

**UNIVERSITY of NORTHAMPTON
POSTGRADUATE MODULAR SCHEME**

MODULE SPECIFICATION

The module specification represents a formal definitive statement that is kept updated and used for the purposes of approval, delivery and reference.

* Indicates that the information under this heading is definitive and can only be amended through the change of approval procedure.

School	School of the Arts
Division	Performance Studies
Field*	Arts and Performance
Module Title*	Performance, Documentation and the Digital

Module Code	Credit Value*	Co-ordinator
ARTM012	20 credits	Simon Ellis

Required Prior Study*:

Co-requisites*:

Performance Contexts

Restrictions*:

Restricted Performance Arts Pathway Students

Context/rationale:

Using the basis of multi-media or digital performance as a basis for exploration, this module will examine potential modes of documenting performance work that is both mixed and single mode. Theory and practice will be interwoven to provide the students with the opportunity to understand new technologies and the implications these have for live performance. The students will explore all aspects practically, working toward creating a final digital document which will serve as a professional portfolio of work.

Aims and Learning Outcomes*:

Overall Aim(s) for the Module

To:

- a) facilitate the development of an independent, informed and analytical approach to practical and theoretical applications within a live and media based performance environment;
- b) Understand and be able to apply a variety of written and practical methodologies in performance documentation that reveal an understanding of the complex nature of the documenting process;
- c) evaluate contemporary and historical issues and debates surrounding live performance and new media and documenting in Practice as Research.

Learning Outcomes*:

On successful completion of the module, students will be able to:

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On successful completion of the module, students will be able to:

Knowledge and Understanding

- a. demonstrate an understanding of the history and context of multi-media performance and performance documentation
- b. Demonstrate in verbal and written language (to include digital) the ability to understand the aesthetic and pragmatic needs of performance documentation
- c. show a depth of understanding of theory appropriate to the development of individual digital performance documentation skills practice
- d. develop a personal awareness of their ability and growing potential to explore and evaluate concepts at Masters level
- e. understand and demonstrate a range of contexts for the creation of performance documentation and multi-media performance

Subject Specific Skills

- f. identify and develop relevant material and theoretical information
- g. progress the realisation of personal and creative initiatives
- h. formulate a sustained level of research methodology using appropriate techniques and informed choice
- i. apply knowledge and understanding of the interplay and synthesis between performance documentation, audiences and the professional environment
- j. show heightened application and continual refinement of skills in digital documentation and multi-media performance

Key Skills

- k. explain concepts and theories in uncertain and complex situations whilst persuading, convincing and arguing with conviction
- l. further articulate and evaluate alternative strategies for solving a problem
- m. work effectively within a team
- n. be autonomous in study/use of resources, including time management.
- o. engage in professional and academic communication within the Course and, if appropriate, in the wider critical community
- p. create practical tasks, and create and perform works of an advanced and professional level, from a working methodology which incorporates both live and filmic elements of performance.
- q. present to an advanced level, clear and cogent materials, orally, performatively and in written form, in a manner appropriate to the purpose – storyboarding, critical, reflexive, documenting.

Indicative Content:

Live performance blends with the visual through the practical application of performative tasks from the interdisciplinary focus on performance, film studies and visual culture. Current performance work that blends new media or multi-media, such as dance video, performance art, performance and new technology, will be studied to aid the students perception of creative work in this field. The work will be examined in an attempt to discover appropriate modes of documenting both multi-media and single mode creative work. Through a series of practical tasks and lecture/seminar sessions the students will explore and create their own working methodology that incorporates their particular interest in film, Webcasting, dance film, DVD, CDROM, mini-disc or similar areas. This methodology will form the basis of the documentation procedure. The students will be given hands-on training in a range of performance documentation media and the student will use these in the process of documenting their creative work .

The following is not an exhaustive list but is intended to give a historical contextual focus for the module: Muybridge, DaDa, Surrealists, Meyerhold, Piscator, Schlemmer, Man Ray, Artaud, Fluxus, Robert Wilson, Laurie Anderson, Dance for Camera (The Place, London), and many contemporary performance companies now incorporating multi-media within a live performance context. In addition, current work that discusses the role of documentation in performance will be examined (Caroline Rye, Gay MacAuley).

Teaching and Learning Strategy:

TEACHING, LEARNING + ASSESSMENT ACTIVITIES	STUDY HOURS
Lecture/Seminars 3 hours x 7	21 hours
Workshops 3 hours x 7	21 hours
Technical Preparation and Performance Presentations	24 hours
Preparation time and rehearsal	72 hours
Independent Study Time, Storyboarding and Documentation	28 hours
TOTAL	200 hours

Justification for the teaching and learning strategy

The seminar sessions will provide initial tutor input to present particular methods, concepts and ideologies concerned with the creation of creative work in a documented

digital format such as a CD Rom or DVD. The tasks will necessitate a critique of a range of practice-based methodologies, and an interrogation of the different positions concerning practice and documented practice as research.

Assessment Strategy*

ASSESSMENT ITEMS	WEIGHTING	LEARNING OUTCOMES
Digital Documentation (DVD, CD Rom or Digital Performance)	70%	all
Group Seminar Presentation	30%	a a,b,c.d.e.f.g,k,l,m,q

Justification of Assessment Strategy

Creating the digital documentation engages students in a critical dialogue with their performance practice in order that they can articulate that work in another format such as a DVD. The final work will require a rationale for the proposal and methodology selected as well as critical writing that would be found on the digital media. It represents a summative assessment which requires the application of the practices and concepts of the module to the students particular context and methodology. The seminar will allow students to articulate their research findings regarding documentation and digital performance making.

Assessment criteria

- Familiarity with and appropriate use of a range of relevant reading and practical methodologies.
- Critical reflection on the possibilities and prospective limitations of the creative methodological processes undertaken.
- Ability to organise and present ideas clearly and coherently.
- Clarity of the elements of digital documentation in relation to the chosen task

Indicative Reading and Other Learning Resources:

Anglin, G (ed., 1995) *Instructional Technology*, Libraries Unlimited, Englewood, UK
 Aronowitz, Stanley (ed.) (1996) *Technoscience and Cyberculture*, New York: Routledge.

Artaud, Antonin (1970) *The Theatre and its Double*, London: Calder and Boyars.

Barrett, Edward (ed.) (1988) *Text, ConText, and HyperText: Writing for the Computer*, Cambridge, Massachusetts: MIT Press.

Barrett, Edward (1992) *Sociomedia: Multimedia, Hypermedia and the Social Construction of Knowledge*, Cambridge, Massachusetts: MIT Press.

Boden, Margaret A. (1981) *Artificial Intelligence and Natural Man*, New York: Basic Books.

- Birringer, J (1998), *Media and Performance*, London: Routledge
- Barbash, I. & Taylor, L., *Cross Cultural Filmmaking, A Handbook for Making Documentary and Ethnographic Films and Videos*, University of California Press, 1997
- Baudrillard, Jean,(1994) *Simulacra and Simulation* (1991) trans. Sheila Faria Glaser, Michigan: University of Michigan
- Carson, Christie and Jacky Bratton (2000) *Cambridge King Lear CD-ROM: Text and Performance Archive*, Cambridge: Cambridge University Press.
- Devereaux, Leslie & Roger Hillman (eds.) (1995)*Fields of Vision, Essays in Film Studies, Visual Anthropology and Photography*, California: University of California
- Dixon, Steve (1995) *Chameleons: Theatrical Experiments in Style, Genre and Multimedia* [CD-ROM]. Published/ Distributed by Studies in Theatre Production. Exeter University Press.
- Dixon, Steve (1999) *Chameleons 2: Theatre in A Movie Screen* [CD-ROM]. Published/ Distributed by TDR: The Drama Review, 43 (1), NYU/MIT Press.
- Dodds, Sherril (2000) *Dance for the Camera*, London:Palgrave
- Essif, Les (1994) 'Introducing the "Hyper" Theatrical Subject: The Mise en Abyme of Empty Space', *Journal of Dramatic Theory and Criticism*, 9(1), University of Kansas.
- Harley, R. (ed.,1993) *New Media Technologies*, Australian Film Television and Radio School and Australian Film Commission, Sydney
- Harnad, Stevan (1999) 'The Future of Scholarly Skywriting', in Alison Scammell (ed.), *I in the Sky: Visions of the Information Future*, London: Aslib.
- Heckell, Paul (1982) *The Elements of Friendly Software Design*, New York: Warner.
- Hockings, P.(ed).(1975) *Principles of Visual Anthropology*, The Hague:Mouton
- Hutcheon, Linda (1988) *A Poetics of Postmodernism: History, Theory, Fiction*, New York: Routledge.
- Kolb, David (1996) 'Discourse Across Links', in Charles Ess (ed.) *Philosophical Perspectives on Computer-Mediated Communication*, Albany: State University of New York Press.
- Landow, George P. (1992) *Hypertext: The Convergence of Contemporary Critical Theory and Technology*, Baltimore, Maryland: John Hopkins University Press.
- Landow, George P. (ed.) (1994) *Hyper/Text/Theory*, Baltimore, Maryland: John Hopkins University Press.
- Laurel, Brenda (ed.) (1990) *The Art of Human-Computer Interface Design*, Reading, Massachusetts: Addison-Wesley.
- Laurel, Brenda (1991) *Computers as Theater*, Reading, Massachusetts: Addison-Wesley.
- Lycouris, Sophia (1996) *Destabilising dancing: tensions between the theory and practice of improvisational performance*, (Unpublished PhD thesis) Guildford: University of Surrey.
- MacAuley, Gay(1998) 'Towards an Ethnography of Rehearsal' in *New Theatre Quarterly*, vol.14, part 1, No. 53, Feb., pp.75-85
- Mitry, Jean (2000) *Semiotics and the Analysis of Film*, Christopher King, Tran. London: Athlone Press
- Murray, Janet H. (1997) *Hamlet on the Holodeck: The Future of Narrative in Cyberspace*, New York: Free Press.
- Norman, D. A., (1991) 'Foreword', in Brenda Laurel (ed.) (1990) *The Art of Human-Computer Interface Design*, Reading, Massachusetts: Addison-Wesley.
- Norman, D. A. and Draper, S. (eds.) (1986) *User Centred Systems Design: New Perspectives on Human-Computer Interaction*, Hillsdale, N.J.: Lawrence Erlbaum.
- Quittner, Joshua and Michelle Slatalla (1995) *Masters of Deception*, London: Vintage.
- Rutsky, R.L. (1999) *High Techne: Art and Technology from the Machine Aesthetic to the Posthuman*, Minneapolis

and London: University of Minnesota Press.

Ryle, Gilbert (1979) *On Thinking*, Oxford: Blackwell.

Shu, Nan C. (1992) *Visual Programming*, New York: Van Nostrand Reinhold.

Smith, Barry (1997) 'Live Art's Digital Horizons', *Literary & Linguistic Computing* 12 (4).

Smith, Barry (1998) 'Overload and underload in our digital future', *The Digital Demotic*, OHC (10), King's College London.

Vaughan, Tay (1994) *Multimedia: Making it Work*, Berkeley, California: Osborne McGraw-Hill.

Journals

Dance Research Journal, *CORD*.

International Journal of Art and Design Education, Blackwells.

Performance Research: A Journal of Performing Arts, Routledge.

Point: Art and Design Research Journal, Conference for Higher Education in Art and Design.

Approval and Review Dates:

Date of approval:

Date of revision:

Section: