

**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 formulated the basis of innovative strategies for teaching performance 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 (2007-2010)

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 co-instructed with Professor Bill Leahy of the College of Computing, explored the use of digital media in real-time improvisational environments. Students learned the basic concepts of improv comedy and designed

software and hardware tools for performers to interact with and operate on stage during a live 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 considered the ways in which comic identities are constructed, expressed and contested within and across different mediums of expression. Particular attention was paid to celebrity biography as an example of "writing as performance." In addition to classroom study, participants attended 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 in the course 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*, 2007-2010. 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 (2008-2010).

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 was supported by more than \$10,000.00 of funding from the Wesley Center for New Media Education and Research at Georgia Tech (2007-2010).

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, 2007-2010.

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

### **Residencies and Special Programs**

Selected participant, Summer Directing Practicum, Yale School of Drama, New Haven, Connecticut, July 2011.

Invited attendee, Board Development Seminar, DeVos Center of Arts Management, John F. Kennedy Center for the Performing Arts, Washington D.C., October 2010.

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, Creative Sabbatical Residency, Ragdale Foundation, Lake Forest, IL, 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**

#### **Book Chapter**

Co-author with Jay Bolter, Blair MacIntyre, and Michael Nitsche, "Liveness, Presence, and Performance in Contemporary Digital Media" in Throughout: Art and Culture Emerging with Ubiquitous Computing, edited by Ulrik Ekman. Cambridge, Mass.: MIT Press, forthcoming 2011.

#### **Articles in Peer-Reviewed Journals**

"The Politics of Play: Theatre Games, Diplomacy and Literacy Development," Theatre Topics, under review for special issue on theatre and cultural diplomacy, Vol. 21, September 2011.

"Augmenting Creative Realities: *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](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://leoalmanac.org/journal/vol\\_13/leavol13previewers2005.pdf](http://leoalmanac.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](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: International Journal of Speculative Research, Vol. 2, No. 3, November 2004, pp. 187-189.

### **Web-based Publication**

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

### **CONFERENCE PRESENTATIONS**

“Fat Man in a Little Coat: Chris Farley and Pedagogical Inspiration,” a paper to be delivered at the national conference of the Popular Culture Association, San Antonio, Texas, April 2011.

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

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 Playwrighting: 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.

Workshop leader, “Improv Comedy Games and New Approaches to Storytelling,” Association for the Advancement of Artificial Intelligence National Conference, Stanford University, Palo Alto, California, March 2009.

“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**

Collaborator, “Experimental Puppetry Theatre Festival,” Center for Puppetry Arts, Atlanta, Georgia, May 2010.

Executive Producer, “Last Seen Improv Comedy Festival,” Dad’s Garage Theatre Company, Atlanta, Georgia, April 2010.

Participant, Producing Tutorial with Max Leventhal, General Manager, 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.

### **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, 2009- 2010.

Faculty Advisor, TekStyles, Georgia Tech’s Student Break Dancing Club, 2008-2010.

Participant, Digital World and Image Group, School of Literature, Communication and Culture, Georgia Tech, 2007-2010.

Affiliate, Graphics, Visualization & Usability Center, College of Computing, Georgia Tech, 2007-2010.

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

### **Professional Associations**

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

### **Publishing**

Leonardo Education and Art Forum Member, Leonardo Journal published by MIT Press, 2010-present.

Member, Review Board, Digital Humanities Quarterly published by the Alliance of Digital Humanities Organizations, 2007-present.

Reviewer, special issue of Leonardo Electronic Almanac published by MIT Press. The issue focused on multimedia performance, June 2005.

### **Community**

Member, Board of Advisors, Alliance Theatre, Woodruff Arts Center, Atlanta, Georgia, 2010-present.

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

Member, Search Committee for Artistic Director position, Dad's Garage Theatre Company, June–October 2009.

Trustee, Atlanta Contemporary Arts Center, 2008-2010.

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