation of Experiment #1 Reading: Kester, Grant H. <i>Conversation Pieces</i> . Chapter 4.
MID TERM BREAK	FEB 21-24
Thursday, Mar 1	Introduction of Experiment #2 (Space/Dialogue) Reflection Experiment #1 DUE Reading: Cools, Guy. <i>Dance; A Translating Art (The Body as a “Transmuter” of Identity)</i> . PROVIDED.
Thursday, March 8	Visiting Artist: Guy Cools Translation
Thursday, March 15	Reading: Kester, Grant H. <i>Conversation Pieces</i> . Chapter 5.
Thursday, March 22	Presentation of Experiment #2
Thursday, March 29	RE-Presentation of Experiment #2 Reflection of Experiment #2 DUE
Thursday, April 5	

ACADEMIC INTEGRITY:

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. A more detailed description of academic integrity, including the policies and procedures, may be found at:

<http://web.ubc.ca/okanagan/faculties/resources/academicintegrity.html>.

BIBLIOGRAPHY:

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