

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

Dance

Academic Unit

Dance

Book 3 Listing (e.g., Portuguese)

660.21 Media in Performance

Number

Title

Media in Performance

U

3

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn **X**

Winter

Spring

Year **2006**

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): **Exploring the unique characteristics of performance that integrates movement and digital media through hands-on creative and technological projects**

Quarter offered: **AU**

Distribution of class time/contact hours: **2 2-hr cl**

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): Jr standing and DNCE 646

Exclusion or limiting clause:

Repeatable to a maximum of NO credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What is course is last in the series? _____

Honors Statement:

Yes No

GEC:

Yes No

Admission Condition

Off-Campus:

Yes No

EM:

Yes No

Course: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code _____ Subsidy Level (V, G, T, B, M, D, or P) _____

For explanations see the following web sites: www.ureg.ohio-state.edu/ourweb/srs/srscontent/cip/ or www.regents.state.oh.us/hei/ci/STAGE_1/sld001.htm. If you have questions please email Jed Dickhaut at Jdickhaut@exchange.ureg.ohio-state.edu.

1. Provide the rationale for proposing this course:

New faculty member, area of expertise, need for composition class addressing integration of media elements

2. List Major/Minor affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one) Required Elective Other (Explain)

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

New course concurrent with new hire

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List: _____

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____

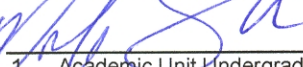
6. Expected section size: **10** Proposed number of sections per year: **1**

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):
Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual.

Approval Process The signatures or actions on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

 Nicole Stanton 4/13/06
1. Academic Unit Undergraduate Studies Committee Chair Printed Name Date

Melanie Bales Melanie Bales 4/12/06
2. Academic Unit Graduate Studies Committee Chair Printed Name Date

L. SWIT MARSH L. SWIT MARSH 4-13-06
3. ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. AFTER THE ACADEMIC UNIT CHAIR/DIRECTOR SIGNS THE REQUEST, FORWARD IT TO THE COLLEGES OF THE ARTS AND SCIENCES CURRICULUM OFFICE, 161 DENNEY HALL, 164 WEST 17TH AVENUE. THE ASC CURRICULUM OFFICE WILL FORWARD THE REQUEST TO THE APPROPRIATE COLLEGE CURRICULUM COMMITTEE.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

Title: **Media in Performance**
Course #: 660.21
Credit Hours: **3**
Class meeting: **2 2 - hr cl at the EMMAlab, ACCAD**
Office Hours: by appointment

The Ohio State University
Department of Dance
Professor Norah Zuniga-Shaw

MEDIA IN PERFORMANCE

I. Course Description: With the advent of digital technology, visual media have become an integral part of the performing arts from big budget productions to local showings and student concerts. This course will explore the practice of using media in performance hands-on. Why, how, and when should one combine video and live performance. What are the unique characteristics of mediated performance? What meaning does combining mediated images and physical performance create? What skills are necessary to create compelling works of art in this field? What histories come together in the history of multimedia performance and how does this inform the work we do in the present?

Students will learn the ins and outs of working with projectors, screens/surfaces, and other key technologies. Students will conduct choreographic, improvisational, and creative experiments. They will briefly explore the history of the field and read the work of key artists and theorists who are engaging with, deconstructing, and evaluating digital technologies and their impact on artistic expression. Final projects will consist of creating new work that combines live performance and projected visual imagery. Students will benefit from previous experience in digital video editing but it is not required. This course is based in dance movement practices but is open to performance artists from the visual arts and actors interested in physical theater.

II. Course Objectives:

By the end of the quarter the student will have had an opportunity to:

- Understand the characteristics of mediated performance;
- Gain familiarity with key artists working in the field, theoretical constructs, and historical underpinnings;
- Examine the conceptual issues of working with media tools in performance by analyzing work and working together to improve observational and critical skills as viewers of this kind of work;
- Demonstrate competence in multimedia production skills including the set-up and use of video/audio equipment and cables, projectors, and screens;
- Develop compositional skills in multimedia performance through several short creative studies and one more in-depth project.

III. Course Content and Procedures:

This course covers the key conceptual and compositional aspects of using visual media in performance. The course will briefly cover historical antecedents and broader applications of digital media outside traditional performance. However the intent of this course is to focus specifically on applications of digital media technologies in theatrical performance for the stage and gallery.

Attendance and participation are essential, students will learn by doing. The class meets two times per week. The first day of the week is for lecture/discussion and the second is for movement/composition workshops for which students need to dress in comfortable clothing and come prepared to move and experiment. Students are required to come to

class prepared and to participate in a rigorous and imaginative manner in creative experiments and problem solving. It is expected that students will come to this class with compositional skills and a desire to both create new work and develop their own work in the context of the class and group feedback sessions. Students will conduct regular showings and receive critique. There will be a final showing of class projects.

Accommodations for Students with Disabilities

It is the intent of the University and its instructors to provide access to support services and programs that enable students with disabilities to succeed in this course.

Students with disabilities are responsible for making their needs known to the instructor and seeking available assistance in a timely manner. Students will be referred to the Office for Disability Services (ODS), located in Pomerene Hall, for further assistance (call 614-292-3307 or visit 150 Pomerene Hall).

IV. Requirements and Evaluation

Assignments for the quarter consist of three movement and media studies, two resource gathering tasks, weekly participation and readings, attendance at a required event and response paper, the final project proposal portfolio, and the final project.

Attendance and participation 30 points

Full attendance in all class sessions is expected. Absences will result in lowered grades for the course by at least 1 percentage point each time for excused (e.g. from 30 to 29), 5 for unexcused (e.g. from 30 to 25). Students should come to class prepared to discuss readings in detail, it is recommended but not required that students complete a discussion guide to assist in remembering key points (discussion guide should include: brief summary of the author's project in each reading; students' opinions, questions, and key points for discussion; for use as a guide for discussion during class and as an outline for note-taking). Graduate students in the course will be asked to co-facilitate one workshop during the quarter (this will involve planning an exercise for the class, leading it, and receiving feedback).

Creative Studies (10pts each, Due week 2,4,6) 30 points

Portrait Sketches: collaborative project in which each partner creates a movement portrait of the other using video and live physical performance. Process is important.

Texture Study (1-3 min): combine a video texture and live movement performance.

These studies should highlight movement and integration of elements.

Extended Study (3-5 min): revised and expanded portrait study or a new three-minute choreographic/theatrical study of the subject of the student's choice

Resource Gathering (1pt each, Due week 3 and 4) 2 points

For resource gathering assignments (weeks 3 and 4), bring in items described in topical outline for use in class. Be creative and rigorous.

Event attendance and response paper 3 points

Undergraduate students will be required to attend one multimedia performance event during the quarter and to complete a 1-2 page response paper. Papers should address key theoretical issues covered in class in response to the event attended. Graduate students must attend at least two events and complete 2-5 page papers analyzing the work in relation to their own work as well as theoretical issues in class.

Final Project Proposal Portfolio (Due week 8) 15 points

Each student will complete a final project proposal that will include a binder containing visual resources for communicating the idea (including but not limited to a storyboard, color swatches, images) and a 500-word project description. This will be discussed in depth in week 5. Graduate students in the course will be expected to include an artist's statement in the binder and relate their ideas to larger trajectories in the field.

Collaborative final project 20 points

Create a collaborative multimedia performance integrating visual media and movement. Everyone will direct his/her own project as well as serve as a collaborator on someone else's. Graduate students must plan for and turn in video documentation of their final projects.

V. Grading Scale

This course is for upper division undergraduates and graduate students. Therefore the assumption is that the quality of work will be high and that students will take responsibility for their learning. Letter grades are based on a point system as follows:

A	93-100	B+	87-89 points	C+	77-79 points	D+	67-69 points
A-	90-92	B	83-86	C	73-76	D	63-66
		B-	80-82	C-	70-72	E	62-0

Statement of Academic Misconduct – Academic Misconduct (rule 3335-31-02) is defined as “any activity, which tends to compromise the academic integrity of the institution, or subvert the educational process.” Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct.

Personal Safety

The University Escort Service operates until 3am when classes are in session (i.e. not during quarter breaks and University holidays), and will assist OSU students who live off campus as well as on campus. The University Escort Service can be contacted at 614-292-3322, and scheduled pick-ups are taken in advance.

VI. Required Texts

1. Course Reader: Available at COPEZ
2. Full Text: Zurbugg, N. ed. 2004. Art, Performance, Media: 31 Interviews. Minneapolis: University of Minnesota Press. Available at: SBX on High St.
3. Websites:
A Few Multimedia Performance Artists: <http://dumbtype.com/> ,
<http://epidemic.cicv.fr/geo/accueil.html> , <http://www.laurieanderson.com/>
From Wagner to Virtual Reality: <http://www.artmuseum.net/w2vr/contents.html>
Encyclopedia of New Media: <http://wiki.media-culture.org.au/>
Online Journal: www.wac.ucla.edu/extensionsjournal

VII. Topical Outline

Week	Topic	Activity / Assignment Due
1	Course Intro	Review syllabus Discuss portrait sketches, conduct interviews
	The Projected Image Projectors and keystoneing, lumens, throw distances...	Activity: troubleshooting problems with projection Discuss Handout: Characteristics of Multimedia Performance
2	Issues in Mediated Performance	Discuss reading Lecture: Early History of Integrated Performance and Present Developments View in class: (excerpts) "these stories of in-between...", "Night Driving," Joachim Sauter, "Kammer/Kammer," "Still/Here," Laurie Anderson
	DUE: Reading	ASSIGNMENT DUE: Zurburgg, N. Ed. Art, Performance, Media, 31 Interviews. "Laurie Anderson" 25-33
	<u>DUE: Portrait Sketch Showings</u>	View Portrait Sketches ASSIGNMENT DUE: Portrait Sketches (create a short 1-minute movement portrait of your partner using video and live physical performance. Your partner will be the subject and the performer of the portrait. Process is as important as product, take time to interview your subject and discuss methods). You will have the opportunity to revise this study later in the class.
3	Sourcing	Discuss reading
	DUE: Readings	Media: video as texture, photo realistic vs. abstract footage Collecting, storyboarding, scrap-booking ASSIGNMENT DUE: Jones, B. "Dancing and Cameras" and Kaiser, P. "Frequently Asked Questions." <i>Envisioning Dance on Film and Video</i> . 103-112. Zurburgg, N. Ed. Art, Performance, Media, 31 Interviews. "Warren Burt" 91-99 "Robert Wilson" "Philip Glass" Lippard, L. Places with a Present.
	Texture and Surfaces <i>(Dress in comfortable clothing)</i> DUE: Bring in video textures and fabric samples	Movement exercise: "making media move" and "landscape" scores for improvisation. Exploring timing and integration of media and movement landscapes. ASSIGNMENT DUE: Video Textures (shoot several video textures and select one to show the class) Gathering 1: Bring at least one large fabric swatch from home (can be blankets, skirts, yards of fabric, sheets of newsprint, bubble wrap, or objects such as frames, boxes, bricks, large books, pillows, sheet metal...)
4	Showing and Critique	Discuss Reading: Approaches to feedback Showing and Critique: 1-3 minute texture studies ASSIGNMENT DUE: Lerman, Liz. Toward a Process for Critical Response. Texture Studies (combine a video texture on any surface or screen with live movement performance to create a 1-3 minute choreographic study of the subject of your choice. Consider issues discussed in class such as timing, space, scale, surfaces, and integration)

	Surfaces II Floors, screens, bodies, objects <i>(Dress in comfortable clothing)</i>	Continue showings if needed ASSIGNMENT DUE: Bring in visual ideas for your final project Movement exercise: Skin awareness improvisation and small sites studies (create and show in class)
5	Video as Reflection Staging bodies & objects Depth of field and visual field Live feed, screens vs. monitors DUE: Readings	Discuss Readings View Kammer/Kammer and Digital Doubles Discuss final projects portfolios and strategies for planning and communicating the design and integration of layers in mediated performances ASSIGNMENT DUE: Dixon, S. "The Digital Double" Sulcas, R. "Forsythe and Film" Zurburgg, N. Ed. Art, Performance, Media, 31 Interviews. "Nam June Paik" "Bill Viola"
	Digital Doubles <i>(Dress in comfortable clothing)</i>	Movement and media exercise: Creating digital doubles, mediated reflections and alter egos (monitors and screens)
6	Showing and Critique	Showing and Critique: Revise and expand on the Portraits you created during week 2 or choose to do a new 3 minute choreographic/theatrical study of the subject of your choice. Consider issues discussed in class such as timing, space, scale, surfaces, and integration
	Showing and Critique	Showing and Critique (cont)
7	The Frame Space, power, and gender	Discuss gaze theory, Stafford reading, and the frame View Nine Variations ASSIGNMENT DUE: Course reader: Stafford, S. "Film Theory." 229-247.
	Performing the Gaze <i>(Dress in comfortable clothing)</i>	Movement and media exercise: Improvisation and composition exercises exploring power on stage, the gaze, and strategies for framing your work
8	Solving Creative Knots Peer-to-peer creative practices <i>(Dress in comfortable clothing)</i>	First showing and workshop for final projects ASSIGNMENT DUE: Showing of final project including presenting your portfolio and performing first draft of the work Final Project Proposal Portfolios. Your portfolios should include a 500 word project description, design swatches and illustrations, storyboards, and team role descriptions. Identify the creative knots you would like to address.
	Creative Knots cont. Timing and integration of elements <i>(Dress in comfortable clothing)</i>	Workshopping final projects cont.
9	Lighting and the Projected Image Color in light and pigment	Discuss reading Conduct lighting experiments
	Lighting and the Projected Image Problems in lighting for multimedia performance	Showing for lighting. We will work together to light your final projects and explore challenges and opportunities.
10	Preparations for showing	Final projects due (come to class with all elements)
	Preparations for showing	
F	Final Showing during finals week or in INFORMANCE	

VIII. Bibliography for Course Reader and Required Texts

Dixon, Steve. "The Digital Double." Gavin Carver and Colin Beardon, eds. New Visions in Performance. The Netherlands: Swets& Zeitlinger, 2004.

Jones, Bill T. "Dancing and Cameras." *Envisioning Dance on Film and Video*. Eds. Judy Mitoma and Elizabeth Zimmer. New York: Routledge.

Kaiser, Paul. "Frequently Asked Questions." *Envisioning Dance on Film and Video*. Eds. Judy Mitoma and Elizabeth Zimmer. New York: Routledge.

Lerman, Liz. 1993. "Toward a Process for Critical Response." Regional Organization of Theatres South. Alternate Roots.

Lippard, Lucy. 1997. *The Lure of the Local: Senses of Place in a Multicentered Society*. New York: The New Press.

Stafford, Sally. 2001 "Film Theory." Fiona Carson and Claire Pajaczkowska. *Feminist Visual Culture*. New York: Routledge.

Sulcas, Roslyn. "Forsythe and Film: Habits of Seeing." Envisioning Dance on Film and Video. Ed. Judy Mitoma. New York: Routledge, 2002.

Zurburgg, N. Ed. 2004. *Art, Performance, Media, 31 Interviews*. Minneapolis: University of Minnesota Press.