ORIGINAL COURSE IMPLEMENTATION DATE: September 2021
REVISED COURSE IMPLEMENTATION DATE: January 2026
COURSE TO BE REVIEWED (six years after UEC approval)**:** February 2031
Course outline form version: 26/01/2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: THEA 311	**Number of Credits:** 3 Course credit policy (105)
Course Full Title: Digital Performance and Storytelling **Course Short Title:** Digital Performance	
Faculty: Faculty of Humanities	**Department (or program if no department):** Theatre

Calendar Description:

Students explore the relationships between the performative body, space, interactivity, and digital technologies in contemporary theatre and performance practices. Topics include virtual and mediated bodies, time and durational performance, and the impact of digital technologies on relationships between performers and spectators. Students use digital performance techniques to create immersive environments and perform stories in various digital mediums.

Prerequisites (or NONE):	15 university-level credits.
Corequisites (if applicable, or NONE):	None.
Pre/corequisites (if applicable, or NONE):	None.

Antirequisite Courses *(Cannot be taken for additional credit.)*

Former course code/number:

Cross-listed with:

Equivalent course(s):

(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)

Typical Structure of Instructional Hours

Lecture/seminar	15
Tutorials/workshops	15
Supervised laboratory hours (design lab)	15
Total hours	**45**

Scheduled Laboratory Hours

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Course Details

Special Topics course: **No**

(If yes, the course will be offered under different letter designations representing different topics.)

Directed Study course: **No**

(See policy 207 for more information.)

Grading System: **Letter grades**

Delivery Mode: **May be offered in multiple delivery modes**

Expected frequency: **Every other year**

Maximum enrolment (for information only)**: 24**

Prior Learning Assessment and Recognition (PLAR)

PLAR is available for this course.

Transfer Credit *(See bctransferguide.ca.)*

Transfer credit already exists: **Yes**

Submit outline for (re)articulation: **Yes**

(If yes, fill in transfer credit form.)

Department approval	**Date of meeting:**	June 4, 2024
Faculty Council approval	**Date of meeting:**	December 6, 2024
Undergraduate Education Committee (UEC) approval	**Date of meeting:**	February 28, 2025

Learning Outcomes *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Explain the similarities and differences between live and digitally mediated performance.
2. Adapt performance concepts and techniques for different digital and mediated contexts.
3. Apply technical terminologies that emerge from digital performance practice and theory.
4. Categorize different examples of mediated digital performance practice including Indigenous and BIPOC-focused works.
5. Analyze how interactivity and digital technologies operate in live performance.
6. Describe how a range of digitally mediated performance practices are organized and executed.
7. Explain fundamental ways that digital performance can impact understandings of liveness and conventional performance.
8. Collaborate with an ensemble to devise a digital performance project.

Recommended Evaluation Methods and Weighting *(Evaluation should align to learning outcomes.)*

Assignments:	40%	Holistic assessment:	10%	Lab work:	50%
	%		%		%

Details:

Lab work includes active participation in video mapping, motion capture, interactive video and virtual reality.
Assignments include a praxis-based research paper or presentation about digital performance practices.
Holistic assessment includes reciprocal reflection by students and instructor on active engagement in lab work. Students will submit a written reflection as part of this assessment.

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures; seminars; video and film analysis; studio explorations/exercises; digital assignments; guest speakers.

Texts and Resource Materials *(Include online resources and Indigenous knowledge sources. Open Educational Resources (OER) should be included whenever possible. If more space is required, use the Supplemental Texts and Resource Materials form.)*

	Type	Author or description	Title and publication/access details	Year
1.	Textbook	Stem	Interactive Art and Embodiment: The Implicit Body as Performance. Gylphi Ltd.	2011
2.	Textbook	Dixon	Digital Performance. MIT Press	2015
3.	Textbook	Loft & Swanson (Eds.)	Coded Territories: Tracing Indigenous Pathways in New Media Art; University of Calgary Press	2014
4.	Textbook	Broadhurst	Performance and Technology: Practices of Virtual Embodiment and Interactivity. Palgrave	2006
5.	Textbook	Sheer	Multimedia Performance	2011

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

A Class 10 SD Memory Card (minimum 8 GB), or similar video recording medium
Recommended: video editing software and a computer capable of running such software

Course Content and Topics

Foundations of digital performance
- Introduction to digital performance (video mapping, interactive video, VR, AR and telematics)
- Genealogy of digital performance
- Futurism and early 20th-century technology-driven avantgarde theatre
- Multimedia theatre

Identity, space, politics
- Identity politics in digital realms
- Indigenous and post-postcolonial worldviews in digital performance
- Telematics: conjuring remote performance spaces
- Guest speakers including Indigenous and BIPOC artists
- Virtual Reality and the search for immersion in performance

Digital devising
- Video mapping and interactive video lab
- Motion capture lab
- Virtual reality lab
- Presentations and performances