



Course title and number	Special Topics in Interactive Performance and Technology VIST 489 / VIZA 689 (CSCE 489 / 689, PERF 485)
Term (e.g., Fall 200X)	Spring 2013
Meeting times and locations	Lecture /Seminar: Monday (3 pm – 5pm), Studio Lab: Wednesday (3 pm – 5pm) ARCC 207, ETB2005

Course Description and Prerequisites

This course explores interactive art and technology practice that integrates the creative and imaginative possibilities of interactive art with its application to new technology research. It fosters innovation and the creation of new knowledge in the engagement of the body with emerging technologies (in theater, dance, music, art, design, computing, communications and other allied fields). This practice-based course investigates interactive performance as an emerging art-form. Credit: 3 (2-2) Prerequisites: N/A

Learning Outcomes or Course Objectives

Upon successful completion of the course, the student will be able to:

- Create a collaborative interactive performance project by integrating performance and technological skills that support interactive aesthetics
- Demonstrate an increased conceptual and kinesthetic awareness of mediated environments and the ways they affect movement and performance
- Understand emerging technologies that allow for interactivity in performance with a focus on real-time motion capture, interactive visuals, and projection mapping
- The ability to collaboratively plan, design and present ideas and prototypes for interactive performance

Faculty Information

Instructors	Jinsil Hwaryoung Seo, Jinxiang Chai, Christine Bergeron
Emails	hwaryoung@viz.tamu.edu , jchai@cs.tamu.edu , cbergeron@hlkn.tamu.edu
Office hours	2-3pm Wednesday (By Appointment)
Office location	Langford C418B

** This special offering is an implementation of an TOP Grant entitled “Interactive Art and Technology Initiative” awarded to Jinsil Hwaryoung Seo, Jinxiang Chai, Christine Bergeron, Philip Galanter, and Carisa Armstrong for the Summer 2012 – Spring 2014 calendar year.

Evaluation

Students will be evaluated according to the following criteria:

- Sketches (2): 10% each
 - Final Show 40%
 - Final Documents (Documentation Video, Essay): 10%
 - Class Participation 5%
 - Readings and discussion 10%
 - Research + Documentation (Blog): 15%
 - TOTAL: 100%
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Course Topics & Weekly Schedule			
Week	Performance Major Body Movement Choreography	Visualization Major Interactive Visualization Projection Mapping	Computer Science Major Motion Capture Motion Analysis
Week 1 (Jan. 14, 16)	Introduction to Interactive Performance <ul style="list-style-type: none"> • Touring the field. Links and examples: interactive tech-body –performance • A technical perspective on interactive performance capture • Computers, video, software overview, architecture collaboration • Multidisciplinary and teamwork • Communication Tool: Blogging, linking resources Body movement, Improvisation, Embodied technology		
Week 2 (Jan. 23)	Team Creation and roles distribution <ul style="list-style-type: none"> • Communication (Web Design, Picture, Video) • Technical aspects (Motion capture and tracking programming, Prototyping) • Content Production (Choreography, Sound, Video, Narrative development) • Project Manager (Mailing list. Scheduling, booking...) Technical Environment Overview		
Sketch One: Interactive Improvisation			
Week 3 (Jan. 28)	Laban's movement theory	Visualization Intro/Demo	Motion tracking
Week 3 (Jan. 30)	Improvisation based on Laban efforts	Visual Effect	Motion tracking
Week 4 (Feb. 4)	Department Meeting	Department Meeting	Department Meeting
Week 4 (Feb. 6)	Team meetings		
Week 5 (Feb. 11)	Team meetings / Technical Rehearsal		
Week 5 (Feb. 13)	<i>Sketch One Presentation:</i> Interactive Improvisation		
Sketch Two: Urban Performance (Projection mapping)			
Week 6, 7 (Feb 18, 20) (Feb. 25, 27)	Choreography	Projection Mapping	Motion Capture and analysis
Week 8 (Mar. 4)	<i>Sketch Two Presentation:</i> Urban Performance		
Final Project			
Week 8 (Mar.6) Week 9 (Mar. 18, 20)	Integration and collaborative idea generation Introduction to storyboarding, design mock-ups and proposals Object/camera/environment, geography, telematics VR, landscapes		
Week 10 (Mar. 25, 27)	Project proposal presentations and critique		
Week 11 (Apr. 1, 3)	Creative Iteration		
Week 12 (Apr. 8, 10)	Individual Meetings		
Week 13 (Apr. 15, 17)	Technical Rehearsal		
Week 14 (Apr. 22)	Final Show		
Week 14 (Apr. 24, 29)	Workday/Wrap-up Class		

References

- Dinkla, Soke. 1996. "From Participation to Interaction: Toward the Origins of Interactive Art." *Clicking In*. 279-289.
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- Foster, Susan. 2003. "Taken By Surprise: Improvisation in Dance and Mind." David Gere and Ann Cooper Albright eds. *Taken by Surprise*. Middletown, Conn.: Wesleyan University Press. 3-10.
- Foucault, Michel. 1998. [1967]. "Of Other Spaces." *Visual Culture Reader*. Ed. Nicholas Mirzoeff. New York: Routledge. 229-236.
- Kaprow, Allan. 2004. "Just Doing." Henry Bial. *The Performance Studies Reader*. New York: Routledge. 139-145.
- Krueger, Myron. 2001 [1977]. "Responsive Environments." *Multimedia: From Wagner to Virtual Reality*. Eds. Packer and Jordan. New York: Norton. 104-120.
- Levin, Golan. 2004. "Interview by Carlo Zanni for CIAC Magazine" online:
http://www.flong.com/writings/interviews/interview_ciac.html
- Maeda, John. 2004. "Physical." *Creative Code*. New York: Thames and Hudson. 145-146. Co, Elise. 2004. "Beyond Pixels." *Creative Code*. New York: Thames and Hudson. 172. Rozin, Daniel. 2004. "Physical Computing." *Creative Code*. New York: Thames and Hudson. 174.
- Manovich, Lev. 1999. *The Language of New Media*. MIT Press. 27-61 and 161-175.
- Perlin, Ken. 2005. "Building Virtual Actors Who Can Really Act." Online:
<http://mrl.nyu.edu/~perlin/experiments/virtual-storytelling/>
- Schechner, Richard. 2002. "What is Performance." *Performance Studies: An Introduction*. New York: Routledge. 22-44.
- Wilson, Stephen. 1992. "Light and Dark Visions: The Relationship of Cultural Theory to Art that Uses Emerging Technologies". *SIGGRAPH'92*. Los Angeles: Association for Computing Machinery. 1-20.

Grading Policies

Projects and participation will be graded according to Texas A&M policies

GRADE A: SUPERIOR (90% - 100%)

Studio: Strong, exceeding requirements of instructor

Initiative: Contributions exceeding the assignment, showing independent resource fullness.

Attitude: Positive benefit to the class.

Cooperation: Leading all group activities, constant and spontaneous.

Individual Improvement: Marked and Growing.

GRADE B: ABOVE AVERAGE (80% - 89%)

Studio: Accurate and complete, meeting all the requirements of the instructor.

Initiative: Good when stimulated by some desirable achievement.

Attitude: Proper and Beneficial to the group.

Cooperation: Good in group work.

Individual Improvement: Showing marks of progress and responding to stimulation.

GRADE C: AVERAGE (70% - 79%)

Studio: Barely meeting assignments and showing evidence of need of encouragement

Initiative: Uncertain and apparent at times.

Attitude: Generally neutral but not objectionable.

Cooperation: Neither positive nor very effective and irregular.

Individual Improvement: Very ordinary, definite marks lacking.

GRADE D: BELOW AVERAGE, YET PASSING (60% - 69%)

Studio: Not meeting all assignments and requirements of the instructor Initiative:

Lacking Attitude: Indifferent.

Cooperation: Just fair at times and lacking at other times.

Individual Improvement: Not noticeable.

GRADE F: FAILING (59% and below)

Work unsatisfactory and is a failing grade and hence not defined.

Attendance Policies

The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. University rules related to excused and unexcused absences are located on-line at <http://student-rules.tamu.edu/>

Americans with Disabilities Act (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit <http://disability.tamu.edu>

Academic Integrity

For additional information please visit: <http://www.tamu.edu/aggiehonor>

"An Aggie does not lie, cheat, or steal, or tolerate those who do."