

# Instructionally Related Activities Funds Request Spring 2019

## ▼ Submitter

### Submitter Name

Catherine Burriss

### Submitter Email

catherine.burriss@csuci.edu

## ▼ 1. Basic Details

### Activity Title

Advanced Collaboration Workshop Visiting Artists: The Art of Stirring It Up - A Collaborative Arts Lab

### Activity/Event Date

Early March, 2019

### Date Funding Needed By

January 2019

### Previously Funded?

- ☒ No  
☐ Yes

### Additional Proposers

### Academic Program(s)/Center Name(s)

Performing Arts

### Estimated total Course Fee revenue

0

### Amount Requested from IRA

\$10,890.00

## Estimated Number of Students Participating

20-60

### ▼ 2. Brief Activity Description

Describe the activity and its relationships to the educational objectives of the students' program or major

#### **Brief Activity Description**

I would like to bring a trio of artists from the cutting-edge international performance group BÄMSEMBLE Company for a visiting artists' residency that would provide the students of PA 303 Advanced Collaboration Workshop with an intensive model for original performance that integrates dance, music, and theatre. The three artists are: Jon Kellum, Co-Founder, Artistic Director, and serving president of BÄMSEMBLE company, a physical theatre company and Associazione di Cultura, based in Italy; Madeleine Dahm, an internationally respected theatre director, dramaturg, choreographer and arts activist, based in LA; and Samuel Angus McGehee, a storyteller, musician, and translator, based in Italy.

PA 303 is a new course designed to hone students' creative collaboration skills, once they have reached the upper-division level in their performance focus (dance, music, or theatre). Though designed for PA majors, the course is open to all students. The residency, titled "The Art of Stirring It Up: A Collaborative Arts Lab" will be an intensive 10-day experience, built into the larger course, in which students and visiting artists will explore the complexity of emotion and associated components such as subjective experience, cognitive processes, expressive behavior, psychophysical changes, and instrumental behavior. Beginning with one simple etymological meaning of the term emotion, 'to stir up,' the lab will explore how the act of 'stirring it up' can activate the cognitive creativity of a performing artist, and subsequently to persuade and encourage an ensemble of heterogeneous performing artists to collaborate to create a multi-disciplined performance. Working from a pre-chosen text (ideally one engaging the Center for Integrative Studies theme, once determined), the artists will guide students through exercises that deconstruct habitual ways of creation. These experimental exercises are designed to encourage the performing artist to depart from their comfort zone. By immersing themselves as completely as they do in their own area of performance familiarity, they can and will begin to shed self-conscious constraints that might hinder true multi-artistic expression. The residency will culminate in a student performance that is open to the public and which students from multiple PA classes will attend as a way to experience live performance.

### ▼ 3. Learning Outcomes and Relation of IRA to Course Offerings

All IRAs must be integrally related to the formal instructional offerings of the University and must be associated with scheduled credit courses.

1. Please list all classes that directly relate to the proposed activity.
2. For each class listed, describe in detail how exactly the IRA activity will be integrated with the class's activities, how often/ on what expected date(s), and to what extent

#### **Learning Outcomes and Relation of IRA to Course Offerings**

- PA 303 Advanced Collaboration Workshop – the lab will constitute one required unit of this course, fulfilling learning outcomes such as "Apply skills and heuristics particular to the student's emphasis (dance, music or theatre) to collaborative performance projects" and "Create and combine original or adapted works of performing, visual, or literary arts into collaborative performances with students in other emphases."

- Students from the following classes are required to attend a live performance and complete an assignment about it, and the workshop lab itself might interest them as well (it will be open to all who can commit to the full workshop schedule):

PA 210 Understanding Dance and Music in Elementary Education

PA 360 Musical Theatre

PATH 101 Intro to Theatre: culture and performance

PATH 280 Acting I

PATH 333 Multicultural Drama

#### ▼ 4. Activity Assessment

Describe the assessment process and measures that the program will use to determine if it has attained its educational goals.  
**Please note that a report will be due at the end of the semester.**

##### **Description of Assessment Process**

Attendees of the workshop's culminating performance will be surveyed. Students in PA 303 will comment on their experiences with the workshop in course assignments and discussions as well as the SRTs.

#### ▼ 5. Activity Budget

Please enclose a complete detailed budget of the entire activity. Indicate specific items that you are requesting IRA to fund.

You should use either the Regular Activity budget (for events on campus) or -- if your event involves any travel-- you MUST use the IRA Travel Budget Form.

You can download both of the IRA Excel Budget sheets at <http://www.csuci.edu/ira/application.htm>.

##### **Activity Budget**

Burriss-Advanced Collaboration Workshop-ira-regular-budget (4).xlsx

#### ▼ 6. International Trips

If your event is an international trip submitted through the Center for International Affairs, you must include copies of:

1. Complete Center for International Affairs/ UNIV 392 proposal
2. The program budget as submitted to the Center for International Affairs (to ensure congruency between the two budgets)
3. as well as a copy of the course syllabus

##### **Center for International Affairs Budget**

##### **Copy of Center for International Affairs Proposal**

##### **Course Syllabus**

##### **Certification**

☐ I certify that students attending this trip are not previous or repeat attendees of a prior International UNIV 392 Trip

#### ▼ 7. Sources of Activity Support

Please list the other sources of funding (including course fees), and exact expected amounts of additional support for the

activity. Please indicate if there are no other sources of funding

**Other Sources of Funding**

No other sources of funding, aside from minor expenses incurred by the Performing Arts Program.

▼ 8. Promoting Participation

**What is your intended audience and how do you intend to market this to your students?**

The intended audience is primarily student and campus community. The performance will be advertised with social media posts, flyers, email announcements, and through the campus News Center, among other means as appropriate.

**If this is an event that is off campus, how do you plan to bring back the benefit of this event to campus?**

▼ 9. Sustainability

If appropriate, indicate how the content or delivery of the project promotes sustainability at CI.

**Sustainability**

▼ 10. Approval and Acknowledgement

**Program Chair/Director**

Matjas, Luke

**Dean**

Adler, Mary

**Conditions and Considerations**

- ☒ **Artist/Performer/Speaker Fees & Honoraria:** On the Activity Budget, please indicate whether the vendor's price was set by you/CI Representative, or is a fee that was set by the vendor.
- ☐ **Large Event:** For a large event, consultation with the campus Event Coordinator's office at (805)437-8548 is required.
- ☐ **Field Trip:** Sponsor must comply with all policies found at:  
<http://www.csuci.edu/rm/programs/academic-field-trip-guidelines-and-forms.htm>. If approved, Identified Risks of Participation and Release Agreement must be submitted for each student to the Program Office (Public Folders-HR Forms).
- ☐ **Involves Human Subject Data Collection for Public Dissemination -Requires IRB Approval :** If Project Sponsor proposes to conduct research with human participants, the proposal may be subject to Institutional Review Board for the Protection of Human Subjects (IRB) review. All research that involves any type of interaction with human subjects - from simple surveys to complex biomedical procedures - must be reviewed and approved by the IRB prior to starting the research. Data for "Public Dissemination" indicates interviews/surveys that result in a journal/poster session/newsletter, etc.
- ☐ **IT Requirements:** If your activity has IT requirements, coordination with and approval from IT Administration is required.
- ☐ **International Travel:** Requires International Travel application be submitted to Center for International Affairs. Include copy of CIA budget and course syllabus in your IRA application. Must utilize the University's Foreign Travel Insurance Program (FTIP) and follow all International Travel Guidelines listed at: <http://www.csuci.edu/rm/insurance/foreign-travel.htm>
- ☐

**Risk Management Consultation:** Events that involve or engage students directly with a performer or artist (i.e. in a workshop or other than as a passive audience member) will require consultation with Risk Management. Requires proof of correspondence with Risk Management.

☐ **Space/Facilities Services Requirements:** Consultation and coordination with Facilities Services is required.

### Acknowledgement

☒ I acknowledge that I have reviewed and accepted the Conditions and Considerations herein. Please check off boxes as appropriate.

### ▼ Chair Review

#### Recommendation

- ☒ I recommend approval of the IRA Funds Request described on this page  
☐ I DO NOT recommend approval of the IRA Funds Request described on this page

#### Comments

 Luke Matjas \_\_\_\_\_ Oct 10 2018 \_\_\_\_\_

### ▼ Dean Review

#### Recommendation

- ☒ I recommend approval of the IRA Funds Request described on this page  
☐ I DO NOT recommend approval of the IRA Funds Request described on this page

#### Comments

 Marion Adler \_\_\_\_\_ Oct 11 2018 \_\_\_\_\_