School of the Arts and Media

ARTS3125

Multimedia Performance

Session 1, 2015
UNSW Course Outline

1. Location of the course

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<tr>
<th>FACULTY</th>
<th>Faculty of Arts and Social Sciences</th>
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<tr>
<td>SCHOOL</td>
<td>School of the Arts and Media</td>
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<tr>
<td>COURSE CODE</td>
<td>ARTS3125</td>
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<tr>
<td>COURSE NAME</td>
<td>Multimedia Performance</td>
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<tr>
<td>TIME and ROOM</td>
<td>Seminar Thursday 12-3pm, Webster 251</td>
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<tr>
<td>SESSION</td>
<td>1</td>
</tr>
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<td>YEAR</td>
<td>2015</td>
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3. Staff Contact Details

<table>
<thead>
<tr>
<th>Course Convener</th>
<th>Katy Alexander (KA)</th>
<th>Phone</th>
<th>93854513</th>
</tr>
</thead>
<tbody>
<tr>
<td>Email</td>
<td><a href="mailto:katy@nightparrots.com">katy@nightparrots.com</a></td>
<td>Office</td>
<td>-</td>
</tr>
<tr>
<td>Office hours</td>
<td>By appointment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Additional staff</td>
<td>Professor Edward Scheer (ES) Prudence Gibson (PG)</td>
<td></td>
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</tr>
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</table>

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.
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 mediatised 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:
- Task 1: Debate: tests understanding of the key theoretical arguments
- Task 2: i-Cinema reflection |

| 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:
- Task 4: Presentation on Course Content
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:
- Task 3: Participation
  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 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.

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.

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

1. Debate: IN CLASS Week 4, 26 March

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)
2. iCinema report: DUE ON MOODLE Week 7, 23 April, 10am, 1250w  
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  
   • 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.


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)**

- Administration: Course particulars, group projects and presentations.
- Discussion about contemporary artists, performers and theatre-makers working in Multimedia Performance.

**Required readings:**

**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:**


**Suggested readings:**


**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:

Suggested readings:

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:**

**Suggested readings:**


**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:**


**Suggested readings:**


**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/


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:

Suggested readings:


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:

Suggested readings:

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:


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


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:

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:

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/
Transit Lounge: http://www.transitlounge.org/
RealTime Magazine: www.realtimearts.net.au

Useful galleries/events
Biennale of Sydney
Artspace Woolloomooloo
MCA upcoming exhibitions
Performance Space
Carriageworks
Art Gallery NSW

Texts
Birringer, Johannes Media & Performance: Along the Border (Johns Hopkins University Press, Baltimore, 1998)
___ 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)
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)
Kaye, Nick Multimedia: Video, Installation, Performance (Routledge, London and New Yor 2007)


McGrath, John *Loving Big Brother* (Routledge, London and New York, 2004)


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/](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.