



**✕ UNIVERSITY OF  
THE ARTS HELSINKI**

**LAPS**

*At the moment we are working with the new degree requirements for 2019-2025. The following pages give you a direction to the LAPS programme, but some changes will take place. The new requirements will be published by the end of April 2019. The new requirements are part of the general degree requirement changes at the Theatre Academy.*

## **Degree Requirements for 2015–2020**

### **Master's Degree Programme in LIVE ART AND PERFORMANCE STUDIES (120 credits)**

*The MA Degree Programme in Live Art and Performance Studies (LAPS) is a meeting place for graduate students with training in various fields of art or other fields in the humanities and sciences relevant to the study of performance, such as philosophy, psychology, gender studies, ethnography, cognitive science et al. It is especially, but not exclusively, intended for students of art with some experience of live art or performance art, who are interested in Performance Studies and want to develop their research skills alongside their artistic practice. The programme combines critical thinking and open-minded experimentation in artistic work and practice-led research.*

*The objective of the programme is to enable artists who are aware of tradition but look to the present and the future, who are capable of creating new kinds of live art and performance art, and who will participate in the discourses generated in the international field of performance studies.*

*LAPS is a residential MA programme based in Helsinki, Finland that includes an intensive schedule of seminars, courses, workshops, mentor meetings, and space for individual research. Credits are tied to the completion of various courses and workshops, performance and personal/collaborative research. The LAPS programme provides an interdisciplinary approach to Performance Art/Live Art and Performance Studies.*

#### **Learning Outcomes:**

Having completed the LAPS programme the student has

- evolved strategies to effectively demonstrate expertise and creativity
- developed one's own criteria for evaluating and directing work
- questioned and contextualized one's own practice and that of others
- articulated an informed position in the fields of art and performance studies
- articulated intentions, values and meanings of works to specialized and to non-specialized publics in a variety of cultures and countries

- evaluated and engaged a variety of conceptual and productive strategies
- created, sustained, managed and presented professional art practice
- developed a productive working relationship between theory and practice, combining critical thinking with creative experimentation and reflection
- created a substantial artistic research project that advances the field of Performance Art/Live Art and produces new knowledge in the field of Performance Studies

## **GLOSSARY**

### ***Artistic Research***

Artistic Research is characterised by the combining of artistic experimentation and exploration with new research and knowledge from related fields and a process of meta-discursive reflection within a particular body of work.

### ***Learning outcomes***

We are aware that 'learning outcomes' for experimental work cannot be pre-ordained, pre-determined or even imagined, as experimental work is constituted by what has not been tried or not seen before. This said, the ideal learning outcomes could be described as our goal that the students can demonstrate certain competencies required for individual or group professional art practice.

Learning outcomes are meant to give a sense of what the student will have learned, or what skills will have been acquired by the end of the course. Obviously they are speculative and cannot be definitively determined as all students and their cultural origins are not the same. Therefore, we have listed here the *intended, ideal* or *imagined* learning outcomes that we believe our graduates will manifest following completion of the course of study.

### ***Mentoring***

Mentoring is meant to be a dialogical process between a lecturer/artist/theorist and a student, the focus of which is on the student's own research, artistic work, or critical writing done solo or in collaboration.

## Master of Arts (Theatre and Drama), 120 cr.

### Structure of LAPS Degree Requirements, 2015–2020

		I	II
<b>T-L100</b>	<b>METHODOLOGIES OF LIVE ART/PERFORMANCE ART PRACTICE &amp; THEORY, 35 cr.</b>		
<a href="#">T-L101</a>	Methodologies of Live Art / Performance Art Practice & Theory, 16 cr.	13	3
<a href="#">T-L102</a>	Methodologies of Artistic Research, 5 cr.	3	2
<a href="#">T-L103</a>	Group curating of a Live Art festival/conference + publication, 5 cr.		5
<a href="#">T-L104</a>	Performances / Projects, 9 cr.	6	3
<b>T-L200</b>	<b>METHODOLOGIES OF PERFORMANCE STUDIES &amp; CULTURAL STUDIES, 30 cr.</b>		
<a href="#">T-L201</a>	Performance Studies Methodologies, 16 cr.	12	4
<a href="#">T-L202</a>	Cultural Studies Methodologies, 10 cr.	7	3
<a href="#">T-L203</a>	Field Work, 2 cr.	1	1
<a href="#">T-L204</a>	Participation in major International Conference(s), 2 cr.	2	
<b>T-L300</b>	<b>INDIVIDUAL AND COLLABORATIVE RESEARCH, 30 cr.</b>		
<a href="#">T-L301</a>	Individual and Collaborative Research, 15 cr.	10	5
<a href="#">T-L302</a>	Portfolio and Documentation, 4 cr.	2	2
<a href="#">T-L303</a>	Elective Studies, 11 cr.	4	7
<b>T-L400</b>	<b>MASTER'S THESIS PROJECT, 25 cr.</b>		25
	<b>Altogether</b>	<b>60</b>	<b>60</b>

## T-L 100 METHODOLOGIES OF LIVE ART /PERFORMANCE ART PRACTICE, 35 cr.

*Participants present at least three major performances, along with other events, curate a Live Art/Performance Art Festival, publish in a university publication, and participate in local and foreign festivals and conferences. The modules provide encounters with visiting artists, workshops, and continuous dialogical possibilities with mentor artists and theorists. Credits are awarded for work done in seminars, workshops, courses, and through one's own artistic work, whether done solo or collaboratively. Methods of evaluation and crediting vary widely depending on the lecturers and mentors involved.*

### Learning Outcomes:

After the completion of this module the student has

- obtained knowledge of practical performance methodologies
- theoretically and historically contextualised one's work in the tradition of Live Art/Performance Art
- seen one's own work through others' eyes as it is related to the work of other artists and various performance traditions.

### **T-L 101 Methodologies of Live Art / Performance Art Practice, 16 cr.**

*Live art and Performance art are presented through their respective histories and theories via projects, workshops, dialogue, visiting artist presentations, visiting theorists and other events. The methodologies of live art and performance art are drawn from contemporary artists, critics, and curators.*

#### **Learning outcomes:**

After the completion of this unit the student has

- evolved strategies to effectively and creatively demonstrate concepts or expertise
- evaluated and engaged a variety of conceptual and productive strategies
- developed a professional art practice and articulated a theoretical frame for the practice
- seen one's own work through the critical views of other in a supportive community

### **T-L 102 Methodologies of Artistic Research, 5 cr.**

*Artistic Research is characterised by the combining of artistic experimentation and exploration with new research / new knowledge and a process of meta-discursive reflection on and within a particular body of work.*

*Artistic Research (Practice-led Research) can take on any number of forms and media. It involves both a practical and reflective component, and often brings other areas of knowledge production into the creative process. Artistic Research is introduced by readings, lectures, projects, workshops and discussion.*

#### **Learning outcomes:**

After the completion of this unit the student has

- carried out practical work and reflected on it
- demonstrated experimental combining of theory with artistic practice
- presented work and research in Artistic Research conferences, publications and exhibitions.

### **T-L 103 Group curating of a Live Art festival/conference + publication, 5 cr.**

*With support of a mentor, the cohort will work together to conceptualise, plan and implement a festival/conference concerned with particular themes of live art/performance art. Selected papers from the conference, likely including the organisers' own writings, is then published in the form of either a catalogue or post-event publication.*

#### **Learning outcomes:**

After the completion of this unit the student has

- developed and curated a Live Art festival & conference

- learned how to edit and publish a publication
- engaged with collaborative work and leadership skills in a peer-group context

### **T-L 104 Performances / Projects, 9 cr.**

*At least three major performance projects are presented to the public during the two year programme, drawn from the following (or other relevant) categories:*

- *Solo work*
- *Collaborative or group work*
- *Site-specific Work*

*These are mentored projects, which may or may not utilize the production resources of the university, such as a production team, studio space, media, props etc. However, they can also take the form of independently produced street performances, environmental works, or community-based works, etc.*

#### **Learning outcomes:**

After the completion of this unit the student has

- developed a variety of performance techniques before audiences
- worked at a professional level
- learned to collaborate with other artists or been collaborative with others

### **T-L 200 METHODOLOGIES OF PERFORMANCE STUDIES, 30 cr.**

*Participants are introduced to practice-led research/artistic research methodologies, fieldwork, performance analysis and criticism.*

#### **Learning Outcomes:**

After the completion of this module the student has

- obtained the discursive tools and skills necessary to develop as independent critic, researcher, and writer.
- identified correspondences between one's practical research, and theories circulating in the international field of performance studies
- understood connections between cultural studies and performance, and the links between performance theory, other related fields of knowledge production and the rituals of daily life

### **T-L 201 Performance Studies Methodologies, 16 cr.**

*Performance Studies is an eclectic field that developed out of post-marxist class and culture analysis that brings together study in post-structuralist anthropology, gender studies, psychology, sociology, linguistics, cultural studies, critical theory, philosophy with the study of aesthetic forms such as dance, theatre, live art/ performance art, community-based work, ritual and daily-life practices. It includes studies into game theory, immersive experience, entheogenic*

*experiences, cognitive science and neuroscience, visual and media culture. The emphasis is on vernacular and global margins. Performance Studies is introduced through readings, projects, workshops, research trips, direct observation and discussions.*

**Learning outcomes:**

After the completion of this unit the student has

- developed expanded criteria for evaluating and developing live work
- articulated an informed position in the discourse of art and performance studies
- articulated intentions, values and interpretations of works to specialized and to non-specialized publics in a variety of cultures and countries
- politically questioned and contextualised one's own practice and that of others in relation to discourses of power
- articulated analysis and criticism through dialogue and writing

**T-L 202 Cultural Studies Methodologies, 10 cr.**

*Cultural studies is a multidisciplinary field of study that includes both an anthropological view and humanistic view of primarily modern and post-modern cultures, but it also extends to the relationship between human and non-human cultures. Among many other vectors, it conventionally includes such topics as ethnicity, colonialism and post-coloniality, popular culture, epidemiologies, urban and rural communities, cosmopolitanism, the body in society, registers of gender and sexuality, femininities and feminisms, masculinities, commodification and consumption, identity, discourses of power, the political field etc. Cultural Studies is introduced through readings, projects, workshops, research trips, direct observation and discussions.*

**Intended learning outcomes:**

After the completion of this unit the student has

- engaged with, articulated and applied relevant contemporary theories of culture
- learned to research relevant knowledge from the natural sciences, social sciences, and humanities
- obtained knowledge of one's own and other cultures in Finland and abroad
- developed an expanded notion of cultural interactions

**T-L 203 Field Work, 2 cr.**

*This module, provides the opportunity to make contact and work with people of another culture, subculture, an abjected social class, or collaborate with social or educational institutions and NGOs. The focus is on passing on one's skills and expertise to people in need, such as refugees, immigrant communities, persons in prisons, children or youth at risk, or senior citizens, the dying. Institutions may include schools, youth centres, refugee communities, prisons, nursing homes, palliative care centres, or other sites. The objective of this module is to instill the phenomenon of the 'gift' as a fundamental aspect of performance practice and cultural studies.*

**Intended learning outcomes:**

After the completion of this unit the student has

- applied one's knowledge to work with people of diverse cultures, sub-cultures and social classes.
- worked with methods for passing on and disseminating knowledge
- experienced how the 'gift' is a fundamental aspect of performance practice and cultural studies

### **T-L 204 Participation in major International Conference(s), 2 cr.**

*This module includes proposing a paper presentation at one or more international conferences. The presentation(s) may be a solo or collaborative.*

#### **Learning outcomes:**

After the completion of this unit the student has

- made a stance for one's own ideas and theories among experts and peers
- become aware of the diversity in the field of performance studies and the variety of human and non-human performance through participation at a 'global' conference

### **T-L 300 INDIVIDUAL AND COLLABORATIVE RESEARCH & ELECTIVE STUDIES, 30 cr.**

*This module provides an important through-line for the LAPS MA programme. Techniques and mentor support are offered for research by participants who organise themselves as individuals or in small working groups. At the heart of this programme is the notion of mentor-supported self-education in which participants carry out their research with support from mentors and other advisors in a research community. Participants build their professional portfolios throughout the two-year period of the programme.*

#### **Learning outcomes:**

After the completion of this module the student has

- developed new theory and combined it with experimental practices in the thesis work
- learned methodologies for artistic and cultural research
- developed techniques for career management
- refined and developed a stance for one's own ideas and theories among experts and peers

### **T-L 301 Individual and Collaborative research, 15 cr.**

*Research can be undertaken in the academy or outside. It can also be undertaken at other universities or with advisors from research institutions and from independent artists. The purpose of research is to deepen the thesis work and to underpin the participant's commitment to one's own creative productions. Research may combine mentored and un-mentored periods. This module includes work presented in festivals, and public or private events in Finland and abroad.*

**Learning outcomes:**

After the completion of this unit the student has

- created, sustained, managed and effectively presented a substantial artistic research project
- developed one's own criteria for evaluating and directing work
- created one's own opportunities for performance
- learned how to generate events on one's own or as part of collaborative groups

**T-L 302 Portfolio and documentation, 4 cr.**

*Documentation precedes evaluation and dissemination. At the end of each semester documentation of work and one's process is evaluated by a committee of invited professionals and academics. The portfolio of work provides a history of the participants' work in the university (and prior to the programme).*

**Learning outcomes:**

After the completion of this unit the student has

- documented the artistic work done in the LAPS programme
- created one's own website and other forms of documentation that effectively reflect the artist's aesthetics and concepts

**T-L 303 Elective studies, 11 cr.**

*Elective studies bring into the research and thesis work other areas of artistic, social, scientific knowledge. They are an important part of the participant's own research. Participants can choose to attend courses in related fields at TEAK or other institutions.*

**Learning outcomes:**

After the completion of this unit the student has

- expanded the view of one's work by bringing other fields of knowledge and practice into the research
- made use of the extensive resources available in the area

**T-L 400 MASTER'S THESIS PROJECT, 25 cr.**

*Participants have the opportunity to produce new knowledge in practice and theory by first outlining and presenting an artistic thesis plan that leads to the final thesis work, which is subsequently implemented. The intention is for the participant to make use of the opportunity and resources provided, and develop one's own methodology for combining theoretical and practical work. Self-directed learning, developing a sense of confidence in one's own work, and demonstrating professional commitment and perseverance are essential components. The thesis plan outlines the artistic work and the written reflection of the thesis and also includes the two supervisors and examiners.*

*The thesis work may be conceived of in two parts (artistic work and written reflection) or designed as a unified whole (or divided along different lines). In whatever form, a significant grasp of Artistic Research methodology should be evident. All of the previous criteria for evaluation are brought into play during the final thesis.*

**Learning outcomes:**

After the completion of this module the student has

- created a substantial artistic research project that advances the field of Performance Art/Live Art and produces new knowledge in the field of Performance Studies