

School of the Arts and Media

ARTS3125

Multimedia Performance



Session 1, 2015

UNSW Course Outline

1. Location of the course

FACULTY	Faculty of Arts and Social Sciences		
SCHOOL	School of the Arts and Media		
COURSE CODE	ARTS3125		
COURSE NAME	Multimedia Performance		
TIME and ROOM	Seminar Thursday 12-3pm, Webster 251		
SESSION	1	YEAR	2015

2. Table of Contents

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3. Staff Contact Details

Course Convener	Katy Alexander (KA)	Phone	93854513
Email	katy@nightparrots.com	Office	-
Office hours	By appointment		
Additional staff	Professor Edward Scheer (ES) Prudence Gibson (PG)		

4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building
Phone: 9385 4856
Email: sam@unsw.edu.au

5. Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- 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.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>
- Attendance at lectures, screenings and tutorials will be recorded. If you are more than 15 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.

6. Essential Information For FASS/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/>

7. Course details

Credit Points

6

Summary of the Course

This course 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. This is a level 3 course, which enables a more focussed and theoretically intensive discussion than first and second year courses. It also brings new developments in the field of performance studies into contact with issues in media studies and reflects an interdisciplinary approach to teaching and learning.

Aims of the Course

This course will enable students:

1. To promote an understanding of how recent developments in a/v and digital technologies have changed the form and content of contemporary theatre and performance in Australia and internationally.
2. To construct a social and historical context for these forms.
3. To give students a basic knowledge of some of the key developments in performance theory in recent years especially those which have influenced how theatre is made and how it is understood by contemporary audiences.
4. To encourage students to experiment with ideas and to see how artists in theatre and performance experiment with ideas.
5. To encourage students to see how recent theoretical developments in media theory in notions such as cybernetics and posthumanism have impacted on performance culture.

Student learning outcomes

By the end of this course, students 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.

Graduate Attributes

This course enables the following Graduate Attributes:

1. The skills involved in scholarly enquiry.
2. An in-depth engagement with the relevant disciplinary knowledge in its interdisciplinary context.
3. The capacity for analytical and critical thinking and for creative problem-solving.
4. The ability to engage in independent and reflective learning.
5. Information literacy – the skills to appropriately locate, evaluate and use relevant information.
6. The capacity for enterprise, initiative and creativity.
7. The skills required for collaborative and multidisciplinary work.
8. The skills for effective communication.

Graduate Teaching Standards

This course facilitates the following competencies in the Stage 6 Drama Syllabus (section 7.2):

1. Collecting, analysing and organising information.
2. Communicating ideas and information planning.
3. Organising activities and working with others and in teams.
4. Solving problems.
5. Using technology.

This course emphasises the following content areas in the Stage 6 Drama Syllabus (section 8):

1. Critically studying.

This course enables graduate teachers to demonstrate the following Graduate Teacher Standards:

1.1.1 Relevant knowledge of the central concepts, modes of enquiry and structure of the discipline	ARTS3125 is a highly specific Upper Level subject in which a core aspect of contemporary performance is interrogated. Assessment tasks reflect expectations that students will develop a) knowledges of critical, contextual and technological methodologies of enquiry specific to mediated performance; b) a survey approach to the range of media performances within a newly emergent dramatic canon; c) theoretical analyses of key concepts arising out of this new performance paradigm. The following assessment tasks specifically reflect this standard: - <i>Task 1: Debate</i> : tests understanding of the key theoretical arguments - <i>Task 2: i-Cinema reflection</i>
1.1.4 Current knowledge & proficiency in the use of IT skills; effective use of the internet; pedagogical skills for classroom management	Information technology is paramount to the content of ARTS3125, and hence to the pedagogical approach embedded in its teaching. Students are required to demonstrate proficiency in information technology skills (internet research, online blogging, powerpoint operation) through the following assessment task: - <i>Task 4: Presentation on Course Content</i> Students are required to extend and apply the terms of the course into their own research areas, and to work collaboratively for a powerpoint presentation that is planned with an ongoing online blog supplement. Students are invited to think and present creatively, and to respond to the work of their peers within critically supportive framework.

Knowledge of students' different approaches to learning	The pedagogical mode of ARTS3125 enables students to gain exposure to a wide range of teaching strategies and hence approaches to learning. Students engage in lectures, visual screenings, discussions, critical readings, workshops, excursions and self-led group research presentations. The scope of assessment tasks reflects the expectation that students demonstrate a breadth of strategies for effective learning and knowledge dissemination. These include tasks 1,2 and 4 (as above) and: - <i>Task 3: Participation</i> Students are assessed on qualities of commitment, collaboration, research, critical thinking and preparedness on an ongoing basis.
2.1.6 Knowledge of a range of literacy strategies to meet the needs of all students	The subject matter of ARTS3125 innately reflects a cultural understanding that literacy skills incur a radical shift in the information age. Students are able to participate in different cultural literacies through effective participation in class activities and assessment tasks 1-4 (as above) which extend aptitudes for reading critical literature to aptitudes for formal and informal oral communication and online literacy. This breadth is also reflected in presentational mode of assessment tasks (as opposed to information gathering) in which students demonstrate essay writing skills alongside online blogs and oral presentations.
A range of appropriate & engaging resources & materials to support students' learning	The content of ARTS3125 reflects the breadth of resources students are expected to access during the course. These include visual archival resources, official online archives, unofficial online artist pages, performance documentations on YouTube as well as scholarly articles, monographs and interviews. The course study kit and attendant case studies (often with website links) demonstrate the extent to which students should conduct their research, and assessment tasks 1, 2 and 4 (as above) reflect their competencies in this core standard.

8. Rationale for the inclusion of content and teaching approach

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.

9. Teaching strategies

COURSE STRUCTURE: 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.

10. Assessment

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

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
Debate (or report on debate topic)	In class presentation or 1000w max report	20%	1, 2, 3, 4, 5, 6, 7	1, 2, 3, 4, 5	Week 4, 26 March
iCinema case study report	1250w	20%	2, 3, 5, 8	1, 4, 6	Week 7, 23 April
Group research project and presentation. Your own case study. Three component parts:		60%	1, 2, 3, 4, 5, 6, 8	1, 2, 4, 5, 6, 9, 12	
1. Presentation proposal (in class + on moodle): 1 per group (group grade)	1 page submitted on paper AND uploaded to Moodle	10% (pass fail basis)			Week 10, 14 May
2. Pecha Kucha format: 20 slides 20 seconds per slide (group)	6 min 40 sec per person	20%			Week 12 in class
3. Written report (individual)	1750w	30%			Due Week 13, June 5 on Moodle

Assessment Detail

1. Debate: IN CLASS Week 4, 26 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:

- evidence of close reading of the terms of the debate and a clear understanding of these terms and their context
- your ability to offer a considered response to the topic
- appropriate selection of key points from the reading
- 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.

2. iCinema report: DUE ON MOODLE Week 7, 23 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

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

- **Proposal DUE IN CLASS and ON MOODLE Week 10, 14 May**
- **Presentations Week 12**
- **Written reports DUE ON MOODLE Week 13, 5 June**

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

In the last three weeks of the course you will focus on a self-directed research project (in groups of 4-6) to be presented in Pecha Kucha format of 20 slides for 20 seconds per slide in week 12. Individual written reports on the project are due week 13, on moodle. It is expected that you will have been developing this project from the beginning of the course. 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

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.

Develop Your Own Case Study: Choose an effect of new media technology covered in the course (eg immersion, interactivity, integration, remediation, composition) and discuss its importance to a performance project / new media experiment not yet covered in the course. This may be a performance you see live at one of Sydney's venues (Performance Space, Opera House, etc), or that you research online or on the Digital Performance Archive (see website listed below). Your main task for this exercise is to clearly explain the work in terms of its combination of technology and performance.

A Note on Success

Your commitment, collaboration, research, critical thinking and preparedness on an ongoing basis will ensure success in this course.

Submission of Assessment Tasks

Unless stipulated by the Course Convenor on the Course Outline, **all students must submit their written work through Turnitin on the course moodle.**

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

Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.
- 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.
- The Course Authority advises their decision through the online extension tool.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- 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.
- For more information, see the FASS 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://my.unsw.edu.au/student/atoz/SpecialConsideration.html/>. 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.

11. 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.
- **Duplication:** 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 \(http://www.ic.unsw.edu.au/plagiarism\)](http://www.ic.unsw.edu.au/plagiarism), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/plagiarism.html/>, and in Appendix A of the [Student Misconduct Procedure \(pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

The Learning Centre also provides substantial education 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.

UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

12. Course schedule

WEEK 1 Thursday 5 March: Introduction to course and to key concepts in mediatised performance (KA) + (ES)
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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 an 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 Thursday 12 March: Liveness and Mediatised Theatre (KA)

- 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 Mediatised Culture" (excerpt). In *Liveness: Performance in a Mediatised 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 Thursday 19 March: Liveness and Re-Mediation (KA)

This class continues the previous week's analysis of mediated forms of theatre, and discusses definitions of liveness and mediatisation.

Case studies:

The Builder's Association *Alladeen*, *SuperVision*

The Wooster group cont'd

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/index.php/journal/article/view/8/9>

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.

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 Builder's Association." In *Staging the Screen*, 142-175. Hampshire and New York: Palgrave.

Preparatory Tasks:

See Moodle.

WEEK 4 Thursday 26 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://openendedgroup.com/writings/frequentlyPondered.html>

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 5 Thursday 2 April: Mediaturgy

Comparative Case Studies

- 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 Society – *Alladeen*, *SuperVision*, *House Divided*

The class discusses key readings and examples 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.

MID SEMESTER (Easter) BREAK 3-12 April

WEEK 6 Thursday 16 April: 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/>.

WEEK 7 Thursday 23 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.

Valentini, Valentina. 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 Thursday 30 April: Performative Architectures (KA)

- Chris Milk 'The Treachery of Sanctuary'
- URBANSCREEN's *What Is Up?* A virtual site-specific theatre
- Vivid Sydney
- Blast Theory
- 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 Thursday 7 May: Integrated Media Performance: Part 1 (KA)

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

Case studies:

Miwa Mayatrek

Cloud Eye Control

Robert Lepage

The Builders Association

Required 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

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

Suggested readings:

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

Schechner, Richard, 1968, "Six Axioms For Environmental Theatre", in *The Drama Review: TDR, Vol. 12, No. 3, Architecture/Environment (Spring, 1968)*, pp. 41-64

Preparatory Tasks:

See Moodle.

WEEK 10 Thursday 14 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:

Leborg, Christian, 2006, *Visual Grammar*, Princeton Architectural Press, New York

Gieseckam, Greg, 2007, "Conclusion", in *Staging the Screen*. New York: Palgrave Macmillan, pp245-252

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 Thursday 21 May: Research Project Workshop for Class Presentations (PG)

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

WEEK 12 Thursday 28 May: Class Presentations (PG)

Group and individual presentations.

Course feedback.

13. Expected Resources for students

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 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 NSW

Texts

Auslander, Philip, *Liveness: Performance in a Mediatized Culture* (London, New York: Routledge, second edition, 2008)

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)

Dundjerovic, Aleksandar, *Robert Lepage* (London & New York: Routledge, 2009)

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)

14. 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 improvement in the quality of teaching, courses and programs.