



UNSW
AUSTRALIA

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

ARTS3125

Multimedia Performance



Session 1, 2016

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location
Course Authority	Dr Edward Scheer	e.scheer@unsw.edu.au	by appointment	Webster 231J
Additional staff	Katy Alexander	kate.alexander@unsw.edu.au	by appointment	

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

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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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 For SAM Students

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: Media, Culture and Technology

This subject examines the places of technology in contemporary performance culture from MTV to performance art. It considers the rise of video literacy and the expanding field of digital culture in terms of the ways in which such technologies have shifted the parameters of performance and representation. It looks at a range of performance objects, activities, events and behaviours produced in the exchange between the body and new media. It looks at questions of the convergence of performance genres and the remediation of art works and theoretical concepts such as posthumanism and cybernetics. It critiques the notion that live performance forms are discrete and unmediated and therefore cut off from contemporary cultural change.

Student learning outcomes:

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

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 mediated 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 Detail

1. 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 1,000 words maximum.

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)**

All reports and speaker's notes will be submitted via Moodle, due the week following the debate.

Assessment Items to 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

2. iCinema case study report DUE ON MOODLE Week 5, 6 April, 10am, 1250w 20%

Beginning with a close reading of the iCinema website, write a detailed five page (1250 words) study of two of the iCinema projects in terms of performance and performativity. 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**

Assessment Items to 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

3. Group research project and presentation – your own case study 60%

- **Proposal DUE IN CLASS and ON MOODLE Week 10, 11 May**
- **Presentations Week 12**
- **Written reports DUE ON MOODLE Week 13, 3 June**

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.

3.1 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. You will be assessed on:

- a) **succinctness and clarity of expression**
- b) **appropriateness of proposal choices to the course material as a whole**
- c) **presentation**

Assessment Items to 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

3.2 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

Assessment Items to Learning Outcomes

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
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
Better undertake critical debate on contemporary cultural issues

3.3 Group research project and presentation – Individual Written report 30%

You will be assessed on the following:

- e) content – what you write
- f) research – what you have read to inform your writing
- g) structure – how you organise your argument
- h) style – the way you write

Assessment Items to Learning Outcomes

Better undertake critical debate on contemporary cultural issues
Pursue individual guided research
Identify and discuss key developments in contemporary performance inspired by developments in technology
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
Demonstrate a thorough knowledge of selected theoretical perspectives and research methods

Assessment & Weighting	Length	Due date	Feedback
Debate (or report on debate topic) 20%	In class presentation or 1000w max report	Week 4, 23 March	Comments and grade
iCinema case study report 20%	1250w	Week 5, 6 April	Comments and grade
Group research project and presentation. Your own case study. 60%			
Three component parts:			
1. Presentation proposal (in class + on moodle): 1 per group (group grade) 10% (pass fail basis)	1 page submitted on paper AND uploaded to Moodle	Week 10, 11 May	Verbal feedback and grade
2. Pecha Kucha format: 20-40 slides 20 seconds per slide (group) 20%	10 -15 mins per group	Week 12 in class	Written feedback and grade
3. Written report (individual) 30%	1750w	Due Week 13, June 3 on Moodle	Grade only

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Submission of Assessment Tasks

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

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example:

- 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

WEEK 1 Wednesday 2 March: Introduction to course and to key concepts in mediated performance (ES)

Administration: Course particulars, group projects and presentations.

Discussion about contemporary artists, performers and theatre-makers working in Multimedia Performance.

Required readings:

Klich, Rosemary and Edward Scheer. 2012. "Introduction" and "Chapter 1 'Defining Medium?'" In *Multimedia Performance*, 1-7 and 8-18. London: Palgrave MacMillan.

Preparatory Task:

Choose any multimedia performance artist or company mentioned in the above readings. Find a video clip or photograph of one of their works, and come prepared to share and discuss.

WEEK 2 Wednesday 9 March: Liveness and Mediated Theatre (ES)

- early media/art experiments
- a genealogy: happenings, John Cage and time-based art
- Fluxus and performance art
- theories of multimedia

Case studies:

Laurie Anderson *Home of the Brave*

Charlotte Moorman *TV Bra* and others...

The Wooster Group *Route 1 & 9, House/Lights*

Robert Wilson *Einstein on the Beach*

Required readings:

Klich, Rosemary and Edward Scheer. 2012. "The Evolution of Multimedia Performance" and "The Theatre of Images Revisited" In *Multimedia Performance*, 19-38 and 39-66. London: Palgrave MacMillan.

Auslander, Philip. 1999. "Live Performance in a Mediated Culture" (excerpt). In *Liveness: Performance in a Mediated Culture*, 10-63. London, New York: Routledge.

Suggested readings:

Dixon, Steve. 2007. "Performance and Technology Since 1960." In *Digital Performance: A History of New Media in Theatre, Dance, Performance Art, and Installation*, 87-111. Cambridge: MIT Press.

Holmburg, Arthur. 1996. "Deconstructing Language." In *The Theatre of Robert Wilson*, 9-22. Cambridge: Cambridge University Press.

Preparatory Tasks:

See Moodle.

WEEK 3 Wednesday 16 March: Dance + Virtual = ? (ES)

- the stage as screen and vice versa
- Dumb Type *S/N*
- Merce Cunningham *Biped* with Paul Kaiser

- *Ghostcatching* with Paul Kaiser and Bill T Jones
- *Chunky Move Glow*

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.

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. Each speaker has a total of 5 minutes, 4 mins plus 1 min for rebuttal. All participants are to write and submit a report on the debate topic due next week. Speakers can use their notes. All reports are assessed and carry a weighting of 20%.

Required readings:

Klich, Rosemary and Edward Scheer. 2012. "Dance + Virtual = Multimedia Performance." In *Multimedia Performance*, 105-126. London: Palgrave MacMillan.

Suggested readings:

Kaiser, Paul Kaiser. 2002. "Frequently Pondered Questions." In *Envisioning Dance on Film and Video*, ed. Judy Mitoma. Routledge Press. Manuscript available from <http://www.openendedgroup.com/>.

Birringer, Johannes. 2008. "Thinking Images: Paul Kaiser and Marc Downie in conversation with Johannes Birringer." *PAJ* 89: 17–37.

Hood, Woodrow and Cynthia Gendrich. 2003. "Memories of the Future: Technology and the Body in dumb type's *Memorandum*." *PAJ* 73: 7-20.

Preparatory Tasks:

See Moodle.

WEEK 4 Wednesday 23 March: Immersion + Interactivity, Video + Performance Part 1, iCinema excursion (ES)

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/ic_contact.html

ALL students should post a response to their visit on Moodle immediately after the excursion. NB. This is preparation for Assessment task 2, a report on the iCinema project.

Group 1: meet 2.00 pm outside UNSW iCinema. 45 min workshop, remaining time for Moodle entries

Group 2: meet 2.45 pm outside iCinema. 45 min workshop, remaining time for Moodle entries

Moodle entry to be posted by **Week 8, 1 May, 10am**: Please add words / sensations / thoughts / impressions: can you make connections between your experience there and Auslander's theory of liveness?

Case studies

iCinema collaborations with Not Yet It's Difficult *Eavesdrop*, Wooster Group *There Is Still Time...*
Brother

Required readings:

Website: <http://www.icinema.unsw.edu.au/>

Brown, Neil, Dennis Del Favero, Jeffrey Shaw, and Peter Weibel. "Interactive Narrative as a Multi-temporal Agency." In *Future Cinema. The Cinematic Imaginary After Film*, ed. by Jeffrey Shaw and Peter Weibel, 312-315. Mass: MIT Press. <http://www.icinema.unsw.edu.au/papers.html/>.

Pledger, David and Rosie Klich. 2005. "Eavesdrop and New Media." *Performance Paradigm Journal of Performance and Contemporary Culture* 1: <http://www.performanceparadigm.net/>.

MID SEMESTER (Easter) BREAK 25 March - 3 April

WEEK 5 Wednesday 6 April: Mediaturgy 1 - The new Theatre of Images (KA)
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Case studies:

The Builders Association

The Wooster group cont'd (suggest cutting)

Ivo Van Hove & Toneelgroep Amsterdam

Robert Lepage & Ex Machina

Required readings:

Klich, Rosemary and Edward Scheer. 2012. "Liveness and Re-mediation" and "Framing Media Theory for Performance Studies" In *Multimedia Performance*, 67-87 and 88-104. London: Palgrave MacMillan.

Auslander, Philip and Edward Scheer. 2005. "After Liveness. An E-Interview." *Performance Paradigm Journal of Performance and Contemporary Culture* 1: <http://www.performanceparadigm.net/>. (suggest moving to following week unless there a place for them earlier in course)

Marranca, B., 2009, 'Mediaturgy: a conversation with Marianne Weems', *Int. J. Arts and Technology*, Vol. 2, No. 3, 2009, pp173-186

Suggested readings:

Rush, Michael. (1999) 2005. "Media and Performance." In *New Media in Art*, 36-77. New York: Thames & Hudson.

Savran, David, 1986. "Route 1 & 9 (The Last Act): The Disintegration of Our Town." In *The Wooster Group, 1975-1985: Breaking the Rules*. Michigan: UMI Research Press.(I'd cut this)

Lehmann, Hans-Thies. 2006. "Postmodern and Postdramatic" and "Media." In *Postdramatic Theatre*, trans. by Karen Jürs-Munby, 167-174. London, New York: Routledge.

Gieseckam, Greg. 2007. "Live Films on Stage: The Builders Association." In *Staging the Screen*, 142-175. Hampshire and New York: Palgrave.

Preparatory Tasks:

See Moodle.

WEEK 6 Wednesday 13 April: Mediaturgy 2. (KA)
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- Robert Lepage – *Needles & Opium* and *The Ring Cycle* (produced by the Metropolitan Opera NY)
- Ivo Van Hove – *Roman Tragedies* and *The Antonioni Project*
- The Builders Association – *SuperVision*, *House Divided*, *Elements of Oz*

The class continues and develops Week 5's discussion of Mediaturgy.

Required readings:

Marranca, B., 2009, 'Mediaturgy: a conversation with Marianne Weems', *Int. J. Arts and Technology*, Vol. 2, No. 3, 2009, pp173-186

Dixon, Steve. 2007. "Postmodern Theatrical Spectacle: The Builders Association" and "Robert Lepage", In *Digital Performance: A History of New Media in Theatre, Dance, Performance Art, and Installation*, pp343-361. Cambridge: MIT Press.

Suggested readings:

Dundjerovic, Aleksandar. 2009. "Multi-media and Performance Art", and "Languages of a New Technology", In *Robert Lepage*. London & New York: Routledge, pp46-53.

Kaye, Nick, (2007) "Screening Presence: The Builders Association and dbox, SUPER VISION (2005)", in *Contemporary Theatre Review*, 17:4, pp557-577

Preparatory Tasks:

See Moodle.

WEEK 7 Wednesday 20 April: Immersion + Interactivity, Video + Performance Part 2 (KA)

- Bill Viola *The Passions, Fall into Paradise* etc
- The threeSixty Theatre, Kensington Gardens
- URBANSCREEN'S *320° Light*
- *The Soldier of Orange* musical, immersive theatre, Amsterdam

Required readings:

Klich, Rosemary and Edward Scheer. 2012. "Immersion." In *Multimedia Performance*, 127-152. London: Palgrave MacMillan.

Suggested readings:

Rush, Michael. (1999) 2005. "Interactive Art: Installation and Cinema" and "Video Art." In *New Media in Art*, 82-115 and 222-233. New York: Thames & Hudson.

Valentina Valentini, 2009, "On the Dramaturgical Aspects of Bill Viola's Multi-media Installations", in *Performance Research* 14(3), pp.54-64. Taylor & Francis.

Preparatory Tasks:

See Moodle.

WEEK 8 Wednesday 27 April: Performative Architectures (KA)

- Blast Theory
- Chris Milk *'The Teachery of Sanctuary'*
- URBANSCREEN's *What Is Up?* A virtual site-specific theatre
- Vivid Sydney
- Rafael Lozano-Hemmer *UnderScan* and *Body Movies*
- Krzysztof Wodiczko 'Projections' various 1991
- Diller and Scofidio 'The Blur Building' 2002

Required readings:

Klich, Rosemary and Edward Scheer. 2012. "Forms of Interactivity in Performative Spaces." In *Multimedia Performance*, 153-177. London: Palgrave MacMillan.

Suggested readings:

Kaye, Nick. 2000. "Performance, Place and Documentation." In *Site-Specific Art*, 33-41. London: Routledge.

McQuire, Scott. 2008. *The Media City: Media, Architecture and Urban Space*. London: Sage/Theory Culture and Society Series.

Preparatory Tasks:

See Moodle.

WEEK 9 Wednesday 4 May: Integrated Media Performance: Part 1 (KA)

Discuss definitions of Integrated Media Performance and the processes of creating Integrated Media Performance Work.

Case studies:

Robert Lepage

The Builders Association

Miwa Mayatrek

Cloud Eye Control

Required readings:

Jackson, Shannon "Introduction: 'New' Media for 'Old' Theatre", *The Builders Association: Performance and Media in Contemporary Theater*, MIT Press, Cambridge. pp1-22.

Giesekam, Greg, 2007, "Electric Campfires: Robert Lepage", in *Staging the Screen*. New York: Palgrave Macmillan, pp218-244.

Suggested readings:

Schechner, Richard, 2012, Building the Builders Association: A Conversation with Marianne Weems, James Gibbs, and Moe Angelos *TDR : The Drama Review* [1054-2043] vol:56 iss:3 pg:36 -57

Caux, Patrick & Gilbert, Bernard, *Ex Machina*, 2007, Vancouver: Talonbooks

Jackson, Shannon, *The Builders Association: Performance and Media in Contemporary Theater*, MIT Press, Cambridge.

Preparatory Tasks:

See Moodle.

WEEK 10 Wednesday 11 May: Integrated Media Performance: Part 2 (KA)

Continuing discussion of Integrated Media Performance, focusing on aesthetic and compositional strategies.

Finalise groups for presentations. Planning session.

Required readings:

Giesekam, Greg, 2007, "Conclusion", in *Staging the Screen*. New York: Palgrave Macmillan, pp245-

Burian, J.M., "Josef Svoboda: Theatre Artist in an Age of Science," in *Educational Theatre Journal*, Vol. 22, No. 2. (May, 1970), pp. 123-145

Preparatory Tasks:

See Moodle.

WEEK 11 Wednesday 18 May: Research Project Workshop for Class Presentations (ES)

Groups and individuals work in class to prepare presentations for weeks 11 and 12.

WEEK 12 Wednesday 25 May: Class Presentations (ES)

Group and individual presentations.
Course feedback.

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 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 York 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/, as part of the University's ongoing commitment to continued i