

THDA 294:03 Ecology and Performance: What does the Warming World need now?

Spring 2017, Tuesday & Thursday 1:20 – 2:50 pm

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*The syllabus is subject to change as we adjust along our path over the semester.

“The artist’s task is to imprint the temporary earth
into ourselves so deeply and passionately
that it can rise again inside us.”

—Rainer Maria Rilke

“Alone we can do so little;
together we can do so much.”

—Helen Keller

COURSE DESCRIPTION

Embedded in the rhythms of the natural-cultural world, our work has the power to affect others—to generate care, to inspire action, to impact ethical values and political will, to educate, to create change. The work of eco-performance helps us animate and imagine responsible and compassionate global participation and citizenship. This course provides opportunities to raise questions, explore solutions, and catalyze potential action through creative practice while working to build relationships across human/nonhuman encounters. Students will examine eco-artists and environmental issues across topics—including recycling and waste, extinction and biodiversity, environmental justice, and eco-apocalypse—through close readings of diverse texts (philosophical, creative, critical, and historical) and embodied practice. The course will focus on experiential learning and student-directed research that encourages students to collaborate with others including their more-than-human surroundings. The course will foster a practice-based awareness of how theatre and the performing arts can help us take up and critically communicate environmental issues as well as develop a more informed understanding of our responsibilities, roles, and relations with the environment and the earth. Students are expected to: actively collaborate and participate with a positive and enthusiastic approach; engage with performing arts as a mode and means of research; invest their energies (mind, body, spirit) to engage the concerns of eco-artists in their own thinking and creative practice; and make a final project for potential public presentation and community engagement. Since the course syllabus cannot cover everything under the rubric of eco-performance, we will rely on each other for research and discoveries to deepen and further animate our exposure.

Please note that the course readings and viewing materials might contain provocative themes, profanity, and violence (cruelty to animals and humans, environmental destruction, etc.). See the

professor if you have any concerns about the course content, discussion topics, and/or creative processes.

COURSE OBJECTIVES

Through discussions, embodied exercises, and assignments—this course is structured as a creative, collaborative, and research laboratory that is responsive to students’ backgrounds and interests while encouraging students to develop their own thinking and practice concerning ecological themes. Students are expected to make a sustained commitment to individual and group research (intellectual, practical, and experiential), which serves to enrich class discussions and student projects. Over the course of the semester, we will work together to ensure that you:

- Acquire a working knowledge of current eco-concerns, theories, and conversations while developing critical thinking skills for examining environmentally-themed artworks.
- Build an understanding of eco-art and the core principles that inform ecologically sensitive practices in performance and theatre.
- Take up key themes in environmental performance practice through research, viewing, discussion, and a range of practice-based techniques.
- Strengthen research and writing skills—including a critical vocabulary and personal voice—for inquiry in the arts.
- Build aesthetic and conceptual excellence in the creation of individual and collaborative performances that engage ecological issues.
- Cultivate a connection to the surrounding world through careful, embodied, and mindful attention in order to become more conscientious about our embedment in environmental issues.

READING MATERIALS

I am not requiring you to purchase any books for the class. All readings will be posted on the Moodle site. Therefore, please use the money that you would have spent on purchasing books to print the readings for each class (and bring them to class!) so that you can mark on the texts as you read. You must also purchase a notebook in which you will journal, take notes, address questions that your classmates and I pose, and think through questions of your own. The more detailed effort you make with this notebook and in marking on the course readings the more engaged and prepared you can be to participate in our class time, exercises, and discussions together.

Strategies for *Active Reading*

1. Write on the texts.
2. Write out questions as they come up and attempt to work through them.
3. Circle words and ideas that you have difficulty understanding and write out how you understand them.

4. Flag and outline key passages, relationships, and concepts.
5. Draw pictures and diagrams. Connect ideas with arrows.
6. Write a brief summary of or paraphrase what you have just read and your thoughts about it.

Remember that our thoughts are not meant to and do not come out in perfect form. In other words, close reading of the texts is not about getting it exactly right but rather about how we think through and engage with the material as we try to figure it out.

ASSIGNMENTS

Project I: Individual Presentation-Performance (two selections)

Weeks 4 – 12

Note: We will not cover all of these artists. The interests of the students will in part determine which artists we cover.

Students will research, engage, and analyze **TWO** environmentally-focused artists and their artwork, examining how the artist/art offers an artistic intervention that enriches eco-centric thinking, generates awareness and critique, and/or requires an ethical reorientation in our relations with the earth and nonhuman beings. No student will present twice on the same day. The individual presentation-performances have three elements: presentation of the foundational themes and approaches of your performance artist and their work, creating a short performance that takes up that artist's practices and ideas, and preparing questions/topics to facilitate discussion along with the professor. Each presentation-performance should range between 20 – 30 minutes. The length is somewhat flexible as 20 minutes can pass quite quickly if for example the performance element moves outside the classroom or if video documentation is shown.

Project II: Group Presentation-Performance

Week 6

Students will work in groups to research, design, and create a performance artwork using ephemeral, embodied, natural or recycled materials or other ecologically minded creative medium. This project can focus on a single topic or multiple topics, artists and artworks, that intersect together. The project might, but need not, act as a stepping stone toward further research and engagement in the final project. Groups will choose a particular location or locations to stage the work. This project has three elements: presentation of your foundational environmental issues and research, creating and staging a performance/intervention/exercise that takes up that the issues and research conducted, and preparing questions/topics to facilitate discussion. Each presentation-performance should range between 20 – 30 minutes. The length is somewhat flexible as 20 minutes can pass quite quickly if for example the performance element moves outside the classroom or if video documentation is shown.

Project III: Final Project

Students will synthesize and develop their own artistic responses/critiques/offerings to ecological and environmental concerns. Projects must include a performance element and might include (but are not limited to) dance, singing, poetry, fiction and nonfiction writing, photography, video, sculpture, painting, installation and/or combinations of these genres. It is expected that the

research informing the project will be detailed and rigorous.

Journaling: Places for you to think in writing

I very much encourage you to see yourself as a globally and ethically situated thinker, actor, and creator. Journaling (responsive engagement to your surroundings) provides you with the opportunity to hone your thinking about readings and to engage with the thinking and creative imagination of others (human and more-than-human) prior to and outside class time. Through your responses, I am afforded the opportunity to see what connections you are making as you move and think through the material and to assess how well we are engaging with core ideas. Journaling prompts (notebook and Moodle) are designed to prepare you for critical-creative analysis and writing, to encourage your awareness of social context and complexities, and to provide you first-hand experience and knowledge of the collaborative processes involved in creating and staging performance. There are two elements of your journaling practice: notebook and Moodle postings.

- *Small Notebook*

Students will keep a notebook with dated entries where they will wonder, sketch, collage, document, map, and reflect on all that they observe and experience. Bring your notebook with you to class, scheduled meetings, fieldtrips...better yet carry it with you at all times as you move through and with the world. I will sometimes provide you with a prompt for response in your notebook, but your entries should not be only responses to my prompts. The notebook is your own creative work. Entries can be, but are not limited to: analytical and creative responses to assigned readings, course themes and topics, class activities, documentary films, and personal (intellectual and experiential) research; reflections on collaborations and project development; and responses to the human and more-than-human surrounding world. I will collect the notebooks briefly at midterm and at the end of the semester.

You will receive full credit for the notebook if: 1) you complete a minimum of 14 entries over the course of the semester, 2) the entries exhibit an attitude and approach of curiosity and enthusiasm for their subject matter, and 3) the entries employ a range of techniques of engagement with the world (e.g. storytelling, critical writing, sketching, collage, poetry, critical questioning, etc.).

- *Moodle Postings*

For most classes, you will prepare a 300 – 350-word response that speaks to the readings for that day. With this word limit, I am asking you to practice being precise, clear, and thorough. I will often provide you with a set of questions to address and/or sometimes an embodied exercise to perform. Your written posts might do some combination of the following: 1) cite and respond to the main ideas in the readings *in your own words*, 2) share and analyze outside material—artworks, articles, poetry, performances, videos, images, photos, music, etc.—and elaborate on its relationship to our course, 3) include personal stories and narratives to ground the material, and 4) include discussion questions that your post, the readings, or outside materials provoke. You must provide links to all additional artworks, poems, images, songs, etc. that you share, critique, and reference.

In part, the goal of the Moodle response is for you to articulate and unpack ideas and practices in

the readings in their material and theoretical complexities, to draw connections between various approaches to eco-performance, and to make propositions about how these approaches might or might not be impactful or poignant. The goal of the diverse (embodied, image, written, sketched) responses is to access and understand the ideas presented in the texts and artworks experientially, critically, creatively, and corporeally. The Moodle response entry for each class is **due by 10:00 pm the night before that class**. This deadline is fixed so that everyone has the opportunity (and is *required*) to review the posts prior to class.

You will receive full credit for the Moodle posts if: 1) you do all posts on time, 2) they are well-written and respectful, and 3) they engage the topics of our class in and beyond the readings.

ATTENDANCE, PARTICIPATION, AND FIELDTRIPS

This part of your grade includes attendance, respectful and enthusiastic participation, taking responsibility for the commitment and excellence of your own work, out-of-class communications with me, and your willingness to expand your boundaries and thinking (which includes taking meaningful risks).

Attendance

Attendance is required. **Persistent tardiness and/or absence will absolutely and significantly lower your grade.** We will cover a great deal of material over the semester; therefore, it is essential that you attend class **prepared and on time**. You are allowed two unexcused absences over the semester. If you must miss a class for a medical reason, documentation is required. You are responsible for all readings and assignments missed because of absence or tardiness. If you know that you must miss a class or that you will be late, please contact me in advance.

Participation

Participation is required. This includes arriving on time **prepared** to discuss the readings and participate in embodied work. I expect everyone to participate: to agree and disagree, to question each other and me, and to engage with the material in a meaningful way.

Students must share their thoughts generously, respectfully, and frequently throughout the semester. While some students are quite comfortable speaking at length, I might ask persons to quickly wrap up their comments or solicit comments from persons who have not yet participated in any particular class meeting. We should all be attuned to the dynamics of engaging meaningfully with each other. If at any time you are having trouble participating in the course for any reason, please do not hesitate to meet with me. Your active and attentive presence is essential to creating a rich learning environment for everyone!

I expect you to respect and listen to your peers, to make an effort to include them in conversations, to come to class ready to discuss and take notes/etc., and to avoid doing tasks unrelated to the class (e.g. our classroom is a no-phone/laptop zone unless approved by the professor). Outside of class, I expect you to communicate with me about your projects and progress in the class. The best way to make the most of my support and resources is to schedule a meeting and/or come to office hours!

Gift and Privilege of Teaching and Learning

Being in class is a gift and a privilege for all of us. We will likely never again have this opportunity to come together as a group. Our class meetings give us the privilege to explore, experiment with, and think through the stakes and purposes of making and analyzing eco-art and performance through group interactions in this place and time. Our class is designed to create a safe place for you to express your thoughts, question, and think critically with a willingness to take risks and think openly without fear of failure. I encourage rigorous, respectful, and open-minded discussion as well as critical and creative engagement with issues and ideas in order to further strengthen analytical and collaborative skills and communication. I ask that you think out loud, change your mind, and speak in an inquisitive and provisional manner, knowing that the group will be patient and supportive, and slow to take offense. We all benefit when every person takes an active, engaged, respectful, and thoughtful role in discussions and embodied activities.

Therefore:

- Always listen carefully and attentively, with an open mind, to the contributions of others.
- Ask for clarification when you don't understand a comment that someone has made.
- Always critique ideas or positions, not people.
- Only repeat a point if you have something important to add.
- Be willing to adjust or change your mind and/or provide an appropriate response when others challenge your ideas.
- Be efficient in your discourse; make your comments and then yield to others—take turns speaking (and encourage your less vocal peers to speak!).
- Above all, be respect of others and their ideas.

Fieldtrips

Students are expected to attend fieldtrips beyond the scheduled class time. I am currently working to set up these trips, which are marked on the schedule. While we *will not* do all of those marked, I anticipate that we will take two or three formal fieldtrips. I understand the pressures of schedules and will therefore work to have these set up in advance as much as possible. Fieldtrips provide opportunities for active learning experiences, enhanced processing of knowledge, collaborative working, and community building and awareness.

GRADING

Attendance and Participation	20%
Journaling	25%
Project I: Artist 1	15%
Artist 2	15%
Project II	15%
Project III	15%

Turning assignments in late will lower the grade. Assignments in excess of five days late will not be accepted.

Grading in this class follows the standard grading policies outlined by Macalester College. If at any point you have questions about your grade in the class, please schedule an appointment to meet with me.

ACADEMIC INTEGRITY

Academic integrity is essential to a positive teaching and learning environment. Students are expected to maintain the highest standards of honesty in their college work. Forgery, cheating, and plagiarism are serious offenses and students found guilty of any form of academic dishonesty are subject to disciplinary action.

STUDENTS WITH DISABILITIES

The Associate Dean of Students coordinates services for students with disabilities, including accommodations for courses. For more information, call 651.696.6220 or visit: <http://www.macalester.edu/studentaffairs/disabilityservices/accommodations/>

WEEK ONE

Introduction and Foundations

January 19 Gablik, Suzi, “Creating the Space for a Miracle,” an interview with David Plante, *Conversations Before the End of Time* (London: Thames and Hudson, 1995), 155 – 175.

RESOURCE:

Weintraub, Linda, “Introduction What is Ecology? What is Environmentalism?” and “Eco Art Themes,” *To Life! Eco Art in Pursuit of a Sustainable Planet* (Berkeley: University of California Press, 2012), 19 – 31.

WEEK TWO

Planet Earth, Local Places, and Site-Specificity

January 24 Dean, Tacita and Jeremy Millar, “Entrance Place—The First of all Things,” *Art Works: Place* (New York: Thames & Hudson, 2005), 11 – 26.
Kwon, Miwon “By Way of a Conclusion: One Place After Another,” *One place after another: site-specific art and locational identity* (Cambridge, MA: MIT Press, 2002), 156 – 166.

OPTIONAL:

Kwon, Miwon “The (Un)sitings of Community,” *One place after another: site-specific art and locational identity* (Cambridge, MA: MIT Press, 2002), 138 – 155.

Pearson, Mike, *Site-Specific Performance* (New York: Palgrave Macmillan, 2010), 7 – 16.

January 26 Ingold, Tim, "A Circumpolar Night's Dream," *The Perception of the Environment Essays on Livelihood, Dwelling, and Skill* (London: Routledge, 2000), 89 – 110.
Thomas, Arden, "Stillness in Nature: Eco Stubblefield's Still Dance with Anna Halprin," *Readings in Performance and Ecology* (New York: Palgrave Macmillan, 2012), 111 – 124.

RESOURCE:

Garrard, Greg, "Futures: The Earth," *Ecocriticism* (London: Routledge, 2012), 181 – 205.

Artist Focus:

Anna Halprin, Ana Mendieta

WEEK THREE **Walking the World**

January 31 Solnit, Rebecca, *Wanderlust A History of Walking* (London: Verso, 2001), 3 – 13.
Abram, David, *The Spell of the Sensuous Perception and Language in a More-Than-Human World* (New York: Vintage Books, 1996), 57 – 72.
Lapierre, Dominique, "The City of Joy," *Environment an Interdisciplinary Anthology* (New Haven, CT: Yale University Press, 2008), 326 – 329.

February 2 Fulton, Hamish, "No Walk, No Work," *Art Nature Dialogues Interviews with Environmental Artists* (Albany, NY: State University, 2004), 129 – 138.
Vicuña, Cecilia, *Unraveling Words & the Weaving of Water* (Saint Paul, MN: Graywolf Press, 1992), xii – xi, 3 – 5, 18 – 19, 96 – 103.

Artist Focus:

Hamish Fulton, Richard Long, Cecilia Vicuña, Baz Kershaw and Susan Haedicke, Roseanne Bartley

FIELDTRIP: Silverwood Park or Crosby Farm Park

*Only two or three of the listed fieldtrips will be taken.

WEEK FOUR **Extinction and Biodiversity**

February 7 Chaudhuri, Una, "The Silence of the Polar Bears: Performing (Climate) Change in the Theatre of Species" *Readings in Performance and Ecology* (New York: Palgrave Macmillan, 2012), 45 – 57.
Wilson, Edward, *The Diversity of Life* (London: Penguin Books, 2001), 193 – 199.
Selection from Critical Art Ensemble, "The Promissory Rhetoric of Biotechnology in the Public Sphere." <http://www.critical-art.net/books/molecular/>

February 9 Bilodeau, Chantal, *Sila* (Vancouver: Talonbooks, 2015).
Weintraub, Linda, “Species Reclamation” and “The Sixth Extinction,” *To Life! Eco Art in Pursuit of a Sustainable Planet* (Berkeley: University of California Press, 2012), 123 – 128, 230 – 236.

Artist Focus:
Brandon Ballengée, Maya Lin

WEEK FIVE Life, Biotechnology, and Public Works

February 14 Catts, Oran and Ionat Zurr, “The Ethics of Experiential Engagement with the Manipulation of Life” *Tactical Biopolitics Art, Activism, and Technoscience* (Cambridge, MA: MIT Press, 2008), 126 – 142.
Critical Art Ensemble, “Introduction Contestational Biology” <http://www.critical-art.net/books/molecular/>

OPTIONAL:
Critical Art Ensemble, [“Transgenic Accidents”](#)

February 16 Weintraub, Linda, “Contestational Biology,” and “Victimless Leather and Meat,” *To Life! Eco Art in Pursuit of a Sustainable Planet* (Berkeley: University of California Press, 2012), 147 – 152, 300 – 306.

Viewing: [Strange Culture](#) (2007) Lynn Hershman Leeson

Artist Focus:
Critical Art Ensemble, [Tissue Culture](#) & Art, [John Slepian](#) Pet (2002), [Eduardo Kac](#), Golan Levin [Messa di Voce](#), [Adrienne Wortzel](#) Camouflagetown, Ken Rinaldo and Amy Young

THDA Production: *Medea* (Feb. 17 – 18)

WEEK SIX Concerning Other Animals

February 21 **Project II due**

February 23 Chaudhuri, Una, “(De)Facing the Animals: Zooësis and Performance,” *The Drama Review*, Vol. 51, no. 1 (Project Muse: MIT Press, Spring 2007), 8 – 20.
Kimbrell, Andrew, “Cold Evil,” *The CAFO Reader The Tragedy of Industrial Animal Factories* (Berkeley: Watershed Media, 2010), 29 – 43.

OPTIONAL:
Weintraub, Linda, “Urban Oasis” and “Poly Agriculture,” *To Life! Eco Art in Pursuit of a Sustainable Planet* (Berkeley: University of California Press, 2012),

105 – 110, 165 – 170.

Rosenthal, Rachel, “The Others: Performance conceived, written and performed.” *Performance Research* 5.2 (2000): 92 – 107.

Artist Focus:

Rachel Rosenthal *The Others*, Bonnie Ora Sherk, Nicole Fournier

FIELDTRIP: CAFO (Concentrated Animal Feeding Operation)

WEEK SEVEN

Reclamation and Recycling Waste

February 28 Koolhaas, Rem, “Junkspace,” *October* 100, *Obsolescence* (2002), 175 – 190.
Whiteley, Gillian, *Junk Art and the Politics of Trash* (New York: Palgrave Macmillan, 2011), 11 – 30.

March 2 Matilsky, Barbara, “Mierle Laderman Ukeles: Reclaiming Waste,” *Fragile Ecologies Contemporary Artists’ Interpretations and Solutions* (New York: Rizzoli International Publications, 1992), 74 – 79.
Weintraub, Linda, “Soil Remediation,” *To Life! Eco Art in Pursuit of a Sustainable Planet* (Berkeley: University of California Press, 2012), 135 – 141.

Viewing: *The Gleaners and I* (2000) [Agnès Varda](#) or *Wasteland* (2010) Vik Muniz

OPTIONAL:

Sue Spaid, Ecovention, “Section 6: Reclamation.” Available online at:
<http://www.greenmuseum.org/c/ecovention/sect6.html>

Morgan, Robert C., “Touch Sanitation: Mierle Laderman Ukeles,” *The Citizen Artist* (Gardiner, NY: Critical Press, 1998), 55 – 60.

Artist Focus:

Mierle Laderman Ukeles, Hans Jürgen Schult, Geoffe Sobelle, Mel Chin

FIELDTRIP: Landfill or Solid Waste & Recycling facility

WEEK EIGHT

The Sea Around Us: Plastic

March 7 Palani, Malin, “Islands of Trash: The Indigestible Power of Plastics,” Performance Studies international (PSi) conference: Performance Climates 2016.
Davis, Heather, “Life & Death in the Anthropocene: A Short History of Plastic,” and Yoldas, Pinar, “Ecosystems of Excess,” *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*. Eds. Heather Davis and Etienne Turpin (London: Open Humanities Press, 2015), 347 – 358, 359 – 370.

Viewing: *A Plastic Ocean* (2016) or *Plastic Shores* (2011) Thomas Riedelsheimer

- March 9 Matilsky, Barbara, "Betty Beaumont: The Oceans," *Fragile Ecologies Contemporary Artists' Interpretations and Solutions* (New York: Rizzoli International Publications, 1992), 98 – 103.
Beaumont, Betty, "Culture, Nature, Catalyst," *Art Nature Dialogues Interviews with Environmental Artists* (Albany, NY: State University, 2004), 151 – 163.

Viewing: *The Forgotten Space* (2012)

Artist Focus:

Betty Beaumont, [Theo Jansen](#), Eve Mosher

FIELDTRIP: Waste Water Treatment Plant (requires ten people)

WEEK NINE Spring Break

WEEK TEN Changing, Rising, Finite Waters

- March 21 Standing, Sarah Ann, "Earth First!'s 'Crack the Dam' and the Aesthetics of Ecoactivist Performance," *Readings in Performance and Ecology* (New York: Palgrave Macmillan, 2012), 147 – 155.

- March 23 Postel, Sandra, "Troubled Waters," *The Sciences* 40.2 (2000): 19 – 24.
Weintraub, Linda, "Cultivating the Human Body," *To Life! Eco Art in Pursuit of a Sustainable Planet* (Berkeley: University of California Press, 2012), 226 – 229.
Selection from Complaint No. 5:15-cv-04020 Plaintiff Board of Water Works Trustees of the City of Des Moines, Iowa, Defendants Drainage Districts in Calhoun, Sac, and Buena Vista Counties of the Raccoon River Watershed.

Viewing: *Gasland* (2010), *Troubled Water* (2013), *Troubled Waters* (2015), or *Rivers & Tides* (2001)

Artist Focus: Jae Rhim Lee, Andy Goldsworthy, Bright Ugochukwu Eke, Camille Seaman

WEEK ELEVEN Environmental Justice and Global Capitalism

- March 28 First National People of Color Environmental Leadership Summit, "Principles of Environmental Justice," *Debating the Earth the Environmental Politics Reader* (New York: Oxford University Press, 2005), 429 – 430.
Shiva, Vandana, "Poverty and Globalization," *Debating the Earth the*

Environmental Politics Reader (New York: Oxford University Press, 2005), 481 – 488.

Shiva, Vandana, “Economic Globalization Has Become a War Against Nature and the Poor,” *Environment an Interdisciplinary Anthology* (New Haven, CT: Yale University Press, 2008), 274 – 279.

March 30 Nibert, David, “The Fire Next Time: The Coming Cost of Capitalism, Animal Oppression and Environmental Ruin,” *Journal of Human Rights and the Environment*, Vol. 3 No. 1 (March 2012): 141 – 158.

OPTIONAL:

Weintraub, Linda, “Tactical Media Campaign,” “Pistols into Spades,” and “Toolbox for Social Justice,” *To Life! Eco Art in Pursuit of a Sustainable Planet* (Berkeley: University of California Press, 2012), 237 – 242, 259 – 264, 289 – 294.

Artist Focus:

Michael Mandiberg, Pedro Reyes, SUPERFLEX

WEEK TWELVE

Perceiving Risk and the Politics of Disaster

April 4 Adam, Barbara, “Radiated Identities,” *Timescapes of Modernity The Environment & Invisible Hazards* (London: Routledge, 1998), 194 – 209.
Selections from “Nuclear Power: Three Mile Island, Chernobyl, and the Future,” *Environment an Interdisciplinary Anthology* (New Haven, CT: Yale University Press, 2008), 83 – 116.

Artist Focus:

Eiko Otake (and Koma)

April 6 Work Day

FIELDTRIP: Pine Bend Oil Refinery or Xcel Energy

THDA Production: Acute Care: Performing Emotional Labors (Apr. 6 – 8)

WEEK THIRTEEN

Ecological Apocalypse

April 11 Garrard, Greg, Chapter 5 “Apocalypse” *Ecocriticism* (London: Routledge, 2012), 93 – 116.

Kaplan, Robert, “The Coming Anarchy,” *Environment an Interdisciplinary Anthology* (New Haven, CT: Yale University Press, 2008), 216 – 225.

April 13 Morton, Timothy, “The End of the World,” *Hyperobjects Philosophy and Ecology*

after the End of the World (Minneapolis, MN: University of Minnesota Press, 2013), 99 – 133.

OPTIONAL:

Weintraub, Linda, “Sun/Wind/Flower Power,” “Twin Perils—Excess and Scarcity,” and “Preparing for Global Warming,” *To Life! Eco Art in Pursuit of a Sustainable Planet* (Berkeley: University of California Press, 2012), 265 – 260, 277 – 282, 283 – 288.

Artist Focus:

Tomás Saraceno, Gerda Steiner and Jörg Lenslinger, Tavares Strachan

WEEK FOURTEEN The World (the Home) We Become

April 18 La Duke, Winona, “All Our Relations,” *Debating the Earth the Environmental Politics Reader* (New York: Oxford University Press, 2005), 489 – 496.
Rebecca Solnit, “Judgment Days in Copenhagen”
http://www.huffingtonpost.com/rebecca-solnit/judgment-days-in-copenhag_b_398671.html

April 20 Dillard, Anne, “Teaching a Stone to Talk,” *Environment an Interdisciplinary Anthology* (New Haven, CT: Yale University Press, 2008), 693 – 695.
Weintraub, Linda, “Deep Time,” *To Life! Eco Art in Pursuit of a Sustainable Planet* (Berkeley: University of California Press, 2012), 253 – 258.

Artist Focus:

Red Earth

WEEK FIFTEEN Final Projects

April 25 Project III Performances

April 27 Last Day of Class

Production: Spring Dance Concert (Apr. 28 – 29)

May 4 - 8 FINAL EXAMINATIONS: last day of classes May 1

FIELDTRIPS (suggested for your summer): Minneapolis Landscape Arboretum, Minneapolis Institute of Arts event “Art in Bloom” (April/May), local farm such as Zweber Farms, Northern Spark, and Harriet Island Eco Arts Fest

LIVE PERFORMANCE

Students are encouraged to see live theatre throughout the semester and to experience performance in a variety of forms, styles, and venues. Feel free to announce upcoming and current productions at the beginning of class!

Funding:

Minnesota State Arts Board

www.arts.state.mn.us

Theatres in the Area

Saint Paul and Minneapolis offer many and diverse opportunities for viewing and participating in theatre and performance. You might want to check out one or more of these or others in the area:

Penumbra Theatre

www.penumbrateatre.org

Bedlam Theatre

www.bedlamtheatre.org

Open Eye Figure Theatre

www.openeyetheatre.org

New Native Theatre

www.newnativetheatre.org

Mu Performing Arts

www.muperformingatrs.org

Walker Art Center

www.walkerart.org

Mixed Blood Theatre Company

www.mixedblood.com

Minnesota Jewish Theatre Company

www.mnjewishtheatre.org

The Southern Theater

www.southerntheater.org

The Jungle Theater

www.jungletheater.com

Bryant Lake Bowl

www.bryantlakebowl.com

CAAM Chinese Dance Theater

www.caamcdt.org

Children's Theatre Company

www.childrenstheatre.org

Illusion Theater

www.illusiontheater.org

In the Heart of the Beast Puppet and Mask Theatre

www.hobt.org

Interact Center for the Visual and Performing Arts

www.interactcenter.com

Intermedia Arts

www.intermediaarts.org

Patrick's Cabaret

www.patrickscabaret.org

Pillsbury House Theatre

www.pillsburyhouseandtheatre.org

Sandbox Theatre

www.sandboxtheatreonline.com

Pangea World Theatre

www.pangeaworldtheater.org

Teatro del Pueblo

www.teatrodepueblo.org

Ten Thousand Things Theater

www.tenthousandthings.org

zAmya Theater Project

www.ststephensmpls.org

Festivals

Minnesota Fringe Festival

www.fringefestival.org

Harriet Island Eco Arts Fest

www.artstart.org/ecoarts-fest/

Northern Spark

www.2017.northernspark.org

Northern Spark 2016/2017: Climate Chaos | Climate Rising

Northern Spark is a free, annual, dusk-to-dawn, multidisciplinary arts festival that takes place on the second Saturday of June in the Twin Cities. The 2016/2017 theme will explore the interconnected, evolving, long-term consequences from climate change, giving local and national artists a platform to help turn a sense of overwhelmment into concrete actions anchored in a realistic and hopeful map for the future. Northern Spark is presented by [Northern Lights.mn](http://NorthernLights.mn), a nonprofit arts organization with the mission to transform our sense of what's possible in public space.

Under the united theme Climate Chaos | Climate Rising, these two incredible nights of art (June 10, 2016 and June 11, 2017) focused on Earth's changing environment will be connected by interactive projects, events and workshops in sites across the Twin Cities, each exploring how artists grapple with and envision new approaches to the climate challenges we face globally. From industrialized CO₂ production to extreme weather events, sea levels rising to water tables dropping, massive migrations and a sixth extinction, climate change seems to imbue every aspect of daily life with the threat of chaos.

We believe, however, that climate change is so much more than the science and even so much more than the critical actions that must be taken to mitigate the worst-case scenarios of rising temperatures. Climate change fundamentally challenges us to think about and act upon what it means to be human.

Over the next two years Northern Spark takes on this challenge through the lenses of migration, nourishment, interconnectedness, perception and civic action. Our programming begins in winter of 2016 by delving into issues such as the future of food, new relationships to non-human species, and radical river ecologies, and culminates in the summer of 2017 in the biggest Northern Spark yet, with innovative, interactive art projects filling the landscape along the Green Line—from Minneapolis through the neighborhoods of St. Paul to its terminus in Lowertown.