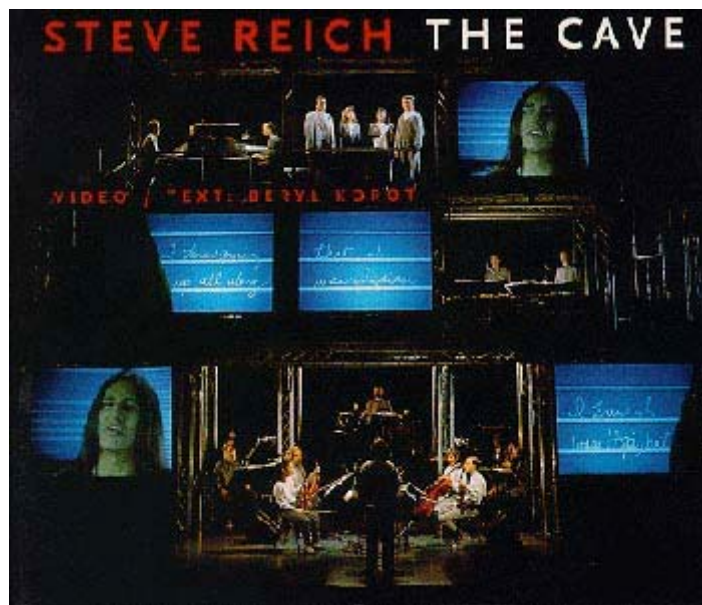


Module Outline
Autumn Semester 2006



Steve Reich's *The Cave*

NEW MEDIA IN PERFORMANCE

DRA020N227A

Module leader and course convenor: Dr. Jennifer Parker-Starbuck

Place: TBA, Jubilee Building, Digby Stuart College

Day/Time: Friday 2-4:30pm

Phone: 0208 392 3000 x3851 (there is no answering machine, so if you need to reach me and I do not answer, please contact me via email)

Email: J.Parker-Starbuck@roehampton.ac.uk

Office: JU208

Course Rationale:

New Media in Performance will introduce students to practical and theoretical innovations in contemporary theatre and performance, brought about by a consideration and response to new technologies and forms of information exchange available in the late 20th/early 21st Centuries. Through a mix of practical and theoretical exploration, students will consider how the live body on stage is commented upon, mediated or celebrated through technological intervention.

New Media in Performance represents an attempt to contextualise theatre and performance practice in relation to contemporary art and related disciplines. Technologies of sound and music, virtual reality, video and digital media, web casting and email dialogue have all recently been incorporated into play texts and live performances, this module will introduce students to the reactive nature of selected practitioners of contemporary performance who could be seen to be responding to, and questioning the use-value of new technologies at the beginning of the 21st Century.

Learning Outcomes:

Students who successfully complete* this course will:

- Have acquired knowledge about new developments in media technologies, and understand how these technologies have been represented and theorised in contemporary academic practice and debate
- Have an understanding of how these technologies might be employed in the creation of a performance
- Developed skills in group work
- Developed skills in applying practical and theoretical ideas to their own work

* Please note that 'successful completion' includes a full attendance record and a familiarity with key texts nominated for discussion each week.

SEE:

The Cave, conceived and directed by Steve Reich and Beryl Korot. 4-6 October 2006, Barbican Theatre

A thrilling collaboration between Steve Reich and video artist Beryl Korot, **The Cave** explores Judaism and Islam through the biblical story of Abraham and Sarah. Created in 1993, **The Cave** was an exciting glimpse into the future of opera — an epic three act, five-screen, 18-musician production demonstrating entirely new possibilities for music theatre. With the innovative use of multi-media, **The Cave** captures the melodic qualities of the human voice to form a richly woven fabric of sound and image and a radical alternative to traditional opera.

I will recommend pieces as the semester goes along, but it will be essential that you see at least one show that engage with new media in performance.

Syllabus:

Week	Topic Area	Readings to be done for that week (Additional reading may be passed out in class)
1 29 Sept	<u>Introductory lecture by tutor</u> <ul style="list-style-type: none">• Historical/Theoretical Overview• Introduction to terms and practitioners	READ FOR DISCUSSION IN WEEK 2: Selection from Philip Auslander's <u>Liveness</u> (1999) London: Routledge "Virtualities: A Conceptual Framework," by Margaret Morse, from <u>Virtualities</u> (1998) Bloomington: Indiana University Press

2 6 Oct	<p><u>Theoretical Issues:</u> <u>Liveness and Virtuality</u></p> <p>Case Study: Blast Theory</p>	<p>Also read for this week: “Cyberwar, God and Television: Interview with Paul Virilio, by Louise K. Wilson, in <u>Electronic Culture: Technology and Visual Representation</u>, (ed) Timothy Druckrey, (1996) Aperture Books</p> <p>“The Work of Art in the Age of Mechanical Reproduction” by Walter Benjamin in <u>Illuminations</u>(1992) London: Fontana Press (written in 1935)</p>
3 13 Oct	<p><u>New Scenography: Case Studies</u> Erwin Piscator Josef Svoboda Laurie Anderson (Also for SOUND) Philip Glass Robert Lepage Forkbeard Fantasy Station House Opera George Coates</p>	<p>Svoboda, Josef. <u>The Secret of Theatrical Space: The Memoirs of Josef Svoboda</u>. Trans.Jarka Burian. NY: Applause, 1993. And learn more at the Lanterna Magika website: http://www.laterna.cz/ensemble.php?lang=en&p=svoboda&info=1</p> <p>Goldberg, Rose Lee (2000) <u>Laurie Anderson</u>. London: Thames and Hudson (Selections TBA)</p> <p>“Station House Opera, <u>Mare’s Nest</u>; and Forkbeard Fantasy, <u>Frankenstein</u>,” by Greg Gieseckem, in <u>Western European Stages</u> 15.1 (Winter 2003)</p> <p>In-Class Exercise</p>
4 20 Oct	<p><u>Video Installation and Dance</u></p> <p>Video Screenings (in Class): Bill Viola, Merce Cunningham, Cathy Weis</p>	<p>“Media and Performance” from <u>New Media in Late 20th Century Art</u>, Michael Rush (1999) London: Thames and Hudson, pp.36 – 76</p> <p>Video and Multimedia Performance (Chapter 6) in <u>Avant-Garde Performance: Live Events and Electronic Technologies</u>, by Günter Berghaus, (2005) Hampshire: Palgrave Macmillian</p> <p>Installation Exercise</p>
5 27 Oct	<p><u>Transformations of the Body I: The Posthuman and Cyborg in Performance</u></p> <p>Cathy Weis The Builders Association The Wooster Group Big Art Group http://www.bigartgroup.com/</p> <p>What happens to the body when multimedia is introduced on stage?</p> <p>What do these bodies mean on stage?</p> <p>Defining the cyborg</p>	<p>Chapter 10, “New Technologies and Techniques,” in <u>Beyond the Boundaries</u>, by Theodore Shank (1982, 2002) Ann Arbor: U of Michigan Press (Section on George Coates) “Bodies, From Real to Virtual,” in <u>Bodies in Technology</u>, by Don Idhe (2002) Minneapolis: U of Minnesota Press</p> <p>Saltz, David. “Live Media:Interactive Technology and Theatre.” <i>Theatre Topics</i> 11, no. 2 (2001): 107-30.</p> <p>Parker-Starbuck, J. “Framing the Fragments: The Wooster Group’s Use of Technology,” in <u>The Wooster Group and its Traditions</u>, ed., Johan Callens, Peter Lang Press, 2004</p> <p>Group Work on Projects</p>
6 3 Nov No Class	<p>READING WEEK NO CLASS</p>	<p>Work on Practical essays —email with your group and assign tasks. —begin research for documentation</p>
7 10 Nov	<p>WORKSHOP WEEK</p>	<p>Group exercises</p>

8 17 Nov	<u>Transformations II: The Literal Cyborg in Performance</u> Stelarc Orlan	“Cyborg Theatre,” in <i>Virtual Theatres, an Introduction</i> , by Gabriella Giannachi (2004) London and New York: Routledge Performances in Cyberspace (Chapter 7) in <i>Avant-Garde Performance: Live Events and Electronic Technologies</i> , by Günter Berghaus, (2005) Hampshire: Palgrave Macmillan Group Work
9 24 Nov	<u>Linking Bodies: Bodies in Cyberspace, Telepresence and Internet Performance</u> Johannes Birringer Cathy Weis Yubiwa Hotel Stationhouse Opera	“Shifting Strengths: The Cyborg Theatre of Cathy Weis,” by J. Parker-Starbuck in <i>Bodies in Commotion: Disability and Performance</i> , Eds. Philip Auslander and Carrie Sandahl, (2005) U of Michigan Press “Corporealities and Digital Bodies,” Chapter 1 in <i>Media and Performance: Along the Border</i> , by Birringer, J (1998) Baltimore: Baltimore Press Research Station House Opera: http://www.stationhouseopera.com/ Group Work
10 1 Dec	Rehearsal	
11 8 Dec	Assessment	
12 15 Dec	Tutorials—feedback and documentation review	

Teaching and Learning Methods

A range of methods will be used for this course:

- Seminars (you will be asked to read set chapters in the reader or go and see certain performances which we will discuss in class)
- Practical Workshops (please wear loose clothing and flat shoes)
- Tutorials & supervised rehearsals

Assessment:*

i)	Practical Essay	50%
ii)	Project Report	50%

PRACTICAL ESSAY

For this part of the assessment you are asked to develop an exploratory performance that reflects an engagement with the ideas, techniques, and practitioners you have encountered on the course and demonstrates an understanding of the learning outcomes. In groups of 3-4 students, you should develop a **10-15** minute presentation.

Taking the ideas and practices you encountered in the class as a springboard, you should aim to deeply integrate your group’s ideas with the specific technologies chosen by your group. It may not be possible to fulfil the ideal scenario of your project, but you should aim to engage with the available technologies in such a way that shows clear reasons behind their usage. Your essay might be a complete investigation into the available technologies or it may be thought of as a prototype for larger production of the ideas—you will discuss your ideas with your tutor to determine the type of project you will present. The specific ideas and approaches you develop should enable you to probe a set of suitable research questions, which are chosen by you in relation to the Course Rationale. You should frame your practical essay so that it makes an argument, incorporating any elements of a seminar presentation that will enable you to do this

effectively (e.g. use of overheads, video, spoken argument, handouts, presentation of questions, critical dialogue, etc).

The criteria for marking the practical essays are drawn up in direct relation to the module's learning outcomes (as stated in your program handbook). To summarise, I am looking for presentations that demonstrate a clear understanding of the practical, theoretical, and conceptual methodologies and techniques developed through your group's idea. Aim to engage critically and practically with these methodologies and the discourses and contexts that inform them.

Detailed guidelines for the Project Report will be handed out in class

NOTE: Students must pass both elements of the assessment. Please refer to the Course Handbook for how to prepare a Practical Essay, and follow the Style Guide for the project report. Failure to comply with the guidelines will result in a lowering of your mark.

ALSO: To fulfil the learning outcomes and in preparation for the practical essay, you will be asked to do creative assignments and responses to some of the readings.

***Submission date for Project Report – Wednesday Week 13 between 12pm – 2pm in Richardson**

SECTION C – RECOMMENDED BIBLIOGRAPHY

Aronowitz, Stanley, Barbara Martinsons, and Michael Menser, eds. *Technoscience and Cyberculture*. New York: Routledge, 1996.

Auslander, P (1999) Liveness: Performance in a Mediatized Culture London; Routledge

Balsamo, Anne. Technologies of the Gendered Body: Reading Cyborg Women. Durham: Duke UP, 1996.

Baudrillard, Jean. Simulations. Translated by Paul Fosse, Paul Patton, and Philip Beitchman. New York: Semiotext(e), 1983.

Benjamin, W (1962) Illuminations, New York: Schocken Books (esp. "Work of Art" essay)

Günter Berghaus, Avant-Garde Performance: Live Events and Electronic Technologies, (Hampshire: Palgrave Macmillian, 2005),

Birringer, J (1998) Media and Performance: Along the Border, Baltimore: Baltimore Press

Broadhurst, S (1999) Liminal Acts: A Critical Overview of Contemporary Performance and Theory, London: Cassell

Burt, Ramsay. Alien Bodies. London: Routledge, 1998.

Cartwright, Lisa. Screening the Body: Tracing Medicine's Visual Culture. Minneapolis: U of Minnesota P, 1995

Case, Sue Ellen. The Domain Matrix: Performing Lesbian at the End of Print Culture. Bloomington: Indiana UP, 1996.

Childs, N & J. Walwin (1998) A Split Second of Paradise: Live Art, Installation and Performance, London: Rivers Oram Press (essay on Station House Opera, but not on media work)

de Lauretis, Teresa. Technologies of Gender: Essays on Theory, Film, and Fiction. Bloomington: Indiana UP, 1987.

Delgado, M & Paul Heritage, (eds.) (1996) In Contact with the Gods: Directors Talk Theatre, Manchester and New York: Manchester University Press (chapter on Liz LeCompte talking about Wooster Group's relationship with film)

Dery, M (1996) Escape Velocity: Cyberculture at the End of the Century, New York: Grove

Druckrey, T. (1996) Electronic Culture: Technology and Visual Representation, New York: Apertude Foundations

- Feral, J (1987) "Alienation Theory in Multi-Media Performance" Theatre Journal, no. 39, V.4 1987, pp.461-73
- Giannachi, G. (2004) Virtual Theatres, an Introduction, London and New York: Routledge
- Goldberg, Rose Lee (2000) Laurie Anderson, London: Thames and Hudson
- Goldberg, Rose Lee. (2001) Performance Art: from Futurism to the Present, London: Thames and Hudson
- Goodwin, A (1992) Dancing in the Distraction Factory: Music, Television and Popular Culture. University of Minnesota Press, Minneapolis
- Gray, Chris Hables, Heidi Figueroa-Sarriera, and Steven Mentor, eds. The Cyborg Handbook. New York: Routledge, 1995.
- Grosz, Elizabeth. Volatile Bodies. Bloomington: Indiana UP, 1994.
- Space, Time, and Perversion. New York, Routledge, 1995.
- Halberstam, Judith, and Ira Livingston, eds. Posthuman Bodies. Bloomington: Indiana UP, 1995.
- Haraway, Donna. Simians, Cyborgs, and Women: The Reinvention of Nature. New York: Routledge, 1991.
- Modest Witness@Second Millennium. FemaleMan8 Meets OncoMouse. New York: Routledge, 1997.
- How Like A Leaf. An Interview with Thyrza Nichols Goodeve. New York: Routledge, 2000.
- Hayles, N. Katherine. How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics. Chicago: U of Chicago P, 1999.
- Hayward, P. (ed.), 1990, Culture, Technology & Creativity in the Late 20th Century,
- Hill, Leslie and Helen Paris (2001) The Guerilla Performance and Multimedia Handbook, London and New York: Continuum Books
- Kaplan, E Ann (1987) Rocking around the Clock: Music Television, Postmodernism and Consumer Culture New York: Routledge
- Kozel, Susan "Part Eight: Post-linearity and Gendered Performance Practice" introduced by Susan Kozel - "Refiguring Linearity" pp.257-263 in The Routledge Reader in Politics and Performance (2000) (eds.) Lizbeth Goodman and Jane de Gay
- Kurzweil, Ray. The Age of Spiritual Machines: When Computers Exceed Human Intelligence. New York: Penguin, 1999.
- Laurel, B. (1993) Computers as Theatre, New York: Addison-Wesley
- Lavender, A (2001) Hamlet in Pieces: Shakespeare Re-worked by Peter Brook, Robert Lepage and Robert Wilson, London: Nick Hern Books
- Loveless, R .and L.Goodman "New Media Performance: the Next Frontier" Performance Research Online (eds.) Ric Alsopp and Scott dela Hunta 1999/2000
- Manovich, L., The Language of New Media (Cambridge: The MIT Press, 2001).
- Morse, Margaret. Virtualities: Television, Media Art, and Cyberculture. Bloomington: Indiana UP, 1998.
- Moser, Mary Anne, and Douglas Macleod, eds. Immersed in Technology: Art and Virtual

Environments. Cambridge: MIT Press, 1996.

Parker-Starbuck, J. "Framing the Fragments: The Wooster Group's Use of Technology," in The Wooster Group and its Traditions, (ed)., Johan Callens, (2004) Peter Lang Press

— "Shifting Strengths: The Cyborg Theatre of Cathy Weis," *Bodies in Commotion: Disability and Performance*, Eds. Philip Auslander and Carrie Sandahl, (2005) University of Michigan Press

Penley, Constance, and Andrew Ross, eds. Technoculture. Minneapolis: U of Minnesota P, 1991.

Rheingold, Howard. Virtual Reality. New York: Simon and Schuster, 1991.

Rush, M (1999) New Media in Late 20th Century Art, London: Thames and Hudson

Rushing, Janice Hocker, and Thomas S. Frenzt, eds. Projecting the Shadow: The Cyborg Hero in American Film. Chicago: U of Chicago P, 1995.

Rutsky, R.L. High Techne: Art and Technology from the Machine Aesthetic to the Posthuman. Minneapolis: U of Minnesota P, 1999.

Saltz, David. "Live Media: Interactive Technology and Theatre." Theatre Topics 11, no. 2 (2001): 107-30.

Savran, David. The Wooster Group, 1975-1985: Breaking the Rules. Ann Arbor: UMI Research Press, 1986.

Sayre, Henry M. The Object of Performance: The American Avant-Garde Since 1970. Chicago: U of Chicago P, 1989.

Segel, Harold B. Pinocchio's Progeny: Puppets, Marionettes, Automaton, and Robots in Modernist and Avant-Garde Drama. Baltimore: Johns Hopkins UP, 1995.

Shields, R (2003) The Virtual, London: Routledge

Springer, Claudia. Electronic Eros: Bodies and Desire in the Postindustrial Age. Austin: U of Texas P, 1996.

Stone, Allucquère Rosanne. The War of Desire and Technology at the Close of the Mechanical Age. Cambridge: MIT Press, 1998.

Stone, Allucquère Rosanne "Will the Real Body Please Stand Up ?" *Boundary Stories about Virtual Cultures in Wolmark*, Jenny (ed.) (1999) Cybersexualities: A Reader on Feminist Theory, Cyborgs and Cyberspace, Edinburgh: Edinburgh University Press

Svoboda, Josef. The Secret of Theatrical Space: The Memoirs of Josef Svoboda. Translated by Jarka Burian. New York: Applause, 1993.

Thornton, S (1996) Club Cultures: Music, Media and Subcultural Capital Hanover: Wesleyan University Press

Treichler, Paula A., Lisa Cartwright, and Constance Penley. The Visible Woman: Imaging Technologies, Gender, and Science. New York: New York UP, 1998.

Vanden Heuvel, Michael. Performing Drama/Dramatizing Performance: Alternative Theatre and the Dramatic Text. Ann Arbor: U of Michigan P, 1991

Wood, John, ed. The Virtual Embodied: Presence, Practice, Technology. London: Routledge, 1998.

Journals:

Performance Research, New Theatre Quarterly, Theatre Journal, Performing Arts Journal.
(see special edition of Performance Research entitled 'Online')

On line references subject to change:

Body, Space, Technology Journal (on-line) <http://people.brunel.ac.uk/bst/home.html>

Web Resources (in no particular order, feel free to add more):

Digital Performance Archive http://dpa.ntu.ac.uk/dpa_site/

Forkbeard Fantasy - <http://www.forkbeardfantasy.co.uk/>

Big Art Group - <http://www.bigartgroup.com/home.htm>

Virtual Vaudeville - <http://www.virtualvaudeville.com/>

Forced Entertainment: <http://www.forced.co.uk>

Third Angel: <http://www.thirdangel.co.uk>

Wooster Group: <http://www.thewoostergroup.org>

desperate optimists: desperateoptimists.com

Blast Theory: <http://www.blasttheory.co.uk/>

Uninvited Guests: <http://www.uninvitedguests.net>

Gary Stevens – see Artsadmin entry below

Station House Opera – <http://www.stationhouseopera.com/>

Random Dance - www.randomdance.org/

<http://www.moonradio.co.uk/docs/about.php> (web streaming site)

Institute of failure - www.institute-of-failure.com

Paradise – www.lovebytes.org.uk/paradise/intro.html

Piratutopia.org – www.pirateutopia.org - company using new technologies in live performance

Electronic Flux Corporation – www.e-flux.com

Orlan - <http://www.orlan.net//>

Stelarc - <http://www.stelarc.va.com.au/>

Cyborg Manifesto: <http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html>

The Theatre Museum - theatremuseum.vam.ac.uk – (Video viewing resource here – chance to see Complicite's Mnemonic if haven't already - check web site/ telephone for details)

Live Art Development Agency: <http://www.thisisliveart.co.uk/> (Video viewing resource here – check web site for details)

Artsadmin - www.artsadmin.co.uk/ (Video viewing resources available – check web site for details)

Centre for Performance Research homepages: www.theopr.org.uk (good general theatre links)

Live Art Magazine – online - www.liveartmagazine.com (has a good list of resources)

CT Theory - Peer reviewed academic articles on critical theory online: <http://www.cttheory.net> - lots of stuff from Baudrillard here

Internet Research Databases:

If the university library has a subscription to certain electronic databases then you can search for journal articles on line. In some cases, to search the British Humanities Index, for example, you might need an Athens password, which you should be able to apply for at the Library information desk. This is often the best way to trace academic writing about contemporary theatre work which has not yet been documented in book form.