

Term Information

Effective Term Autumn 2016

General Information

Course Bulletin Listing/Subject Area Adv Computing Cntr Arts&Design
Fiscal Unit/Academic Org Advanced Computing Center/Arts - D0210
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5301
Course Title Devising Experiential Media Systems
Transcript Abbreviation Dev Exper Med Syst
Course Description This course focuses on the creation of interactive and responsive spaces through the design of experiential media systems within the context of their underlying history, methodology, technology, and theory. Using a multidisciplinary and collaborative approach, students create hybrid digital-physical experiences which investigate the application of the technology used in experiential media design.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Laboratory, Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 10.0304
Subsidy Level Doctoral Course
Intended Rank Junior, Senior, Masters, Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Gain experience and implement strategies related to the process of ideation, criticism, and envisioning in relation to experiential media systems (EMSs).
- Develop the ability to identify, evaluate, and devise new EMSs.
- Gain experience and skill in rapid prototyping and implementing a series of EMSs while authoring live performances.
- Survey the bleeding edge of media authorship tools and experiential media system design.

Content Topic List

- Pressure Project 1 (PP1): Create a delightful automatic digital art piece. Using the provided systems and Isadora, create a visually pleasing and self generating patch of shapes, lines, and color.
- Pressure Project 2 (PP2): "The Intervention". Observe and evaluate a congested public space. Based on observations, devise an "interventionary" EMS. Design may be benevolent or malevolent. Diagram the design.
- Pressure Project 3 (PP3): "The Observation". Over 24 hours, make note of every time you are surveilled. Create a visual representation of every surveillance method and network. Create a visual representation of the data your encounters produced.

Attachments

- ACCAD5301_Devising_EMS.pdf
(Syllabus. Owner: Smith, Mary Elaine)
- ACCADCoverLetterDEMS.pdf
(Cover Letter. Owner: Smith, Mary Elaine)
- Harvey_Art_Concur_ACCAD5301DEMS.pdf: Art Depart Concur
(Concurrence. Owner: Palazzi, Maria)
- Ferris_Theatre_Concur_ACCAD5301DEMS.pdf: Theatre Dept Concur
(Concurrence. Owner: Palazzi, Maria)

Comments

- Concurrence from the departments of Theatre and Art have been uploaded as requested by the Arts and Humanities Panel of the ASCC on 1/28/2016 *(by Palazzi, Maria on 02/17/2016 05:43 AM)*
- See 1-28-16 e-mail to M Palazzi *(by Vankeerbergen, Bernadette Chantal on 01/28/2016 12:08 PM)*
- returned at dept's request.
Can graduate standing be required for a 5000 level course? By definition that seems contrary to the operational definition of a 5000 level course *(by Heysel, Garrett Robert on 12/21/2015 10:52 PM)*
- In SIS, this course should have a Lab section attached to the lecture section for both Grad and Undergrad students.
(by Smith, Mary Elaine on 12/11/2015 02:09 PM)

COURSE REQUEST
5301 - Status: PENDING

Last Updated: Heysel,Garett Robert
02/18/2016

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Smith,Mary Elaine	12/11/2015 04:14 PM	Submitted for Approval
Approved	Palazzi,Maria	12/12/2015 10:55 AM	Unit Approval
Revision Requested	Heysel,Garett Robert	12/15/2015 10:53 PM	College Approval
Submitted	Smith,Mary Elaine	12/16/2015 09:55 AM	Submitted for Approval
Approved	Palazzi,Maria	12/16/2015 10:14 AM	Unit Approval
Revision Requested	Heysel,Garett Robert	12/21/2015 10:52 PM	College Approval
Submitted	Smith,Mary Elaine	01/04/2016 01:25 PM	Submitted for Approval
Approved	Palazzi,Maria	01/04/2016 02:43 PM	Unit Approval
Approved	Heysel,Garett Robert	01/04/2016 04:07 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	01/28/2016 12:08 PM	ASCCAO Approval
Submitted	Palazzi,Maria	02/17/2016 05:43 AM	Submitted for Approval
Approved	Palazzi,Maria	02/17/2016 05:44 AM	Unit Approval
Approved	Heysel,Garett Robert	02/18/2016 08:22 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	02/18/2016 08:22 PM	ASCCAO Approval



December 11, 2015

Dear Curriculum Committee,

The Advanced Computing Center for the Arts and Design (ACCAD) requests the creation of a new course, ACCAD 5301 Devising Experiential Media.

This course was developed and is delivered by Assistant Professor Alex Oliszewski, a shared faculty member between ACCAD and Theatre. The course content was offered as a pilot in 2013 then revised but not offered in 2014. This course, in its currently proposed form, was successfully offered and taught in AU 2015 as a Special Topics (ACCAD 5194) course.

We have requested a concurrence from the Department of Theatre, since this course's objectives are most closely aligned with devising work that is done in live performance.

Sincerely,

Maria Palazzi
Director/ACCAD
Professor/Design

**ADVANCED COMPUTING CENTER
FOR THE ARTS AND DESIGN**

THE OHIO STATE UNIVERSITY

**ACCAD 5301:
Devising Experiential Media Systems
SYLLABUS****

TERM: AUTUMN 2016	LEVEL: UG & G
CREDITS: 3	CLASS TIME: MWF 11:10 – 12:30
Instructor: Alex Oliszewski.1@osu.edu	CLASS MEETING: ACCAD Classroom & Motion Lab

“Design of new technology is always an intervention, generating new ways to interact in society. [Designing experiential media systems] is a process of envisioning [the future]. . . . Ideation deals with the question of how we prepare ourselves to be ready to see, notice, recognize something surprising, something we did not know to look for.” – David Birchfield / David Tinapple

COURSE DESCRIPTION:

This course focuses on hands-on creation of interactive and responsive mediated spaces through the design of experiential media systems within the context of their underlying history, methodology, technology, and theory. Using a multidisciplinary approach, students create hybrid digital-physical experiences which investigate the application of the technology used in experiential media design, along with methods of artistic collaboration between designers, engineers, architects, and performers.

LEARNING OBJECTIVES:

- Gain experience and implement strategies related to the process of ideation, criticism, and envisioning in relation to experiential media systems (EMSs).
- Develop the ability to identify, evaluate, and devise new EMSs.
- Gain experience and skill in rapid prototyping and implementing a series of EMSs while authoring live performances.
- Survey the bleeding edge of media authorship tools and experiential media system design.

TEACHING METHOD:

Pressure Projects / Workshops / Laboratory / Critique / Readings / Lecture / Group Interaction

This is a studio-based course which will be built around creative multidisciplinary teams of students. Students must be willing to work collaboratively and perform as a productive team member as production duties will be divided among team members and each team member’s work will contribute to the collaborative creation of a prototype. The final course project will be individually-based.

Graduate students taking this course will each prepare a 20 minute researched presentation detailing the life and work of one of the seminal or emerging figures currently working in the areas of interactive and responsive spaces. This presentation will be delivered to the full class during classroom time.

Course assignments will require students to use a wide variety of software and equipment to produce responsive systems. Collaboration between students in the course and other faculty, staff and students at ACCAD is encouraged. Examples will be given to illustrate various concepts and techniques, but students will learn primarily by creating, presenting, and discussing their own work. The class format will follow a general schedule of lecture, demonstration, class work, homework, presentation, critique, discussion.

Examples will be presented in lectures and demonstrations. Students will present their work in critique sessions, to facilitate discussion of their methods and results, and sharing of their findings.

Each Friday is treated as an intensive lab in which students will build, demonstrate and test their ideas within the experiential media systems they design. Motion Lab manager Oded Huberman will oversee the lab hours and work with you and your lab needs.

Students will document all their work on individual webpages which will be burned to CD-ROM by each student and turned in as part of the final project during finals week. The final project Cycle will be presented live in finals week to a public audience.

REQUIRED TEXT:

All required readings will be provided online via the Carmen class website.

Readings are taken from:

Steve Dixon, *History of Digital Performance*

Edwin Hutchins, *Cognition in the Wild*

Don Norman – *The Design of Everyday Things*

Paul Dourish, *Where the Action Is*

Heide Hageböling, *Interactive Dramaturgies*

Aisling Kelliher; Thanassis Rikakis, *Experiential Media and Digital Culture*

Lev Manovich, *The Language of New Media*

COURSE SUPPLIES:

External HDD/USB Drive

ASSIGNMENTS / PRESSURE PROJECTS (PP) & EMS Cycles:

See descriptions below.

UG ASSIGNMENTS	POINTS		GRAD ASSIGNMENTS	POINTS
PP 1	10		PP 1	10
PP 2	10		PP 2	10
PP 3	10		PP 3	10
Cycle 1	15		Cycle 1	15
Cycle 2	20		Cycle 2	20
Cycle 3	25		Cycle 3	25
Final Documentation	10		Final Documentation & Research Presentation	10
TOTAL	100		TOTAL	100

DESCRIPTION OF GRADED ITEMS:

PRESSURE PROJECTS:

Three Pressure Projects (PP) are due over the course of the semester. PP1 is outlined below, however the specific details of PP2, and PP3 will not be detailed in the syllabus.

A “pressure” project is an assignment carried out within a limited time frame and with a specific set of goals and resources. They are intended to inspire an improvisational problem solving and thus the details of PP2 and PP3 will not be divulged and thus allow a student to be specifically primed to address it.

See the course schedule for PP assignment dates.

Pressure Project 1 (PP1)

Create a delightful automatic digital art piece. Using the provided systems and Isadora, create a visually pleasing and self generating patch of shapes, lines, and color.

Try and unlock the following achievements:

- Level 1: System is fully automatic and only requires being ‘turned on’
- Level 2: System produces multiple visual ‘looks’ or ‘feels’
- Level 3: Any underlying pattern in the systems movement and visual state is complex enough that a human takes more than a few seconds to ‘understand the pattern.’
- Bonus Level A: System produces unexpected results over time.
- Bonus Level B: Maintains a watchers attention for more than 20-30 seconds. (Much harder then one might guess. How do we do this in the theatre and dance? [Can your system tell a story?])

You have one class period (aprox. 1hr.)

You must present this both in class AND on the class WordPress Website.

WordPress Documentation requirements: Photos, videos, or any other visual representation of your work required to adequately describe your deliverable for this assignment. This includes any slides or presentation materials used in your in-class presentation of the work. This also includes any needed text and hyperlinks required to contextualize and explain your work.

****NOTE TO REVIEWERS – PP2 AND PP3, LISTED BELOW, WILL NOT BE INCLUDED ON THE SYLLABUS HANDED OUT TO SUDENTS TAKING THIS COURSE. PLEASE REFER TO THE DESCRIPTION OF THE PP’S ABOVE ****

Pressure Project 2 (PP2)

“The Intervention”

Required Achievements:

- *Get Started:* Go to a public place of your own choice during a period of high traffic. Choose an area of where you observe congestion. Evaluate both the nature of the congestion and how the physical environment/architecture exists in context to the congestion.
- *Note:* Make note of all key findings and observations concerning the nature and being of your chosen area and the interactions that occur there. Note any existing technology that already exists in the area.
- *Map:* Create a top down diagram of your chosen space. Notate the traffic patterns and congestions that occur during times of high traffic. Diagram any already existing technology in the space.
- *Devise:* Based on your observations devise an interventionary EMS. Your intervention may be benevolent or malevolent. Diagram your design as completely as possible.

Remember, a pressure project should take no longer than a few hours to complete nor do you need any prior preparation. It is a project designed to allow maximum creativity without the expectation of investing in a polished product. That being said, laziness is not rewarded.

Time limit: Completed within a 24-36 hour window. However, no more than 5 hours of actual work. I recommend you set a timer.

Specific resources needed for this project: Pen and paper; or equivalent.

You must present this both in class AND on the class WordPress Website.

WordPress Documentation requirements: Photos, videos, or any other visual representation of your work required to adequately describe your deliverable for this assignment. This includes any slides or presentation materials used in your in-class presentation of the work. This also includes any needed text and hyperlinks required to contextualize and explain your work.

This pressure project is: Pass / Fail

Pressure Project 3 (PP3)

“The Observation”

- Step 1: For a period of 24 hours make note of every time you are surveilled: physically, digitally, or in any other way.
- Achievement 1: Create a visual representation of every surveillance method and network you encounter.
- Achievement 2: Create a visual representation of the surveillance data your encounters likely produced.
- Bonus Round: Provide BOTH an academically analytical AND an artistic rigor to your representations.

Spend no longer than 5 hours on the production of your visual aids.

WordPress Documentation requirements: Photos, videos, or any other visual representation of your work required to adequately describe your deliverable for this assignment. This includes any slides or presentation materials used in your in-class presentation of the work. This also includes any needed text and hyperlinks required to contextualize and explain your work.

This pressure project is: Pass / Fail

****NOTE TO REVIEWERS.** PP1 is listed to give the student an idea of the scope of these projects and model their expectations for the two upcoming pressure projects that are revealed to them until they are assigned. THE PP2 and PP3 LISTED ABOVE ARE SUBJECT TO CHANGE BASED ON CLASS COMPOSITION. I INTEND THIS SECTION OF THE SYLLABUS TO BE ADAPTIVE. ALSO NOTE, THESE PRESSURE PROJECTS WILL NOT BE PROVIDED TO THE STUDENTS BEFORE THEY ARE ASSIGNED. **

THE DESIGN PROCESS PERFORMANCE CYCLE:

You will author and deploy **three iterative EMS performances** (Cycles).

- **Cycle 1:** Ideation and Rapid Prototyping
 - In the first cycle we identify and then begin our performative exploration of our chosen technological, physical, practical, and intimate resources.
 - Critique
- **Cycle 2:** Iteration
 - We revisit and refine our resources; refine our scores; present and evaluate further variations.
 - Critique
- **Cycle 3:** Performance
 - You will present the final version of your performative exploration. The public will be invited.
 - Critique

For each of these Cycles you are required to record the current state of your progress on the Word Press website:

WordPress Documentation requirements: Photos, videos, or any other visual representation of your work required to adequately describe your performance/deliverable for this assignment. This includes any slides or presentation materials used in your in-class presentation of the work. This also includes any needed text and hyperlinks required to contextualize and explain your work.

Historical and Emerging Artists and Projects - Graduate Student Research Presentations:

As an opportunity to learn more about and to share the stories of historical and contemporary artists, designers and engineers working in the areas of *experiential media*, *graduate students* will each prepare a 20 minute researched presentation detailing the life and work of one of the seminal or emerging figures currently working in the areas of interactive and responsive spaces. This presentation will be delivered as both a visual and verbal format that addresses the context for the work, the biographical information for the creator, concepts/themes in the work, processes and influences. This presentation will be delivered to the full class during classroom time in the ninth and eleventh weeks and will be turned in as digital files as part of the course documentation requirement. Students will be notified of their delivery week at the beginning of the semester.

ATTENDANCE POLICY: Students are permitted one (1) unexcused absence during the course of the semester. For each unexcused absence thereafter the instructors will subtract one-third letter-grade from the grade for the course (for example, a B- becomes a C+).

Excused absences fall into three categories:

1. Absences as a result of illness (a doctor’s note must be provided within one week of return to class);
2. Absences as a result of a death in the family;
3. Absences as a result of major religious holidays.

Arriving more than 10 minutes late for class three times will be considered one absence. Any test or project due date missed due to an excused absence must be made up at the next regular class that student attends unless special arrangements have been made with instructor. CLASSWORK MISSED DUE TO AN UNEXCUSED ABSENCE MAY NOT BE MADE UP.

GRADING: Exercises will be judged on completeness, ability to work in assigned groups, technical execution, craftsmanship, clarity of presentation, fulfillment of stated assignment goals & creativity. There is no such thing as extra credit.

Ohio State’s Standard Grading Scheme:

93 - 100 (A)	90 - 92.9 (A-)	87 – 89.9 (B+)	83 – 86.9 (B)	80 – 82.9 (B-)
77 – 79.9 (C+)	73 – 76.9 (C)	70 – 72.9 (C-)	67 – 69.9 (D+)	60 – 66.9 (D)
Below 60 (E)				

ACADEMIC MISCONDUCT: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentaffairs.osu.edu/resources/>).

FOR YOUR SAFETY, the OSU Escort Service is available after 7 p.m. by dialing 614-292-3322.

STUDENTS WITH DISABILITIES that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 614-292-3307, TDD 614-292-0901; <http://www.ods.ohio-state.edu/>.

COURSE SCHEDULE

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

WK	DATE	CONTENT	DUE
1		Introductions; Syllabus; Define EMS; Describe The RSVP Cycles; Equipment Requirements; Equipment Policy; EMS Ideation Brain Storm, Introduction to basic concepts	
2		Movement Exercise; Discussion of Readings; Novice Isadora: A/V Playback, Filters, Scaling; Assign PP1	Reading: <i>Experiential Media and Digital Culture; Cognition in the Wild</i>
3		Movement Exercise; PP1 Critique; Discussion of Readings; Advanced Isadora: User Actors, Broadcasting, Scenes; Assign PP2	PP1 DUE; Readings: <i>Digital Dramaturgies; The Design of everyday Things.</i> All Basic Isadora Tutorials
4		Movement Exercise; PP2 Critique; Discussion of Readings; Expert Isadora: Awesome Actors, Video-In, Basic CV	PP2 DUE ; Readings: <i>History of Digital Performance.</i>
5		Movement Exercise; Discussion of Readings; Isadora Elite: Kinect Sensor; Assign PP3	Reading: <i>Performance, Where the Action Is.</i>
6		Movement Exercise; PP3 Critique; Discussion of Readings; Beyond Isadora: OSC/DMX/MIDI; Intro to Vicon: Tracker; Discuss 1 st Cycle	PP3 DUE; Readings: <i>RSVP Cycles</i>
7		Movement Exercise; Discussion of Readings; Presentation of Ideation and current state of Prototypes	Readings: <i>The Language of New Media</i>
8		Performance of 1 st Cycle; Critique	Cycle 1
9		Presentation of Ideation and current state of Prototypes	Grad student Presentations
10		Performance of 2 nd Cycle; Critique	Cycle 2
11		Presentation of Ideation and current state of Prototypes	Grad student Presentations
12		Rehearsal of public performance	
13		Prep. For Public Performance & LAST DAY OF CLASS	Cycle 3
14		LAB WORK / PUBLIC PRESENTATION	Final / Documentation
15		Final / Documentation	

* All readings will be posted on the Carmen class website.

**This syllabus may, out of necessity, change and evolve over the course of the semester.

<p>The Ohio State University College of the Arts and Sciences Concurrence Form</p>

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. **An e-mail may be substituted for this form.**

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Units should be allowed two weeks to respond to requests for concurrence.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

A. Proposal to review

Initiating Academic Unit	Course Number	Course Title
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Type of Proposal (New, Change, Withdrawal, or other)	Date request sent
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Academic Unit Asked to Review	Date response needed
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B. Response from the Academic Unit reviewing

Response: include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

Signatures

1.	Name	Position	Unit	Date
<hr/>				
2.	Name	Position	Unit	Date
<hr/>				
3.	Name	Position	Unit	Date

Ferris, Lesley

To: Palazzi, Maria

Inbox

Saturday, January 30, 2016 9:54 AM

Hello Maria---

I have now looked at the course syllabus and am happy to provide concurrence for the course.

All best, Lesley

Lesley Ferris, Interim Chair

Arts and Humanities Distinguished Professor of Theatre

Department of Theatre

The Ohio State University

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