



UNSW
SYDNEY

Australia's
Global
University



ARTS3125

Multimedia Performance

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Bryoni Trezise	b.trezise@unsw.edu.au	Tuesdays 1-3pm with appointment	Robert Webster 117	9385 4513

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

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

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

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

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

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

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

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: 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 academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-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 specialisation: *Media, Culture and Technology*

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

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

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

Teaching Strategies

Rationale:

This course is designed to facilitate students' learning by establishing a multimodal teaching structure in which students discuss, research, present, participate and listen. The overall aim of the course is to enable students to maintain a deeper understanding of 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

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

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

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

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Group Project Presentation	25%	Not Applicable	2,3,4,5,6,8
Analytical engagements 1 & 2	50%	Not Applicable	N/A
Individual Project Rationale	25%	Not Applicable	1,2,3,4,6,7

Assessment Details

Assessment 1: Group Project Presentation

Start date: Not Applicable

Details: In class presentation (20 mins). Students work in small groups (3-5) on projects which involve concept development; historical research or a performance prototype. Rubric and brief comment provided via Moodle. Presented weeks 11 and 12

Additional details:

Please look to moodle for due dates and further details

Assessment 2: Analytical engagements 1 & 2

Start date: Not Applicable

Details: Two scaffolded analytical reports (1000-1250 words each). Students report on their engagements with and experiences of a selection of performance case studies. These are available as apps, in class or via on-campus excursion (iCinema). Detailed written feedback and rubric on report #1 enables students to improve before report #2 – feedback via grade and rubric only. Due weeks 5 and 8.

Additional details:

Please look to moodle for due dates and further details

Assessment 3: Individual Project Rationale

Start date: Not Applicable

Details: Evaluative justification of group project ideas in relation to critical concepts and case studies raised throughout the course. 1000-1250 words. Rubric and grade provided via Moodle. Due week 13. This is the final assessment for this course

Additional details:

Please look to moodle for due dates and further details

Submission of Assessment Tasks

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

Turnitin Submission

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

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

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

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

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

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

Sickness, misadventure or other circumstances beyond your control may:

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

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

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:

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

Academic Honesty and Plagiarism

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

UNSW groups plagiarism into the following categories:

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

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

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

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

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

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). 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 Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Seminar	<p>Week 1 Introduction Mapping concepts, dramaturgies and practices</p> <p>From the satellite to the iPhone, as new media technologies become increasingly entangled in our everyday lives, performance practices that explore, expand and critique the function of those technologies flourish. In this introductory seminar we set the exploratory tone of the course by mapping how 'new media dramaturgies' reflect the cultural shifts being catalysed by rapid technological change. Varyingly termed multimedia performance, virtual theatre, digital performance or cyborg theatre, new media dramaturgies are found in performance works that demonstrate an integral reliance upon and relationship to media technologies. Unstable and constantly changing, we work towards naming some dynamic and contingent frameworks of enquiry that will guide us through the course.</p> <p>Readings: Please see Leganto Week 1 [no compulsory readings for this week, but lots of interesting ones!]</p> <p>Case studies: Robert Wilson, Charlotte Moorman, Laurie Anderson, Dumb Type and more. [see case study bank].</p> <p>Thought lab activities - what we will do:</p> <p>Together, we will:</p> <p>i) work through some excerpts from key readings (see Leganto) and watch some historical case studies;</p> <p>ii) Lars Ellstrom tells us that new media technologies impact our material, spatiotemporal, sensorial and semiotic experiences (see Leganto for link to this reading). Using a collaborative timeline tool, we will create a provisional genealogy of new (media) technologies across the last 100 years (1918-2018). You are asked to</p>

		<p>identify the primary mode (optic? motoric? audio? etc) transformed by that technology and consider how it has impacted your material, spatiotemporal, sensorial and semiotic experiences.</p> <p>iii) The abecedarius builds on Caroline Jones' provocation in the book Sensorium around using the 'stochastic variable' of the alphabet to devise new knowledge frameworks and vocabularies that account for new media artworks (see Leganto for the link to this reading). We will use it as a prompt to describe the spectatorial or experiential qualities of the sensory and visual phenomena that we experience in new media cultures today and refer to these as the course develops a case study bank of new media artworks.</p>
<p>Week 2: 5 March - 11 March</p>	<p>Seminar</p>	<p>Week 2 Surveillance Cultures – from CCTV to Big Data</p> <p>In the last twenty years, practices of public surveillance cultures have rapidly shifted: from recording behaviours on CCTV in public space to tracking our behaviours online. Recently, fitbit technology was held responsible for a massive US security breach. How does the knowledge of data-tracking inform your behaviours online and off? Are you cautionary about what information you provide about yourself? How do you manage your public presence online? As big data have rapidly become a social concern, theatre and performance makers are working to examine, reveal and critique the super-information-structures that mine our everyday interactions with digital technologies for 'data' or 'capital'. This week we begin by tracking the history of surveillance theory as well as early activist performance practices that aimed to reveal the invisible surveillance mechanisms operating in a city.</p> <p>Case studies: Surveillance Camera Players; Dennis Beaubois; from Blast Theory's <i>Kidnap to Karen</i>; Agnes at the Serpentine Gallery; James Bridle Cloud Index and more.</p> <p>Readings: See week 2 in Leganto. We will work through some concepts raised in the Rob Kitchen article together. If you are interested in understanding how algorithms work (or maybe you know lots and can share with the class!) this web explainer is helpful.</p>

		<p>Thought lab activities – what we will do</p> <p>Discussion around surveillance and geo-locative mapping tools. Reflection on how/whether they are useful or when they become 'too much'. Mapping of a class 'privacy/connectivity' continuum - where do you sit on a sliding scale? What matters about privacy vs. connectivity to you? Are they mutually exclusive? Can you have both?</p> <p>Using the formal premise of either i) an interactive app or ii) geo-locative mapping tools - develop a concept for a work that could use these forms to challenge or extend the ways in which they collect personal information and/or map behaviour. You may choose to return to more fully develop this concept for your group presentation.</p> <hr/> <p>What you need to do – preparation for week 2:</p> <p>i) Interview with an “elder”: across the week - ask your parents/grandparents/a neighbour/a colleague who you would consider to be an “elder”: what is the technological development that have they witnessed in their lifetime that has impacted them the most? Record a short paragraph of their spoken text – either in shorthand notes, on an audio recorder or typed – and post it here. Comments can be anonymous.</p> <p>ii) Download the Karen app to your smartphone for a week and come prepared to report back on your experience. Brief prompts to inform your responses can be found here.</p>
<p>Week 3: 12 March - 18 March</p>	<p>Seminar</p>	<p>Week 3 Tues Mar 13 Alien Agencies: from robotiny to bioreactive performance</p> <p>This week we consider a range of performative protosubjectivities – from robots to algorithms to lively, non-human matter that ‘senses’ us in the room. We move from understanding the industrial function of robots as machines for productivity to understanding robots as ‘hyperobjects’ (Timothy Morton 2013) – as objects ‘that exceed the usual parameters of objecthood’ and that begin to demonstrate human-like characteristics. Here – we</p>

		<p>begin to consider the role of performance in examining notions of alien agency, robotomy (ie as opposed to humanity) and how robots with feelings work in uncanny ways.</p> <p>Case studies: Futile Labour, Chris Salter; the Tiller Girls by Louis Phillippe Demers; Chris Verdonck's 'Actor 1'; Stelarc's early to recent body experiments; Critical Art Ensemble's play with powder and Eduardo Kac's GFP Bunny; Ballettikka Interettikka; Marie Velonki' sleepy robots; Annie Dorsen's Hello Hi There & algorithmic theatre and more!</p> <p>Readings: See Leganto week 3 for required and recommended readings.</p> <p>Thought lab activities - what we will do:</p> <p>We will run a structured in-class debate around robot agencies. This will be a playful exercise organised around a series of 4 provocations. You will have time to work on this in class in small groups. The lecture will inform you, but you do need to do the preparation activities outlined below.</p> <hr/> <p>What you need to do – preparation for Week 3:</p> <p>i) The tricky stuff: read an excerpt from Karen Barad's article (in Leganto) and answer these prompt questions;</p> <p>ii) The controversial stuff: Do some research on the role that robots may play in the future. Find one newspaper article, commentary, company research project or documentary clip that reflects a positive role that robots may play and one that reflects a negative role. What convinces you? Post them here. You will be asked to draw on these in order to develop a group position for an in-class debate. Here are two documentaries to get you going: ABC doco The Sexbots are Coming or this ABC radio program Exploring the Ethics of Robots.</p>
<p>Week 4: 19 March - 25 March</p>	<p>Seminar</p>	<p>Week 4 iCinema and Interactive Narrative</p> <p>This week's class is an excursion to the iCinema Centre for Interactive Cinema Research, UNSW,</p>

Sydney:

Location

iCinema Scientia Facility

Kensington Lower Ground Floor, The John Niland Scientia Building G19

Map:

http://www.icinema.unsw.edu.au/ic_contact.html

We will be attending in two groups - **more details to come on group arrangements.**

Schedule

9:30: Class meets in classroom as normal. Preparation and discussion of first report activity + group work planning.

10:30: Group 1 icinema. [45 mins]. Remaining class time for reflection or group work.

11:30: Group 2 icinema.[45 mins]. Remaining class time for reflection or group work.

What you need to do – preparation for Week 4:

This excursion constitutes the subject your analytical engagement report #1.

i) Pre-reading: read 1 or both! of the Leganto readings for this week.

ii) Familiarise yourself with iCinema projects here: <http://www.icinema.unsw.edu.au/projects/>

iii) Familiarise yourself with the guided response prompts **here**. What concepts and theoretical models discussed so far in this course could apply to your experience or interpretation of iCinema? Expand on and explain your response.

Week 5: 26 March - 1
April

Seminar

Week 5 | Inter-sensorial theatres: from immersive image to material affects

This week we move from the interactive and immersive experience of AVIE iCinema to consider how contemporary performance aesthetics work with the materiality of image-based dramaturgies. We experience stage practices which generate immersive and affective scenographies through making light, sound or time (rather than narrative) the object of the aesthetic experience in works by Societas Raffaello Sanzio, Chunky Move and Hiroaki Umeda. We also consider the immersive conditions of video work in the large scale installation practices of Bill Viola and Granular Synthesis. We finally consider works that operate on the 'edge of materiality' – works that involve chemical actors such as smoke or fog, works that decompose sound to the point of becoming 'microcosmic noise' or that move between the ephemerality of performance and performative architecture.

Case studies: Bill Viola; The Weather Project; igloo; [Glow](#); Societas Raffaello Sanzio; Granular Synthesis *Modell 5*; Hiroaki Umeda; works by [Scott Gibbons](#) and more.

Thought lab activities - what we will do:

This week involves a lot of watching and careful reflection upon the dramaturgical as well as material composition of the case studies for this week.

i) Discussion on environments: What environments do you most frequently inhabit? What are their material qualities? (colour, sound, tactility, etc)? What senses do they most activate? What rhythmic dimensions do they most embody? In what environments do your senses feel most 'alive'? In what environments do your senses feel most 'overwhelmed'? What environments extend your sensory capacities in some way? (For e.g have you ever experienced instant calm when you see a green valley or trees? There is a [scientific reason](#) for this. As the green disappears from our cityscape, some programmers are trying to make it [reappear in odd ways!](#))

ii) **Synaesthetic** design: [Synaesthesia is a](#)

		<p>perceptual phenomenon in which stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway. Working in groups you are asked to use the idea of synaesthesia as a sensory complication to conceptualise an 'atmospheric' or 'immersive' performance work that aims to transform the habitual aesthetic characteristics of a known space into something unfamiliar. You can choose your location from the following options: i) a location on campus; ii) a public transport hub; iii) a 'natural' environment; iv) a national icon. Remember to consider how i) participants enter the space; ii) the parameters of the location; iv) what material or technological components you will need to draw upon do to transform that space.</p> <hr/> <p>What you need to do – preparation for Week 5:</p> <p>i) The tricky stuff - read an excerpt from Peter Sloterdijk's <i>Airquakes</i> [in <i>Leganto</i>] and follow the prompt questions here.</p> <p>ii) Plan to see one of the works from the Sydney Biennale 2018 or this work here: http://www.abc.net.au/news/2018-01-31/lisa-reihan-a-in-pursuit-of-venus-reimagines-australian-history/9376114;</p>
Break: 2 April - 8 April		
Week 6: 9 April - 15 April	Seminar	<p>Week 6 Livestreaming and the tele-presence of the i-witness</p> <p>In 1991, the video recording and transmission of the police beating of Los Angeles taxi driver Rodney King sparked the 1992 Los Angeles Riots, in which 63 people were killed. King's beating became a global milestone in the use of media technologies (and news media platforms) to document and make visible racial injustice. In 2016, the Minnesotan police shooting of Philando Castile was livestreamed on Facebook by Castile's girlfriend. Castile's death subsequently renewed actions by Black Lives Matter campaigners.</p> <p>This week, we discuss and debate the implications of livestreaming technology and practices for a range of social and cultural contexts. What new</p>

forms of public are generated by livestreaming? What new ethical considerations does livestreaming produce? What dangers or risks does the technology pose? How does it shift the way we experience temporality, subjectivity, death, life and presence? We look at a range of new media and performance artists who use livestreaming and its permutations to manipulate the ways in which we experience time and to challenge the contemporary subjectivity of the 'i-witness'.

NB Trigger Warning: Some of the case studies listed below document violent content. In class this week, we are reviewing artworks that aim to contemplate the implied 'violence' of livestreaming practices. These artworks (as well as the contexts they are responding to) already exist in the public domain. However, if you feel at all disturbed by them you are not required to watch them. There are a range of case studies we will look at together which respond in a variety of ways.

Case studies: Domestic Tension by Wafa Bilal; The Pixelated Revolution by Rabih Mroue; <https://52artists52actions.com>; [Forced Entertainment](#) livestreaming performance; Gob Squad *Supernight Shot*; Rihannabio95: [see this week's case study bank for Youtube clips listed here](#)

Readings: See Leganto for this week

Thought lab activities - what we will do:

Return to the [taxonomic mapping tool offered by Sarah Bay-Cheng](#) and consider how this range of works generates responses to the mechanism as well as aesthetic of liveness enabled by livestreaming. [See Leganto week 1 for this reading]

What you need to do: preparation for this week

i) Watch [Rihannaboi95](#) at home [we will rewatch key excerpts in class but it is good to have a sense of the whole]. It runs for 45 minutes. Consider concepts such as temporality and narrative sequencing. How did you experience the quality of

		<p>'liveness' that the work presents? What about narrative? Were you drawn into the story? How is the development of story in this example enabled by the video log format? How would you compare this experience of narrative to that activated by <i>Karen</i> or iCinema?</p> <p>ii) Bring one experience of livestreaming you have participated in either as viewer or subject to class and be prepared to discuss it.</p>
<p>Week 7: 16 April - 22 April</p>	<p>Seminar</p>	<p>Week 7 Web theatre 2.0: Twitter, trolling and intimate textuality</p> <p>Social media platforms are radically changing the ways in which consumers (or spectators) relate to the field of production – in terms of who makes the art, its content and social relations more broadly. Notions of 'producing' or viral media inform not only how the democratic vs. coercive potentials of social media are culturally understood – but point to shifts in how the development and circulation of performative texts, gestures and behaviours – both offline and online – are changing. These week we look at emerging genres of performance practice that engage with the new communities, temporalities, narratives and textualities that are emerging in digital life.</p> <p>Case studies: Theatre Replacement – Weetube and Town Choirs; Erica Scourti – Life in Adwords; Tim Etchells' SMS performance http://timetchells.com/projects/thirty-nine-or-so-to-do/; Royal Shakespeare Company <i>Such Tweet Sorrow</i></p> <p>Readings: See Leganto for this week</p> <p>Thought lab - what we will do</p> <p>i) Discussion: what do you notice about how words behave in online or digital environments? When do you become conscious of moderating your own digital 'voice(s)'? When do you feel compelled to offer a public voice on a topic?</p>

		<p>ii) Textual composition task: working either in groups or solo, identify found text in a digital space or platform (a twitter feed, a comments section, a blog, SMS messages, search terms/tag etc). Rework this text (or perhaps you wish to combine a series of textual sources) so that it works performatively within a live performance form (where 'live' is considered broadly). Some other 'trigger' phrases might also help you to reflect on the form this work could take: installation/instruction/relay/tactile/caption/delivery/spatial/redistribute/insert/make visible/choral.</p> <hr/> <p>Preparation for week 7 - what you need to do</p> <p>Readings for this week</p> <p>Identify some textual sources that you would be interested in working with in the in-class activity. Bring text print outs ready for reading and cutting up to class</p>
<p>Week 8: 23 April - 29 April</p>	<p>Seminar</p>	<p>Week 8 Tues Apr 24 Theatre After Film: Hypermedial Theatre</p> <p>In the Black Mirror episode 'White Bear' (S2 E2, 2013) the spectacle of live performance becomes the means by which the violence of livestreaming practices are socially critiqued. As disturbing as its themes are, the question of the function of live performance as a medium which allows us to examine and repurpose the screen is put into view. In this week's lecture we look at two contemporary performance works which use live performance to 'de-remediate' (my term) or 'dismediate' (Martin Harries' term) screen performance. In doing so, the historical nature of gendered film scripts as well as the teleological development of film in relationship to theatre are revealed and explored.</p> <p>Case studies: Nat Randall <i>The Second Woman</i> http://iview.abc.net.au/programs/behind-the-second-woman/AC1724H001S00; http://thewoostergroup.org/hamlet-dvd</p> <p>Readings: See Leganto Week 8</p>
<p>Week 9: 30 April - 6 May</p>	<p>Seminar</p>	<p>Week 9 Tues May 1 Dis-locative</p>

aesthetics: mobile media and distributed intimacy

Performance practitioners increasingly work with geo-locative, mobile and ubiquitous or pervasive technologies. Their works interrogate and draw upon what Robert Payne has called the 'promiscuous' characteristics of smart hand-held devices which enable multiple interactions and functions that challenge 'deep' forms of attention. At times these works become large-scale, game-like events that – like *Pokemon Go* - command a whole territory or community. At times these works explore the isolating capacities of mobile media through their capacities for 'one-on-one' performance. This [Artshub](#) article gives a good summary of these emerging genres.

This week's case studies use performance to examine the ways in which mobile media shift cultural expectations around intimacy, story and our capacities for attention. We will use the principles operating in these works to develop some prototype performances of our own.

Case studies: Ken Cameron *How Iran*; Fuel Theatre: *Everyday Moments*: <https://fueltheatre.com/projects/everyday-moments>; Dries Verhoeven's *Wanna Play? (Love in the Time of Grindr)* <http://driesverhoeven.com/en/project/wanna-play/> <https://vimeo.com/123388670> [English Version]

Readings - see Leganto Week 9

Thought lab - what we will do

- i) Read through Cameron's script *HowIran* together. Discuss how the concept of IShuffle theatre works in relationship to space, time and narrative.
- ii) In groups - report back on Every Moments experiences. We will write/score our own.

What you need to do - preparation for Week 9

Readings on Leganto and...

		<p>Listen to 3 x Everyday Moments across the week. https://www.theguardian.com/culture/audio/2011/dec/22/everyday-moments-podcast-bobby-baker</p>
Week 10: 7 May - 13 May	Seminar	<p>Week 10 Research and Development Phase 1</p> <p>Presentation research and development.</p> <p>Your concepts and project ideas will be vetted. You will need to come prepared to demonstrate your ideas-in-process.</p>
Week 11: 14 May - 20 May	Seminar	<p>Week 11 Research and Development Phase 2</p> <p>Presentation research and development. Fine-tuning presentations ready for next week.</p>
Week 12: 21 May - 27 May	Seminar	<p>Week 12 Project Presentations</p> <p>Presentations - schedules TBC.</p>

Resources

Prescribed Resources

All required and suggested readings are listed on Moodle Leganto. Readings may change, or new suggested readings added, so make sure to regularly check Moodle for the most up-to-date information.

Recommended Resources

Additional resources can be found listed on Moodle.

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.

Image Credit

Bodies & Interfaces 2016

CRICOS

CRICOS Provider Code: 00098G