



UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



ARTS3125

Multimedia Performance

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Edward Scheer	e.scheer@unsw.edu.au	Tue 2-4, Thur 2-4	Webster 231J	0293857586

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

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Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Theatre and Performance Studies*

This course can also be studied in the following specialisations: *Dance Studies, Media, Culture and Technology*

This course examines the places of technology in contemporary performance culture from MTV to performance art. It considers the rise of video literacy, the expanding field of digital culture, and how such technologies have shifted the parameters of performance and representation. You will look at a range of performance objects, activities, events and behaviours produced in the exchange between the body and new media. You will explore the convergence of performance genres, the remediation of art works, theoretical concepts such as posthumanism and cybernetics, and how live performance engages with contemporary cultural change.

At the conclusion of this course the student will be able to

1. Identify and discuss key developments in contemporary performance inspired by developments in technology
2. Evaluate the evolving relationship between technology and aesthetics
3. Assess the role of technology in performance history and in recent theoretical debates in the humanities
4. Demonstrate an advanced knowledge of different modes of performance and an appreciation of their cultural and historical specificity
5. Better undertake critical debate on contemporary cultural issues
6. Pursue individual guided research
7. Construct sustained critical argument in the form of reviews or essays
8. Demonstrate a thorough knowledge of selected theoretical perspectives and research methods

Teaching Strategies

Rationale:

This course is designed to facilitate students' learning by establishing a multimodal teaching structure in which students discuss, research, present, participate and listen. The overall aim of the course is to enable students to maintain a deeper understanding of mediatised performance through facilitating connections they make between readings, case studies, presentations and screenings. Assessments reflect the expectations for excellence in research and inventiveness that this course seeks to establish. The topics the course covers reflect an ongoing commitment to teaching innovative, relevant and significant materials for the discipline of theatre/performance studies

Teaching Strategies:

This course is structured as a combination of lecture, workshop and student-led learning processes. Weeks 1-9 are structured in a lecture / workshop / discussion format. Weeks 10-12 are structured in a

student-led learning research and presentation approach, through which students are expected to integrate, apply and extend course materials with and for their peers. Students are encouraged to actively participate in the thinking-through of key theoretical and pedagogical questions specific to this course, and to proactively deepen the terms of the course through self-led research.

SEMINAR FORMAT: The three-hour seminar will be loosely structured as: first + second hour: lecture + visual screenings; third hour: student discussion, readings (although this may change from week to week). The aim of this class format is to integrate a number of student learning modalities. The lecture information provides a platform for students to then engage in student-led learning processes through the allocation of focus questions and / or set discussion tasks. Students are able to reflectively process other students' contributions in relation to their own, and to self-determine a critical and analytic research practice.

Assessment

There are three separate assessments tasks: the in-class debate in week 3 to be written up as a report; the short report on the excursion to iCinema in week 5; and the Group research project and presentation which I outline here..

In the last three weeks of the course you will focus on a self-directed research project (in groups of 4-6). Your main task for this exercise is to clearly explain a chosen work or works in terms of its combination of technology and performance. The project is in three parts, a proposal, a presentation in week 12 and your individual written reports on the project, due week 13 on moodle. It is expected that you will have been developing this project from the middle of the course.

Rationale: Students are required to extend and apply the terms of the course into their own research areas, and to work collaboratively for a public presentation. Students are invited to think and present creatively, and to respond to the work of their peers within critically supportive framework.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Debate (or report on debate)	20%	5 minutes and or 500 words	Thursday 23 March	All reports and speaker's notes will be submitted via Moodle, due the week following the debate.
(2) Group research project and presentation – Presentation	20%	10-15 minutes max 30 slides	week 12 Thursday 25 May	In class presentation. no submission
iCinema case study report	20%	500 words	6 April, 10am	DUE Week 5, 6 April, 10am, 500 words 20%
(3) Group research project and presentation – Written report	30%	1500w	June 2nd	Each student must submit their essay on turnitin.
(1) Group research project and presentation - Presentation proposal	10%	one page	Thursday 18 May	one member per group to upload to moodle before class.

Assessment Details

Assessment 1: Debate (or report on debate)

Details: In class presentation or 1000w max. report. In class verbal and written feedback plus grade.

Additional details:

Debate (or report on debate) IN CLASS Week 3, 16 March. Report due 23 March 20%

This debate will test your understanding of the key theoretical arguments which are the extent to which technologies impact on every aspect of performance even challenging our conception of the 'live'. The debate takes Philip Auslander's arguments as a point of departure. Students can either participate in the debate as debaters, or adjudicators and chairs. Chairs and adjudicators will write and submit a report on the debate analysing how well the debaters dealt with the key arguments. All reports should be around 500 words.

You will be assessed on:

- a. evidence of close reading of the terms of the debate and a clear understanding of these terms and their context**
- b. your ability to offer a considered response to the topic**
- c. appropriate selection of key points from the reading**
- d. presentation style (use of rhetorics of persuasion, tone of voice etc. or written style)**
- e. organisation (of material)**

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Identify and discuss key developments in contemporary performance inspired by developments in technology
- Better undertake critical debate on contemporary cultural issues
- Evaluate the evolving relationship between technology and aesthetics
- Assess the role of technology in performance history and in recent theoretical debates in the humanities
- Demonstrate an advanced knowledge of different modes of performance and an appreciation of their cultural and historical specificity
- Pursue individual guided research
- Construct sustained critical argument in the form of reviews or essays

Assessment 2: (2) Group research project and presentation – Presentation

Details: Groups of 4-6. Pecha Kucha format 20 slides 20 seconds per slide. 6 minutes 40 secs per person. Verbal and written feedback.

Additional details:

1. Group research project and presentation – Presentation 20%

Pecha Kucha format of 20-40 slides for 20 seconds per slide. You will be assessed on:

- a. your ability to critically and effectively approach your selected task
- b. appropriateness of choice in subject matter / content
- c. presentation mode: slide design, vocal clarity, use of sound, economy, performativity, etc.
- d. inventiveness and originality of thinking and presentation

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

Assessment 3: iCinema case study report

Details: 1250 words. Written feedback plus grade.

Additional details:

iCinema case study report DUE Week 5, 6 April, 10am, 500 words 20%

Beginning with a close reading of the iCinema website, write a detailed five page (750-1250 words) study of two of the iCinema projects. Describe them in terms of what kind of performance they exhibit and how does the AVIE space do contribute to your experience of the work. You may wish to focus on some of the following:

- iCinema collaborations with Not Yet It's Difficult Eavesdrop, Wooster Group There Is Still Time...Brother
- T Visionarium and the 'AVIE' immersive environment.
- new developments in mediated perception and narratives and their effects on aesthetics
- immersion and interactivity

You will be assessed on the following:

- a. **content** – what you write
- b. **research** – what you have read to inform your writing
- c. **structure** – how you organise your argument
- d. **style** – the way you write

Turnitin setting:

This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Evaluate the evolving relationship between technology and aesthetics
- Assess the role of technology in performance history and in recent theoretical debates in the humanities
- Better undertake critical debate on contemporary cultural issues
- Demonstrate a thorough knowledge of selected theoretical perspectives and research methods

Assessment 4: (3) Group research project and presentation – Written report

Details: 1750 words. Individual component. This is the final assessment task. Grade and brief comments only.

Additional details:

1. Group research project and presentation – Individual Written report 30%

You will be assessed on the following:

- a. content – what you write
- b. research – what you have read to inform your writing
- c. structure – how you organise your argument
- d. style – the way you write

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

Assessment 5: (1) Group research project and presentation - Presentation proposal

Details: 1 page submitted on paper and uploaded to Moodle. Verbal feedback. Pass/Fail basis.

Additional details:

1. Group research project and presentation - Presentation proposal 10%

The project proposal is a one page summary of what you intend to do and how. It should include the key questions and materials that will be dealt with in the presentation, and some background information to the presentation topic that you have chosen, including a list of references. You should consider this proposal as the rationale for how you connect your ideas to your chosen case study, via the frameworks discussed in the course (see below on developing your case study). You should upload a summary of this proposal to Moodle, and also use this as an opportunity to comment on other proposals online.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Assess the role of technology in performance history and in recent theoretical debates in the humanities
- Demonstrate a thorough knowledge of selected theoretical perspectives and research methods
- Identify and discuss key developments in contemporary performance inspired by developments in technology
- Evaluate the evolving relationship between technology and aesthetics
- Demonstrate an advanced knowledge of different modes of performance and an appreciation of their cultural and historical specificity
- Better undertake critical debate on contemporary cultural issues
- Pursue individual guided research

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:
<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Seminar	<p>Thursday 2 March: Introduction to course and to key concepts in mediatised performance</p> <p>Administration: Course particulars, group projects and presentations.</p> <p>Discussion about contemporary artists, performers and theatre-makers working in Multimedia Performance.</p>
Week 2: 6 - 12 March	Seminar	<p>Thursday 9 March: Liveness and Mediatised Theatre</p> <hr/> <ul style="list-style-type: none"> • early media/art experiments • a genealogy: happenings, John Cage and time-based art • Fluxus and performance art • theories of multimedia
Week 3: 13 - 19 March	Seminar	<p>Thursday 16 March: Dance + Virtual = ?</p> <p>The first part of the class continues the previous week's analysis of live V mediated in terms of dance and virtuality. The second part will be a debate.</p> <p>Debate: Two teams of three presenters will debate the following proposition: 'Dance + Virtual = Virtual.' In addition to the debaters, there will be a chair and adjudicators.</p>
Week 4: 20 - 26 March	Seminar	<p>Thursday 23 March: Immersion + Interactivity, iCinema</p>

Date	Type	Content
		<p>excursion</p> <p>This week's class is an excursion to the iCinema Centre for Interactive Cinema Research, UNSW, Sydney: iCinema Scientia Facility Kensington Lower Ground Floor, The John Niland Scientia Building G19 Map: http://www.icinema.unsw.edu.au/i_c_contact.html</p> <p>Group 1: meet 10.30 am outside UNSW iCinema. 45 min workshop, remaining time for work on report Group 2: meet 11.30 am outside iCinema. 45 min workshop, remaining time for report</p>
Week 5: 27 March - 2 April	Seminar	<p>Thursday 30 March: The New Media Theatre of Images</p> <p>Live film and video on stage.</p>
Week 6: 3 - 9 April	Seminar	<p>Thursday 6 April: The Rise of the Robots</p> <p>Can robots act? What purpose can they serve in theatre? What can theatre do for robotics?</p> <p>Case studies: <i>Actor #1</i> Kris Verdonck, 'The Tiller Girls' Louis Philippe Demers (2014), Wade Marynowsky's <i>The Hosts</i>, Robot Opera and <i>Acconci Robot</i>, Hirata Oriza's robot theatre.</p>
Week 7: 10 - 16 April	Seminar	<p>Thursday 13 April: Video + Performance</p> <p>Immersion: Bill Viola <i>The Passions, Fall into Paradise</i> etc,</p> <p>Interactivity: <i>Karen</i> by Blast Theory etc.</p>

Date	Type	Content
Week 8: 24 - 30 April	Seminar	<p>Thursday 27 April: Projection and Performative Architectures</p> <p>Blast Theory, Chris Milk <i>'The Teachery of Sanctuary'</i>, Vivid Sydney, Rafael Lozano-Hemmer <i>UnderScan</i> and <i>Body Movies</i>, Krzysztof Wodiczko <i>'Projections'</i> various 1991, Diller and Scofidio <i>'The Blur Building'</i> 2002</p>
Week 9: 1 - 7 May	Seminar	<p>Thursday 4 May: The Dramaturgy of Extreme Light and Sound</p> <p><i>Box</i> (2005) by Kris Verdonck, Ryoki Ikeda various works, Romeo Castellucci with Sound work by Scott Gibbons, Janet Cardiff various works including <i>40 Part Motet</i></p> <p>We discuss the physical and material effects of sound and light in recent performance.</p>
Week 10: 8 - 14 May	Seminar	<p>Thursday 11 May: The Future of New Media Dramaturgy</p> <ul style="list-style-type: none"> • Gob Squad's <i>Super Night Shot</i> and other works • Continuing discussion of New Media Dramaturgy, focusing on aesthetic and compositional strategies like timeshifting. • Finalise groups for presentations. Planning session.
Week 11: 15 - 21 May	Seminar	<p>Thursday 18 May: Research Project Workshop for Class Presentations</p>

Date	Type	Content
		Groups and individuals work in class to prepare presentations for week 12.
Week 12: 22 - 28 May	Seminar	<p>Thursday 25 May: Class Presentations</p> <p>Group and individual presentations.</p> <p>Course feedback.</p>

Resources

Prescribed Resources

The main text for this course is:

Klich, Rosemary and Edward Scheer. 2012. *Multimedia Performance*. London: Palgrave MacMillan.

All other required and suggested readings, as listed in the course schedule, will be posted to Moodle. Readings may change, or new suggested readings added, so make sure to regularly check Moodle for the most up-to-date information.

Recommended Resources

Recommended Resources

Recommended journals

Performance Paradigm Journal of Performance and Contemporary Culture

High Performance

The Drama Review (see particularly vol. 48.4 Winter 2004)

PAJ Performing Arts Journal

Digital Performance

Theatre Journal

Scan Journal of Media Arts Culture

New Theatre Quarterly

Theatre Research International

About Performance

Leonardo Journal

Dance Research Journal

Recommended websites

UNSW Library website <http://info.library.unsw.edu.au/web/services/services.html>

The Digital Performance Archive <http://ahds.ac.uk/ahdscollections/docroot/dpa/authorssearch.jsp>

d/Lux Media Arts: <http://www.dlux.org.au/>

ARS Electronica: <http://www.aec.at/en/index.asp>

Transit Lounge: <http://www.transitlounge.org/>

RealTime Magazine: www.realttimearts.net.au

Useful galleries/events

Biennale of Sydney, Artspace Woolloomooloo, MCA upcoming exhibitions, Performance Space

Carriageworks, Art Gallery of NSW

Texts

Bergaus, Günter *Avant-Garde Performance: Live Events and Electronic Technologies* (Palgrave, New York, 2005)

Birringer, Johannes *Media & Performance: Along the Border* (Johns Hopkins University Press, Baltimore, 1998)

Bolter, Jay David & Richard Grusin *Remediation: Understanding New Media* (MIT Press, Cambridge Mass., 1999)

Broadhurst, Susan and Josephine Machon (eds) *Performance and Technology: Practices of Virtual Embodiment and Interactivity* (Palgrave, New York, 2006)

___ *Digital Practices: Aesthetic and Neuroaesthetic Approaches to Performance and Technology* (Palgrave, New York, 2007)

Causey, Matthew *Theatre and Performance in Digital Culture: From Simulation to Embeddedness* (Routledge, London and New York, 2008)

Chapple, Freda (ed) *Intermediality in Theatre and Performance* (Rodopi, Amsterdam and New York 2006)

Dixon, Steve *Digital Performance: A History of New Media in Theatre, Dance, Performance Art, and Installation* (MIT Press, Cambridge Mass., 2007)

Giannachi, Gabriella *Virtual Theatres: An Introduction* (Routledge, London and New York, 2004)

___ *The Politics of New Media Theatre* (Routledge, London and New York, 2007)

- Gisekekam, Greg *Staging the Screen* (Palgrave, New York, 2007)
- Goldberg, RoseLee *Laurie Anderson* (Abrams, New York, 2000)
- Jones, Amelia *Self/Image: Technology, Representation and the Contemporary Subject* (Routledge, London and New York, 2006)
- Jones, Caroline (ed) *Sensorium: Embodied Experience, Technology and Contemporary Art* (MIT Press, Cambridge Mass., 2006)
- Kaye, Nick *Multimedia: Video, Installation, Performance* (Routledge, London and New Yor 2007)
- Lehmann, Hans-Thies *Postdramatic Theatre* trans. by Karen Jürs-Munby (Routledge, London and New York, 2006)
- Lovejoy, Margot *Postmodern Currents: Art and Artists in the Age of Electronic Media* (Prentice Hall, Upper Saddle River, NJ, 1997)
- McGrath, John *Loving Big Brother* (Routledge, London and New York, 2004)
- Rush, Michael *New Media in Art* [2nd edition] (Thames & Hudson, New York, 2005 [1999])
- Smith, Marquard (ed) *Stelarc: The Monograph* (MIT Press, Cambridge, Mass. 2005)
- Zurbrugg, Nicholas (ed) *Art, Performance, Media: 31 Interviews* (University of Minnesota Press, Minneapolis, 2004)

Course Evaluation and Development

At all times during the semester, I welcome your feedback on what content is exciting, confusing, what is or isn't working for you in the course, including questions you have. You can bring these comments and questions to class discussion, or contact me individually via email or make an appointment to see me during office hours.

At the end of the session, you will be asked to complete an evaluation via UNSW's CATEI portal, https://www.catei.unsw.edu.au/catei/system_login.login/

Image Credit

Image of Box by Kris Verdonck courtesy of the artist.