

Kathryn T. Farley, Ph.D.

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EDUCATION

Ph.D. December 2007

Northwestern University: Evanston, IL: Department of Performance Studies

Dissertation: "Teaching Performance in the Digital Age: Computerized Technologies, Improvisational Play Techniques and Interactive Learning Processes"

Dissertation Committee: Margaret Thompson Drewal (Chair), Paul Edwards and Annette Barbier (Readers)

The study examined three participatory learning environments in which computer-based instruments and improvisation exercises formulate the basis of innovative strategies for teaching performance studies to undergraduate students.

M.A. June 1998

Northwestern University: Evanston, IL: Department of Theatre

BSFS June 1986

Georgetown University: Washington DC

Major: Humanities in International Affairs, School of Foreign Service

EMPLOYMENT

Instructor, Georgia Institute of Technology (2007-present)

School of Literature, Communication & Culture

Marion L. Brittain Post-Doctoral Fellow

Adjunct Lecturer, Northwestern University (1998-2005)

Department of Performance Studies

School of Communication

Paralegal Professional, Various Law Firms in NYC and Chicago (1987-1997)

Specialist in intellectual property law, including managing Copyright applications and related documentation for film makers, writers, composers and playwrights.

TEACHING

COURSES TAUGHT

CS4803: Computational Improv
(Georgia Tech, Spring 2010)

The class, which I am co-instructing the class with Professor Bill Leahy of the College of Computing, will explore the use of digital media in real-time improvisational environments. Students will learn the basic concepts of improv comedy and will design software and hardware tools to allow projected digital

imagery to interact with live performers on stage during an improv (i.e. non-scripted) show at Dad's Garage Theatre in Atlanta.

English 1102: Contemporary American Comedy
(Georgia Tech, Spring 2010)

Drawing on Performance Studies scholarship and cultural analyses, students will consider the ways in which comic identities are constructed, expressed and contested within and across different mediums of expression. Particular attention will be paid to celebrity biography as an example of "writing as performance." In addition to classroom study, participants will attend a range of stand-up and improvisation comedy performances in the Atlanta community.

English 1102: Performance and the City
(Georgia Tech, Spring and Fall 2009)

Participants examined the pivotal role of live performance in shaping the dynamic cultural landscape of Atlanta in 2009. They viewed and critiqued a diverse range of live performance events that have defined the City's character, history and location as the gateway to the South. The class introduced students to performance studies methods of inquiry, while exposing them to the unique contributions of practitioners in the local community.

English 1101: Funny or Die: Acts of Humor that Shaped a Nation
(Georgia Tech, Fall 2008)

The goal of the course was to engage students in a sustained conversation about the experience, nature and function of comedy in contemporary American culture. Students analyzed the impact of live performance events, films and new technologies of laughter (humor-based Web sites, YouTube videos, podcasts, wikis and many more) on national identity formation.

English 1102: Art, Technology and Creative Production
(Georgia Tech, Spring 2008)

Students explored the role of computers in contemporary art making by examining works crafted by Atlanta-based artists who employ advanced computer technologies as creative tools of expression. The course was offered as part of a pilot program aimed at matching the interests of students with issues associated with their majors.

English 1101: Playing the Fame Game: Media and the Making of Celebrity Culture
(Georgia Tech, Fall 2007)

The class invited participants to consider the practice of fame in contemporary American life, with particular emphasis on comedians and comedic actors. Students investigated the impact of new media technologies and viral distribution processes on the formulation of celebrity identities in the popular press.

Staging Dracula: Multimedia Literary Adaptation
(Northwestern University, Winter 2005)

Co-instructed this class with Dan Zellner, Northwestern University Library
Students in this production course worked together to integrate interactive digital multimedia into live performance by adapting, designing and performing scenes from *Dracula* for public presentation.

Projects in Art and Technology: Multimedia Improvisation

(Northwestern University, Fall 2003)

Co-taught the course with Dan Zellner, Northwestern University Library

The class provided undergraduates the opportunity to collaboratively conceive stage and present an improvisational multimedia work that combined comedic performance and interactive digital media.

Contemporary Irish Fiction

(Northwestern University, Spring 2001)

Participants in the course adapted scenes from literary sources and learned how to analyze fiction within a performance context.

Contemporary Irish Drama

(Northwestern University, Spring 2000)

Students examined cultural performance as an experiential and compositional process by analyzing dramatic text and developing scenes based on their interpretations of source materials.

English Theatre History and Practice

(Northwestern University's London Study Program, Summer 1998)

The class invited participants to attend and comment upon London-based theatre productions, introducing them to the fundamentals of theatrical criticism.

FELLOWSHIPS, AWARDS, RESIDENCIES**Fellowships**

PERFORMA Biennial of New Visual Art Performance, New York, New York.
Research Fellowship, August 2008-November 2009. I conducted research for commissioned projects involving the integration of art and technology for presentation at the 2009 Biennial of New Visual Art Performance in New York City.

School of Literature, Communication & Culture, Georgia Institute of Technology, Atlanta, Georgia, *Marion L. Brittain Post-Doctoral Fellow*, August 2007-present. Fellows teach three sections each term of technology-themed composition courses and advanced seminars in media studies for Georgia Tech's Writing and Communication Program.

Campus Activities Program, Northwestern University, *Student Community Service Fellow*, 2001-2002.

Grants

Co-principal investigator, *Modeling Creative and Emotive Improvisation in Theatre Performance*, a three year research study exploring how to formalize techniques used in improvisational theatre to better inform the design of digital interactive drama systems, as funded by the National Science Foundation (Award # 0757567) in the amount of \$378,364.00 (March 2008-May 2009).

Co-principal investigator, *Second Life Augmented Reality Project*, a study that examines the practical and theoretical issues for Performance Studies posed by new genres of performance in virtual environments, such as Second Life. The project has been supported by more than \$10,000.00 of funding from the Wesley Center for New Media Education and Research at Georgia Tech (August 2007-May 2009).

Principal investigator, Daniel Langlois Foundation for Art, Science and Technology, Montreal, Canada, *Researcher-in-Residence* 2006-2007. Award amount: \$12, 850.00 to examine the personal archives of pioneering technological arts educator Sonia Landy Sheridan.

Co-principal Investigator, Center for Interdisciplinary Research in the Arts, Northwestern University, 2003-2004. Grant amount: \$10,399.00 to create *The DuSable Project*, a collaborative, multimedia-based live performance.

Awards

Center for the Enhancement of Teaching and Learning, Georgia Institute of Technology, *Thank a Teacher Award*, nine separate citations, 2007-present.

Graduate School, Northwestern University, *Alumnae Association Dissertation Recognition Award*, 2004-2005.

Artistic Residencies

Selected participant, Trustee Residency Program, Eugene O'Neill Theatre Center, Waterford, Connecticut, July 2009.

Visiting artist, Liminal Screen Residency, Banff New Media Institute, Alberta, Canada, March 2008.

Mixed-media artist, Ragdale Foundation, Lake Forest, IL, Creative Sabbatical Residency, December 2004.

Resident artist, Banff Center for the Arts, Alberta, Canada, Digital Media Design and Application, August 2004.

Artist-in-Residence, Studio Z Theatre Company, Chicago, IL, 2002-2003.

PUBLICATIONS

Papers in Peer-Reviewed Academic Journals

"Augmenting Creative Realities: *the Second Life Performance Project*," *Leonardo: Journal of the International Society for the Arts, Sciences and Technology*, Vol. 42, No. 1, March 2009, pp. 96-98.

"The Value of Technology in Performing Arts Education," *Inventio: Creative Thinking about Learning and Teaching*, Vol. 8, Issue 1, March 2007, http://www.doit.gmu.edu/inventio/issues/Fall_2006/Farley_3b.html.

"The DuSable Project: Hypertext Strategies in Live Performance," *Leonardo Electronic Almanac*, Vol. 13, Issue 1, January 2005, http://leomanac.org/journal/vol_13/leavol13previewers2005.pdf.

"Dissertation Research Perspectives on the Use of Digital Tools in Educational Settings," *Scenography International*, Vol. 7, November 2004, http://www.scenography-international.com/journal/issue7/Teaching_Performance_in_Digital_Age.pdf.

"Concepts of Design for a Digital Stage," *Crossings: Electronic Journal of Art and Technology*, Issue 4, No. 1, October 2004, <http://crossings.tcd.ie/issues/4.1>.

"Digital Dance Theatre: the Marriage of Computers, Choreography and Techno/Human Reactivity," *Body, Space & Technology*, Vol. 3, No. 1, 2002, <http://people.brunel.ac.uk/bst/3no1/Papers/Kathryn%20Farley%20papers.htm>.

Book and Performance Reviews in Peer-Reviewed Academic Journals

Book review of *Digital Performance: A History of New Media in Theatre, Dance, Performance Art, and Installation* by Steve Dixon. Cambridge: MIT Press, 2007. The review was published in Vol. 59, No. 4, December 2007 edition of *Theatre Journal*, pp. 690-691.

Performance review of John Jesurun's *Faust/How I Rose*, 2004 Next Wave Festival, *Theatre Journal*, Vol. 57, No. 3, October 2005, pp. 507-509.

Performance review of Second City's Mainstage Improv Offerings in Chicago and Toronto, *Theatre Journal*, Vol. 57, No. 1, March 2005, pp. 127-129.

Book review of *Avatar Bodies: a Tantra for Posthumanism* by Anne Weinstone. Minneapolis: University of Minnesota Press, 2004. The review appears in *Technoetic Arts: an International Journal of Speculative Research*, Vol. 2, No. 3, November 2004, pp. 187-189.

Web-based Publication

Generative Systems Project, *Daniel Langlois Foundation for Art, Science and Technology*, May 2007, <http://www.foundation-langlois.org>.

CONFERENCE PRESENTATIONS

"Performance Under the Microscope: Case Studies in Theatre and Multimedia Research," a paper delivered at the 2010 Southeastern Theatre Conference, Agnes Scott College, Decatur, Georgia, April 2010.

Symposium leader, "Improved Comedy Games and New Approaches to Storytelling," Association for the Advancement of Artificial Intelligence National Conference, Stanford University, Palo Alto, California, March 2009.

Discussion leader, "Research Questions that Matter," Virtual Worlds and New Realities in Commerce, Politics, and Society Conference, Goizueta Business School, Emory University, Atlanta, Georgia, February 2008.

"Generative Systems: Art and Technology Integration in the Classroom," a paper given at Re:place 2007: the Second International Conference on the Histories of Media, Art, Science and Technology, held in Berlin, Germany, November 2007.

"Composing Electronic Dissertations: Digital Tools and Resources for Graduate Students," Association for Theatre in Higher Education National Conference, New Orleans, Louisiana, July 2007.

Chair and presenter, "The Performance Potential of Digital Domains," a paper and technical demonstration offered at the Association for Theatre in Higher Education conference, Chicago, Illinois in August 2006.

"Devising a Mobile Stage Aesthetic: The Impact of Transportable Technologies on Performance," a paper given at the International Federation of Theatre Research conference, University of Maryland, June 2005.

"Multimedia Scripting Options," invited presentation, Playwrighting Symposium, Mid-America Theatre conference, Kansas City, Missouri, March 2005.

Chair, “Staging American History II: American Identity and Myth,” a panel sponsored by the American Theatre and Drama Society, ATHE conference, Toronto, Canada, July 2004.

“Introducing Digital Media into Theatre Education,” paper delivered at ATHE conference, Toronto, July 2004. The panel was a featured offering of the *Inspiring Pedagogy Series*, Multidisciplinary Focus Group.

“The Challenges of Directing in a Technologically-Rich Stage Environment,” paper given at the International Federation of Theatre Research conference, Saint Petersburg, Russia, May 2004.

“New Directions in Playwriting: Digital Technologies and Hypertext Narrative Strategies in Live Performance,” paper presented at the Mid-America Theatre conference, Chicago, Illinois, March 2004.

“Technical Transformations and the American Avant-Garde Movement: 40 Years in the Life of La MaMa E.T.C.,” paper given at ATHE conference, New York City, August 2003.

“The Digitized Body in Performance,” paper delivered at the International Conference for Digital Technology and the Performing Arts, School of Intermedia and Performance, Doncaster College, UK, June 2003.

“Digital Theatre: Utilizing New Media Technologies on Stage,” paper presented at the Graduate Student Conference in Theatre, University of Wisconsin-Madison, February 2002.

LECTURES AND WORKSHOPS

“Theorizing Performance in Virtual Spaces,” a lecture and technical demonstration for the Thursday Digital Arts Club, Goldsmiths College, University of London, June 2009. The event was organized by the Goldsmiths Digital Studios and supported by the Goldsmiths Graduate School and the Department of Computing.

“Second Life Performance Project,” a lecture presented at the Banff New Media Institute, Alberta, Canada, March 2008.

Participant, 2004 Mellon Dissertation Forum, Kaplan Center for The Humanities, Northwestern University, an event funded by the Andrew W. Mellon Foundation.

“3-D Technology Lecture and Demonstration,” Troika Ranch Summer Workshop, New York City, June 2002.

Play Development Workshop, assistant director, ATHE, Chicago, Illinois, August 2001.

“Designs for a 3-D Stage Environment,” an invited presentation for participants in July 2001 International Theatre Directors’ Symposium, La Mama Experimental Theatre Club, Spoleto, Italy.

Play Development Workshop, assistant director, ATHE program, Washington, D.C., August 2000.

SELECT THEATRE ACTIVITY

Producer, “Last Seen” Improv Comedy Festival, Atlanta, Georgia, April 2010.

Participant, Producing Tutorial with Max Leventhal, General Manager of the Alliance Theatre, Atlanta, Georgia, September 2009-present.

Director, *The DuSable Project*, a performance event involving live music, improvised dialogue and digital projection. The piece was presented as a work-in-progress at the Northwestern University Library on April 28, 2004.

Writer and director, *Away with the Fairies*, a play performed by undergraduate students at Northwestern University in the Mussetter-Struble Theatre from January 26-27, 2001.

Director and performer, *American Tango*, a multimedia-based theatre production produced by Northwestern’s Department of Performance Studies in the Wallis Theatre from June 5-6, 1999.

PROFESSIONAL ASSOCIATIONS

American Association of University Women

American Society for Theatre Research

American Theatre and Drama Society

Association for Theatre in Higher Education

International Federation of Theatre Research

Performance Studies International

SERVICE

University

Chair, Special Events Committee, Writing and Communication Program, School of Literature, Communication & Culture, Georgia Institute of Technology, August 2009-present.

Faculty Advisor, TekStyles, Georgia Tech’s student break dancing club, September 2008-present.

Participant, Digital World and Image Group, School of Literature, Communication and Culture, Georgia Tech, August 2007-present.

Affiliate, Graphics, Visualization & Usability Center, College of Computing, Georgia Tech, August 2007-present.

Member, Search Committee and Graduate Student Representative, Department of Performance Studies, Northwestern University, 1999-2000.

Professional Associations

Electronic Technology Committee Member, Association for Theatre in Higher Education, August 2004-present.

Publishing

Participant, Review Board, *Digital Humanities Quarterly*, an open-access, peer-reviewed, electronic journal covering all aspects of digital media in the humanities, published by the Alliance of Digital Humanities Organizations, April 2007-present.

Reviewer, special issue of *Leonardo Electronic Almanac*, focusing on multimedia performance, June 2005.

Community

Director, Dad's Garage Theatre Company, July 2008-present.

Member, Search Committee, Artistic Director position, Dad's Garage Theatre, an Atlanta-based company dedicated to elevating the awareness of the arts through ensemble-driven comedy improvisation. June–October 2009.

Trustee, Atlanta Contemporary Arts Center, a cultural organization that aims to expose the work of local, regional, national, and international artists to the Greater Atlanta community, 2008-2010.

Cultural Fund Grant Reviewer, Evanston Arts Council, 2001-2002.