

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Culture of Performance Art	FMPA 222	SPRING 2024	Theory 3	Practice 0	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
				X		
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate / Doctoral (Second / Third Cycle)	
			x			

Language of Instruction	English
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Course Instructor(s)	Sen. Ins. Tamara McCarty	E-mail: tamara.mccarty@arucad.edu.tr Office: Eternal Springs Office Hours: Mondays 9.00-11.00 and 16.00-17.30 and Wednesdays 9.00-13.00
Course Time and Location	Classroom: RO SPA 01 Tuesdays: 14.00-16.50	
Course Objectives	Performance Art is an interdisciplinary art form centered on the body that questions conventions of artistic form, meaning, process, and experience. While the term “performance art” is relatively new, this genre developed out of twentieth-century avant garde artistic movements and earlier impulses to use art to challenge political and sociocultural norms. This course provides students with a historical overview of Performance Art while developing their critical thinking skills. Throughout the course, students will be introduced to key texts and performance art pieces, learning how to analyse the social and political significance of performance art works within their specific contexts.	

Course Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of Performance Art's historical development and influential artistic movements - Identify key contributors to the art form - Articulate their observations of performance art pieces through verbal and written expression - Contextualize performance art works within their historical, social, political, and cultural contexts - Formulate ideas about an artwork's political or social significance - Consider the stakes of performance art for practitioners and observers
Course Content	<p>What is performance? How does the performing body produce meaning? What are the stakes of performing, or watching a performance? Throughout the semester, we will explore these questions through our focus on the Performance Art genre. Assigned readings, lectures, and guided class discussions will introduce students to performance art history, performance theory, and individual artist's perspectives towards their work and practices. In-class viewings and activities will further develop students' understanding of the performance art genre and influential art movements while developing students' ability to observe and analyse performance art.</p>

COURSE OUTLINE/SCHEDULE

(70% attendance to the courses is required. Absences due to illness will not be excused. Students may only make up missed midterm or final exams if they have a doctor-approved note from a health institution.)

Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	February 13: Introduction to the course; What is performance? What is performance art? Early influences: Dadaism, Futurism, Surrealism, and Bahauss	T	<p>In Class: "RoseLee Goldberg: Performance Art From Futurism to the Present," in <i>Twentieth-Century Performance Reader</i>, pp. 213-216.</p> <p>Carlson, "Introduction: What Is Performance?" pp. 1-6.</p>
2	February 20: Early Experimentation: Merce Cunningham and John Cage, Allan Kaprow and "Happenings"	T	<p>Homework: "Allan Kaprow: Assemblages, Environments and Happenings," in <i>The Twentieth-Century Performance Reader</i>, pp. 277-287</p> <p>In-Class: "John Cage: Four Statements on the Dance," in <i>The Twentieth-Century Performance Reader</i>, pp. 128-138.</p> <p>"Merce Cunningham: You Have to Love Dancing to Stick to it," in <i>The Twentieth-Century Performance Reader</i>, pp. 153-156.</p>

3	<p>February 27: Postwar Performance in Japan: Gutai group, Butoh</p> <p>February 29: Make-Up Class (14.00-17.50): Questioning Form and Meaning: Fluxus, "Events", Joseph Bueys, Yoko Ono</p>	T	<p>Due Feb 27: "Tatsumi Hijikata: Man, Once Dead, Crawl Back!" in <i>The Twentieth-Century Performance Reader</i>, pp. 249-252.</p> <p>Due Feb 29: "George Maciunas: Expanded Fluxus Diagram," in <i>Twentieth-Century Performance Reader</i>, pp. 326-331.</p> <p>"Joseph Bueys: Speech Upon Receiving an Honorary Doctorate Degree From the Nova Scotia College of Art and Design, Halifax 1976," in <i>Twentieth-Century Performance Reader</i>, pp. 71-75.</p>
4	<p>March 5: Intersecting Forms - Postmodern Dance: Grand Union, Judson Church, Anna Halprin, Yvonne Rainer, Meredith Monk, Trisha Brown, Simone Forti, Steve Paxton</p>	T	<p>"Meredith Monk: Process Notes on <i>Atlas</i>, 1989," in <i>Twentieth-Century Performance Reader</i>, pp. 356-359.</p> <p>"Yvonne Rainer: A Quasi Survey of Some 'Minimalist' Tendencies in the Quantitatively Minimal Dance Activity Midst the Plethora, or An Analysis of <i>Trio A</i>," in <i>Twentieth-Century Performance Reader</i>, pp. 381-388.</p> <p>"Trisha Brown: An Interview," in <i>Twentieth-Century Performance Reader</i>, pp. 119-127.</p>
5	<p>March 12: Testing bodily limits I: Chris Burden, Vito Acconci, Tehching Hsieh</p>	T	<p>Carlson, "Chris Burden, Vito Acconci, Marina Abramović," p. 95.</p>
6	<p>March 19: Testing bodily limits II: Marina Abramović, Ulay</p>	T	<p>"Marina Ambrovic Interview," in <i>The Twentieth-Century Performance Reader</i> pp. 9-20</p> <p>Carlson, "Back to the Gallery," pp. 109-110.</p>
7	<p>March 26: MIDTERM</p>		
8	<p>April 2: Feminist Voices: Carolee Schneemann, Ana Mendieta, Adrian Piper Introduce Final Project</p>	T	<p>"Carolee Schneemann: Meat Joy," in <i>The Twentieth-Century Performance Reader</i>, pp. 425-429.</p>
9	<p>April 9: Queering Identity: Wu Tsang, Ron Athey</p>	T	<p>Jones and Campbell, "Ron Athey Interview," pp. 110-116.</p>

			<p>In Class: Butler, “Performative Acts and Gender Constitution,” pp. 519-531.</p> <p>Wu Tsang, “In order to fall apart as complex beings, we need first to be able to live,” in <i>Queer</i>.</p>
10	April 16: Performing Latinidad: Coco Fusco, Guillermo Gómez-Peña, LROD.	T	<p>“Guillermo Gómez-Peña: The Art of Camouflage (Performing in extremely unusual contexts), in <i>The Twentieth-Century Performance Reader</i>, pp. 217-226.</p> <p>Due: Final Project Part 1 – Background Research</p>
11	April 23 – NO CLASS, National Holiday	T	
12	April 30: Political Critique: Leman Sevda Darıcioğlu, Wafaa Bilal, Bernard Akoi Jackson		<p>Due: Final Project Part 2 – Interpreting a Work</p> <p>“A Prologue to the Past and Present State of Things Looking at Wafaa Bilal’s Domestic Tension: Barrak Alzaid” https://www.ibraaz.org/publications/55</p>
13	May 7: No Class - Rescheduled	T	
14	May 14: Bodies on the Line I: Performance Art and/as Protest. Black Lives Matter, and ACT UP.	T	<p>Due: Final Project Part 3 – Other Perspectives</p> <p>Foster, “Choreographies of Protest,” pp. 395-412.</p>
15	May 21: Bodies on the Line II: Performance Art and/as Protest. “Un Violador en Tu Camino,” and Pussy Riot.	T	Work on Final Project
	FINAL EXAM	T	Due at Final: Final Project Presentation

Required Course Material(s) / Reading(s)/ Text Book(s)	<p>Brayshaw, Teresa and Noel Witts, eds. <i>The Twentieth Century Performance Reader</i>. New York: Routledge, 2014.</p> <p>Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." <i>Theatre Journal</i> 40 no. 4 (1988): 519-531.</p> <p>Carlson, Marvin. <i>Performance: A Critical Introduction</i>. Milton: Taylor and Francis, 2017.</p> <p>Gettsy, David, ed. <i>Queer</i>. Cambridge: MIT Press, 2016.</p> <p>Jones, Amelia and Andy Campbell, eds. and Ron Athey. <i>Queer Communion: Ron Athey</i>. Bristol: Intellect Book, 2020.</p> <p>Foster, Susan Leigh. "Choreographies of Protest." <i>Theatre Journal</i> 55 no. 3 (Oct 2003): 395-412.</p>
Recommended Course Material(s)/ Reading(s) /Other	<p>Archias, Elise. <i>The Concrete Body: Yvonne Rainer, Carolee Schneemann, Vito Acconci</i>. Yale University Press, 2016.</p> <p>Bishop, Claire. <i>Artificial Hells: Participatory Art and the Politics of Spectatorship</i>. London: Verso Books, 2012.</p> <p>Goldberg, RoseLee. <i>Performance Art: From Futurism to the Present</i>. London: Thames & Hudson, 2011.</p> <p>Goldberg, RoseLee. <i>Performance Now</i>. London: Thames & Hudson, 2008.</p> <p>Pather, Jay. <i>Acts of Transgression: Contemporary Live Art in South Africa</i>. Wits University Press, 2019.</p> <p>Wynne-Jones, Victoria. <i>Choreographing Intersubjectivity in Performance Art</i>. Palgrave Macmillan, 2021.</p> <p>https://www.artsy.net/article/artsy-editorial-performance-art</p>

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	%40
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		

Other		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	%60
TOTAL	2	100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5-highest)				
		1	2	3	4	5
1	Have an overview of and understanding of the art of movement and dance in a contemporary manner in terms of aesthetic, social and artistic impacts on our time.					
2	Enable students to develop body and mind control, to coordinate body parts to achieve wanted movement patterns in choreography.					
3	Gain refined ability to apply various techniques such as ballet, modern dance techniques, contemporary dance techniques, improvisation and contact improvisation to their own body to perform different dance styles on stage.					
4	Establish a firm sense of rhythm, space and effort both in theory and practice.					
5	Have an awareness of their being through movement as an artistic and creative tool as well as a medium of narration or expression.					
6	Be able to use improvisation, design principles and devise techniques to contribute creative process as collaborative artist personae.					
7	Develop creative and leading skills for group works to choreograph dances or design performances related to body and movement.					
8	Enable students to think deeper and alternatively to react or respond to all global human issues as artists. Encourage students to develop as reflective, critical, independent thinkers who will go on to actively and enthusiastically engage with the wider world.					
9	Comprehend the history of dance, the development of various dance and body-mind techniques their impacts on contemporary dance practices.					
10	Take responsibility for the pioneering local community and global society towards performing arts both as followers and creative collaborators.					
11	Develop advanced skills in building a unique artistic identity and promoting their name and works through digital/social media.					

12	Have an awareness of teaching methods and pedagogical approaches for dance and movement.								
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ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14		3	42
Preliminary Preparation and self- study	14		3	42
Mid-Term	1		16	16
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		25	25
Other				
TOTAL WORKLOAD				125
TOTAL WORKLOAD / 25				5
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE
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Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offense at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply with the Education and Examination Regulation set by the University.

Midterm Exam (40%): Written exam assessing student understanding of course concepts, including development of Performance Art genre.

Final Project (60%): In this project, students will research and present on a performance artist of their choice. The final presentation will include a power point slide deck responding to specified prompts. Students will submit components of the final project over the course of the semester. Detailed rubric will be provided on Teams:

- Part 1: Background research: Due April 16 (10%)
- Part 2: Interpreting a work: Due April 30 (25%)
- Part 3: Other perspectives: Due May 14 (25%)
- Part 4: Final presentation: Due at Final (40%)

Grade Distribution:

A	90-100	C	60-64
A-	85-89	C-	55-59
B+	80-84	D+	51-54
B	75-79	D	46-50
B-	70-74	D-	41-45

PREPARED BY	Sen. Ins. Tamara McCarty
UPDATED	January 25, 2024
APPROVED	