THE4923/5273 ENCOUNTERS: DIGITAL THEATRE

Dr. Hans Vermy

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OFFICE HOURS: Tuesdays 11am-1pm Wednesdays 11am - 1pm

E-mail for appointment or risk a wait and drop in.

OFFICE LOCATION: Fine Arts 305

COURSE MEETING TIME: T. & Th. 9:30AM – 10:45AM LOCATION: FAA 001

Cybernated art is very important, but art for cybernated life is more important, and the latter need not be cybernated.

--Nam June Paik

COURSE DESCRIPTION

Digital Theatre is an encounters course that explores the history, theory, design, and practice of projection and media in theatrical spaces and performances. This course explores theatrical stage projection and performance uses of digital media through essays and critical theories as well as through implementation of media in performance through interactive video and audio responsive systems built for live performance. Theories and methodologies focus around the field of media archeology, which seeks out forgotten technologies and deployments of technology in the trajectory of technological progress toward screened, projected, and responsive media. In addition to readings, students will be trained in the use of live interactive software to control video, audio, and animation systems that respond to live performers. No prior knowledge of interactive software applications, nor video, nor audio technologies is necessary for this course, although knowledge of these technologies will enhance the design potential for final projects.

COURSE OBJECTIVES

Throughout the progression of the course students will gain the skills to:

Improve their deployment of critical thinking skills (written and verbal).

Have ownership over perspectives, language, and theories to explain how media developed alongside performance.

Trace technological histories of media development.

Identify key developments between media that lend themselves to the digital.

Trace the histories of key figures in the development of projection, optics, digital media, and theatrical projection.

Demonstrate and implement digital and media systems in and for performance.

Implement theatrical projection design.

Practice a refined ability to offer close readings of media and performance theory.

REQUIRED TEXTS

Jordan, Ken, and Randall Packer, eds. *Multimedia: From Wagner to Virtual Reality*, Expanded Edition. Expanded Edition. W. W. Norton & Company, 2002.

Mannoni, Laurent. *The Great Art of Light and Shadow: Archaeology of the Cinema*. University of Exeter Press, 2000.

REQUIRED SOFTWARE

MAX/msp 7

COURSE READER

You are responsible for printing out and bringing copies of readings to class on the day they are due and for the following meeting as well. Readings may be found on BlackBoard under course materials.

COURSE READER BIBLIOGRAPHY

Crary, Jonathan. *Techniques of the Observer: On Vision and Modernity in the 19th Century.* The MIT Press, 1992.

Friedberg, Anne. The Virtual Window: From Alberti to Microsoft. The MIT Press, 2009.

Fusco, Coco. "On-Line Simulations/Real-Life Politics." The Drama Review. 47.2 2003

Lane, Jill. "Digital Zapatistas." The Drama Review. 47.2 2003

McLuhan, Marshall. *Understanding Media: The Extensions of Man.* (rev)94 Edition. The MIT Press, 1994.

Rosen, Philip. Change Mummified: Cinema, Historicity, Theory. 1st ed. Univ Of Minnesota Press, 2001.

COURSE LABOR

Throughout the course you will write two essays, 6 reading responses, and one viewing response. Responses are 1.5 - 2.5 pages in length. Turn in with proper MLA heading and format. Responses require proper MLA citation but no bibliography as quotes and paraphrases will come from the required texts. For outside citations include title, author name, and date in-sentence rather than using a parenthetical citation with a works cited page. For responses, use author's last name and page number (Vermy 2). Essays require bibliographies.

(For Graduate Students ONLY)

Use Chicago Style. No written reading responses. Be prepared with reading response notes for each class.

ABSTRACT DUE 10.15

FINAL Essay 18 pages OUTLINE+ABSTRACT 11.24 FINAL DUE 12.3

EVALUATION

Your grade will be based on the following:

(20%) Discussion and participation

In class discussion/contributions

Completion of readings

(5%) Occasional quizzes

These quizzes will register student progress **and** ensure readings of primary and secondary material.

(Graduate Students ONLY)

Graduate students are expected to read all materials. This percentage of your grade will be based on an in class presentation. Graduate students will present for the class a summarization of one of our essay readings. I will make the assignments. Create a handout of your design to aid understanding of a secondary reading. Create a 15-20 minute oral introduction of the most cogent arguments in the essay or critical reading for the class' appreciation.

(55% total) Responses and Essays

(20%) Digital Performance Design. Performance or demonstration.

(Grad students see me for your grade breakdown.)

"A" grades are reserved only for those students who exceed and excel in coursework. Those who only meet expectations should not expect an "A." Excelling includes: high quality presentations, papers, and projects, thorough preparation for discussions, and promotion of a collegial classroom environment.

It is vital that you save a copy of everything that you produce for this course-even after turning it into me. I keep track of a variety of materials and occasionally things can be misplaced. Should I ask you for a second copy of your work, you should have one immediately accessible.

Keep copies of all of the work you do until you receive your final grade at the end of the semester.

Bring your textbooks and/or required handouts and readings to class on the days we discuss materials from them.

Written assignments are graded as follows:

A+ = excellence in all areas.

The assignment presents a strong thesis statement, is argued coherently, and offers clear evidence to support your ideas. Written voice excels. Almost perfect in form and content.

A = excellent.

The assignment presents a strong thesis statement, is argued coherently, and offers clear evidence to support your ideas. Written voice strong. One or two minor errors.

A-= excellent.

The assignment presents a strong thesis statement, is argued coherently, and offers clear evidence to support your ideas. One or two minor errors.

B+ = good in all areas.

The assignment presents a good thesis statement; the argument and evidence are okay, but could be stronger. Assignment meets minimum number of pages. Almost no MLA, grammatical or other semantic errors. Work could still be attended to in some capacity to strengthen it.

B = good.

The assignment presents a good thesis statement; the argument and evidence are okay, but could be stronger. Assignment meets minimum number of pages. A few MLA, grammatical or other semantic errors. Work

could still be attended to in some capacity to strengthen it.

 $B_{-} = good.$

The assignment presents a good thesis statement; the argument and evidence are okay, but could be stronger. Assignment meets minimum number of pages. Many MLA, grammatical or other semantic errors. Work could still be attended to in some capacity to strengthen it.

C+ = meets minimum requirements of assignment.

Overall, paper needs more work on many aspects. Work does not excel in any area.

C = meets minimum requirements of assignment.

But, overall, paper's argument lacks cohesion and paper needs more work on many aspects.

The assignment presents a passable thesis statement. An argument and evidence exists, but is either not convincing or not well articulated.

C- = meets bare minimum requirements of assignment.

Standard grade if minimum # of pages is not met.

D = falls short of minimum requirement, but effort in completing the assignment clearly made.

Thesis, evidence, and argument either very weak or missing.

COURSE PROTOCOL

Attendance. Required at all class sessions. See the University Policy for excused absences below. If you know you will be absent from class, it is your responsibility to notify me in writing (with appropriate documentation) prior to the absence and turn in work due that day prior to the start of class time. Students who miss class due to an unanticipated crisis should contact me at your earliest convenience. You must contact me to make up missed work within one week of your return to class.

Documentation is needed for an excused absence. These include:

Notes/receipts from medical professionals or clinics

Official jury, state, or federal summons.

Documentation from auto repair specialists (receipts with date stamps)

Documentation of emergencies relating to family.

An event the University deems acceptable for an excused absence (attendance at a conference, a show tour.)

Submit documentation no later than a week from you absence. Please email your TA to declare an absence. Students have exactly 1 week to make up work from excused

absences. Any extensions are at my discretion.

Unexcused absences, tardiness and/or early departures. This class, like rehearsals, production meetings, and performances depends on the contributions of every one of its members for its success. Coming to class late or leaving early disrupts discussions and shows disrespect for your peers. You also risk missing critical information. One unquestioned unexcused absence with e-mail informing of absence an hour before class. Further unexcused absences will lower your attendance/participation grade by half a grade point (i.e., from A to A-) for the semester. **Two** unexcused tardy arrivals or early departures will lower this grade by the same amount.

Pop Quizzes may be given at the beginning of class to assess our progress through the course and its materials. If you miss a quiz due to an unexcused absence or tardiness, you may not make it up.

Quality participation. This includes demonstrating careful reading of assignments, active listening, and thoughtful comments in discussions. Bring all assigned readings to class on the days we discuss them.

Communication. Please schedule meetings with me to discuss your research interests, career goals, and specific assignments. It is your responsibility to check the email address you designate to use for this course everyday.

Late papers and assignments will be accepted on a case by case basis.

Written work. Follow MLA style guidelines. Graduate students please follow Chicago style.

All written assignments are to be double spaced in times new roman font set at 12pt on $8\,1/2\,x\,11$ inch paper, with one-inch margins on all sides.

Keep all returned written work in a folder that, if requested, can be turned in during the semester and again on the last day of class for my review. Also keep copies of your work until you have received your semester grade.

Excessive carelessness in spelling, grammar or word choice will lower your grade. Look at spell check. Check problem words (their:there, your:you're, etc.) Check your use of punctuation. Check the spelling of names, essays, and other cited materials. Do not submit rough drafts. For topics: schedule appointments with me, start writing early, and revise your drafts. Revision—like rehearsal—is fundamental to the creative process that is putting your thoughtful analysis into print.

Submission of essays. All essays and reading responses are due in .pdf form. Reading responses are due 9pm Mondays or Wednesday (the day before class).

Backup copies. Keep all returned written work in a folder that, if requested, can be turned in during the semester and again on the last day of class for my review. Also keep copies of your work until you have received your semester grade. Grad students maintain returned and marked up .pdf files.

Syllabus Change Policy. Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

Course Content Warning! The material in this course includes language and topics that some people might find objectionable or overly disturbing. If the material is triggering distressing psychological and/or physiological responses, stop reading, look away, plug ears, and see me immediately after class to discuss possibilities in aid. If some of this material is so offensive to you that it negatively affects your ability to learn, please see me as soon as possible to discuss possibilities in aid. Some disturbing topics are couched in single week readings and alternative readings and assignments are possible. I will inform you about the disturbing topics that accompany our readings on the first day.

Ethics. Students are expected to adhere to the Academic Honor Code as set forth in the FSU Student Handbook, which also sets out penalties for failing to uphold the code. All work in the class must be your own, and you must not aid another student in cheating. See the University Academic Honor Policy below.

CALENDAR

DATE	Readings and Tutorials	In Class Activities /Assignments Due		
:: Genealogy of Digital Performance ::				
Th 1.7		Introductions Course Objectives Student Goals Syllabus Genealogy of Digital Performance		
T 1.12	Mannoni Ch 1	DUE: Reading Response 1 Working with secondary materials (internet, video, essays, playbills, dramaturgical notes, audience notation) Finding. Reading. Citing. Intellectual Property Plagiarism Test Genealogy of Digital Performance		

Th 1.14	Kittler, Optical Media <i>selection</i> Kittler, "Introduction: Gramaphone, Film, Type	A Genealogy of the Digital writer"
T 1.19	Doane, "Information Crisis Catastrophe" Auslander, "Teevees Play House" and "is it Live or…"	Television
Th 1.21	Crary <i>Techniques of the Observer</i> Jordan 2 Chun. "Did somebody say New Media?"	Futurism and Progress
M 1.25	9PM	DUE: Reading Response 2
Т 1.26	Mannoni Ch 2 Ch 6 Jordan 4 Jordan 3	Phantasmagoria.
Th 1.28	Mannoni Ch 8 Ch 12	Thaumatrope.
M 2.1	9PM	DUE: Reading Response 3
T 2.2	Mannoni Ch15 McLuhan "The Medium is the Message," "Challenge and Collapse," "Television: Timid Giant"	Early 20 th Century Avante-Garde
Th 2.4	Gunning "Phantom Images" Jordan 6, 10, and 30	Movies and Multimedia Theatre

:: Digital Aesthetics and Attributes ::

T 2.9 Jordan 6, 10, and 30

Digital Aesthetics

MAX TUTORIALS

 $\underline{\mathsf{Hello}} - \mathsf{Creating} \ \mathsf{objects} \ \mathsf{and} \ \mathsf{connections}$

Bang! — The bang message

Th 2.11 Jordan 13, 15, 17, 21

Digital Interaction

MAX TUTORIALS

Numbers and Lists — Types of data in Max

Metro and Toggle — Creating automatic actions

Message Ordering — Debugging program flow

W 2.15 9PM

DUE: Reading Response 4

Th 2.16 Jordan 28 and 36

Friedberg "The Multiple"

Digital Immersion

MAX TUTORIALS

Simple Math — Performing calculations

Numerical User Interfaces — Sliders and dials

Keyboard and Mouse Input — Working with standard input interfaces

:: The Digital and Performance (Theory) ::

Th 2.18

Numbers, Multiplicity, and the Body

<u>Jitter Tutorial 1</u> - Playing a QuickTime Movie

<u>litter Tutorial 2</u> - Create a Matrix

<u>litter Tutorial 3</u> - Math Operations on a Matrix

Jitter Tutorial 4 - Controlling Movie Playback

T 2.23 Rosen "Old and New."

Image and Index

<u>Jitter Tutorial 5</u> - ARGB Color

<u>Jitter Tutorial 6</u> - Adjust Color Levels

<u>litter Tutorial 7</u> - Image Level Adjustment

<u>**Iitter Tutorial 8**</u> - Simple Mixing

<u>Jitter Tutorial 9</u> - More Mixing

DUE: Reading Response 5 W 2.24 9PM Schneider, "Performance Remains." Th 2.25 Liveness <u>litter Tutorial 10</u> - Chromakeying **litter Tutorial 11 - Lists and Matrices** <u>litter Tutorial 12</u> - Color Lookup Tables T 3.1 Koch, "What Will Have Been Film, What Theatre?" Historicity Jitter Tutorial 13 - Scissors and Glue <u>**Iitter Tutorial 14 - Matrix Positioning**</u> <u>Jitter Tutorial 15</u> - Image Rotation <u>litter Tutorial 16</u> - Using Named Jitter Matrices Th 3.3 **Robots** DUE by email Essay 1 <u>litter Tutorial 17</u> - Feedback Using Named Matrices <u> Jitter Tutorial 18</u> - Iterative Processes and Matrix Re-Sampling <u>litter Tutorial 19</u> - Recording QuickTime movies <u>Jitter Tutorial 20</u> - Importing and Exporting Single Matrices **Spring Break** <u>litter Tutorial 21</u> - Working With Live Video Input <u>litter Tutorial 22</u> - Working With Video Output Components <u> Iitter Tutorial 24</u> - QuickTime Effects <u>litter Tutorial 25</u> - Tracking the Position of a Color in a Movie

:: Digital Performance Design (and designers) ::

Т 3.15		Digital Theatre and Scenic Spectacle			
<u>Jitter Tutorial 26</u> - MIDI Control of Video					
<u>Jitter Tutorial 27</u> - Using MSP Audio in a Jitter Matrix					
<u>Jitter Tutorial 28</u> - Audio Control of Video					
Th 3.17	Reading TBA	Webcams and Surveillance Art			
<u>Jitter Tutoria</u>	<u>litter Tutorial 29</u> - Using the Alpha Channel				
<u>Jitter Tutorial 30</u> - Drawing 3D text					
<u>Jitter Tutorial 31</u> - Rendering Destinations					
<u>Jitter Tutorial 32</u> - Camera View					
Т 3.22		Telematics			
<u>Iitter Tutorial 33</u> - Polygon Modes, Colors and Blending					
<u>Jitter Tutorial 34</u> - Using Textures					
<u>Jitter Tutorial 35</u> - Lighting and Fog					
<u>Jitter Tutorial 36</u> - 3D Models					
Th 3.24	Fusco "On-Line Simulations/Real-Life Politics"	Hacktivism			
<u>Jitter Tutorial 37</u> - Geometry Under the Hood					
<u>Jitter Tutorial 38</u> - Basic Performance Setup					
М 3.28	9PM	DUE: Reading Response 6			
Т 3.29	Lane, "Digital Zapatistas"	Hacktivism			
<u>Jitter Tutorial 39</u> - Spatial Mapping					

<u>Jitter Tutorial 40</u> - Drawing in OpenGL using jit.gl.sketch

<u>litter Tutorial 41</u> - Shaders

<u>Jitter Tutorial 42</u> - Slabs and Data Processing on the GPU

Th 3.31 Hacktivism

In Class Watch Electronic Disturbance

Theatre

Final Projects and Presentations

T 4.5 Featured Artists and Projection Designers

<u>litter Tutorial 43</u> - A Slab of Your Very Own

<u>Jitter Tutorial 48</u> - Frames of MSP signals

<u>Jitter Tutorial 49</u> - Colorspaces

<u>litter Tutorial 50</u> - Procedural Texturing & Modeling

Th 4.7 Featured Artists and Projection Designers
DUE by email ESSAY 2

<u>Jitter Tutorial 44</u> - Flash Interactivity

<u>litter Tutorial 45</u> - Introduction to using Jitter within JavaScript

<u>Jitter Tutorial 46</u> - Manipulating Matrix Data using JavaScript

<u>Jitter Tutorial 47</u> - Using Jitter Object Callbacks in JavaScript

T 4.12	Featured Artists and Projection Designers
Th 4.14	In class work on final projects
T 4.19	Final Projects and Presentations

AMERICANS WITH DISABILITIES ACT

Th 4.21

Students with disabilities needing academic accommodation should:

(l) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities. contact the:

Student Disability Resource Center

874 Traditions Way 108 Student Services Building Florida State University Tallahassee. F L 32306-41 67 (850) 644-9566 (voice) (8s0) 644-8504 (TDD) sdrc@admin.fsu.edu

http://www.disabilitycenter.fsu.edu/

Instructional Recording Technology and Distribution Policy - School of Theatre Florida State University

A long history of faculty use of recording technology exists within the School. Faculty have relied upon these methods to further the students' educational experience and by extension to enhance their classroom effectiveness. This policy' is not intended to interfere with that practice. The purpose of this policy is to protect both student and faculty privacy.

Use of Recording Technology

The use of recording devices including those brought by students in any School of Theatre classroom or performances space/location is at the discretion of the classroom instructor. Items in this category include, but are not limited to, camcorders! cameras, cellular phones. and audio recorders. Any device which stores video, audio, or still images is subject to this policy. Beyond permission of the instructor to utilize recording technology, written permission must be obtained from all individuals to be recorded.

Distribution

The School of Theatre at Florida State University policy mandates that no recorded image including still and moving or audio may be distributed without express written permission of all individuals presented on an image or sound to be distributed. This applies to all formats of distribution including, but not limited to, print, digital, and analog.

Course Policy

Students may take and are encouraged to take in-process shots of their work during class for use in their portfolio, webpage for obtaining work and internship placement. This may include others at work but you must get their permission to use the image you snapped. They do not need to see the final product if they are aware of the moment you record or photograph.

Permission

Any individual wishing to record course content or activities must obtain written permission from all individuals being recorded by filling out SOT Record/Tech forms.

Violations

All violation will be reported to the Associate Dean who will retain records of all violations. Students found to be in violation of the policy a second time will be subject to sanctions beyond those associated with the class up to and including dismissal from the School of Theatre. In addition, students violating the policy a second time will be referred to the Office of Student

Rights and Responsibilities and subject to further University sanctions.

Limitations

This policy does not supersede any Federal, State, Local, or Institutional policy regarding recording or distribution of materials. It applies solely to instructors and students in School of Theatre courses. Furthermore, it should not be implied that permission to record and/or distribute material from classes extends to the content presented.