

OHIO STATE COURSE CHANGE REQUEST

College College of the Arts

Department Dance
(e.g., Portuguese)

Book 3 Listing:

Proposed Effective Qtr/Yr: SU AU WI SP YEAR: 2007
(See *OAA Academic Organization and Curriculum Handbook* for Deadlines)

A. Course Offerings Bulletin Information. Follow instructions in the *OAA Academic Organization and Curriculum Handbook*. Before you fill out the "Present Course" information, be sure to check the latest edition of the Course Offerings Bulletin and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed.

* If the course offered is less than quarter, term, or semester, please also complete the Flexibly Scheduled/Off Campus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: _____
2. Number: 760.01
3. Full Title: Environments I
4. 18-Char. Transcript Title: Environments I
5. Level and Credit Hours G 5-10 Hours
6. Description:

(25 words or less)
7. Qtrs. Offered : SU AU WI SP
1st SEM 2nd SEM
8. Distribution of Contact Time: 2 five hour labs per week plus five to fifteen outside rehearsals per week
(e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s): Dance 691 or permission of instructor
10. Exclusion:
(Not open to....)
11. Repeatable to a maximum of _____ credits.
12. Off-Campus Field Experience:

13. Cross-listed with:

14. Check the curricular requirement this course fulfills:
BER LAR GEC 3rd writing course
15. Grade option (circle): Ltr S/U P
If P graded, what is the last course in the series?
16. Is an honors version of this course available? Y N
17. Other general course information:

COMPLETE ONLY THOSE ITEMS THAT CHANGE

Changes Requested

3. New Ground I

4. New Ground I

5. G 5 hours

- SU AU WI SP
1st SEM 2nd SEM
8. 2-hr lab per week plus 8-15 hours outside rehearsal

9. permission of instructor, but not auto enforced

- Repeatable to a maximum of _____ 10 _____ credits.
- Cross listed with:

- Check the curricular requirement this course fulfills:
BER LAR GEC 3rd writing course
- Grade option (circle): Ltr S/U P
- Last course in Progress series:
Y N

B. General Information:

1. Do you want prerequisites enforced electronically? YES NO
(See OAA Academic Organization and Curriculum Handbook for what can be enforced.)
2. Does this course currently satisfy any GEC requirement? YES NO
3. What other units require this course?
Have these changes been discussed with those units? YES NO
4. Have these changes been discussed with academic units
that might have a jurisdictional interest in the subject matter?
[Attach relevant letters.] YES NO
5. Is the request contingent upon other requests? YES NO

List:

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives.)
The content of the course remains the same, changes are clarifications of credit hours, new title to reflect new faculty collaborations, change in when it is offered (Winter instead of Fall) to better integrate with larger curriculum and change asking that instructor permission not be enforced online.
7. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change:
8. If the proposed change involves budgetary adjustments, describe the method of funding:

APPROVAL SIGNATURES (As needed. All signatures on lines in ALL CAPS (e.g. ACADEMIC UNIT) must be completed

Academic Unit Undergraduate Studies Committee Chair (Undergrad course)	Printed Name	Date
	Melannie Bales	4/13/06
Academic Unit Graduate Studies Committee Chair((Undergrad/Graduate course)	Printed Name	Date
School /College Undergrad Curriculum Committee (Undergrad/Grad course)	Printed Name	Date
School /College Graduate Curriculum Committee (Undergrad/Grad course)	Printed Name	Date
	L. SCOTT MARSH	4.13.06
ACADEMIC UNIT CHAIR/SCHOOL DIRECTOR	Printed Name	Date
COLLEGE DEAN	Printed Name	Date
Graduate School (If Appropriate)	Printed Name	Date
ASC Curriculum Committee Chair (If Appropriate))	Printed Name	Date
University Honors Center (If Appropriate)	Printed Name	Date
Office of International Education (study tour only)	Printed Name	Date
ACADEMIC AFFAIRS	Printed Name	Date

Graduate Course in Dance Technology

Prof. Johannes Birringer

Dance 760.01 **Environments I** (Fall)

2 five hour labs per week, plus five to fifteen hours outside rehearsals per week
Part 1 of 3 quarter sequence, participation in all three quarters required
G 5-10 credit hours per quarter
Pre-req.: 691 Introd. to Dance Technology, or Permission of Instructor

1. OBJECTIVES

This course is an introduction to spatial concepts, drawing extensively from theories and practices in modern/postmodern architecture, design, geography, urban studies, theatre scenography, lighting, sculpture, and installation art. Combined with a philosophical dimension (Foucault's theory of heterotopia applied to new concepts in virtual or digital dance), this initial research in social and aesthetic space will prepare the student for a series of collaborative experiments in new spatial configurations for dance choreography created with interactive media.

At the successful completion of the lab, the student will demonstrate:

- an increased conceptual and kinesthetic awareness of spatial situations, sculptural forms and architectural environments and the ways they affect movement and perception
- an increased understanding of simultaneities and temporal trajectories, durations or intervals of time that are associated with different spaces (real and virtual) and media
- an understanding of the fundamental differences between the aesthetics of controlled space and of open, interactive parameters and emergent systems (environments that evolve in real time by utilizing feedback and interaction from audience/participants).
- an understanding of emerging technologies that allow 3-D modelling, motion capture and choreography in virtual space

2. COURSE CONTENT & PROCEDURES

The lab is an experiment in entering a space of research, finding its continuum, locating ourselves in the larger contemporary contexts of team-experimentation in dance technologies, designing such spaces for experimentation, and navigating/moving in response to constructed and intelligent environments.

The lab combines theory and praxis and has a strongly interdisciplinary focus. The lab familiarizes students with relevant literature, film, video, CD-ROM and internet resources.

We will think through all the dimensions of "environment", how it affects dance, how dance affects environment, how dance interacts with plastic and digital environments, how we perform within and across intelligent environments and elements in space (objects, textures, light, sensors, cameras, sound, silence, video projections, other media), how we relate to and integrate spatial, acoustic and imaging media into our movement-senses and orientations.

We will locate integrated methods of improvisation with these spaces and relations, and create a process and theory of such compositional processes. The laboratory intends to support the formation of a new vocabulary that can adequately represent emerging concepts in interface design for dance.

The lab aims to develop the ability to conduct and present individual and group research experiments. The group process will be documented and analyzed continuously on a website dedicated to the project, and students in the group will be assigned to explore the dynamic interface design of the Lab Website. This observational process provides the opportunity to contribute to multimedia dance documentation.

3. REQUIREMENTS

- regular attendance and active participation
- contributions to conceptual research (in dance and the related arts) through the satisfactory completion of two written assignments
- independent research and exploration of resources in the internet (cf. bibliography)
- satisfactory completion of two design sketches/drafts for interactive dance spaces/scenographies
- satisfactory completion of a lab experiment/work in progress that results in a performance/installation using interactive components
- satisfactory demonstration of collaborative work ethos
- satisfactory demonstration of the ability to document work in progress with digital recording and processing instruments (video, computer), and to participate in the design of a website for documentation

4. GRADING/EVALUATION

Work on this lab will be evaluated according to:

- the participant's commitment and contributions (research, communication, drafts and designs, and conceptual work displayed in writing and spatial compositions/constructions for choreography and media)
- quality of developing concepts for dance-technology
- quality of the design sketches and the actualized installation/performance

The student's approach to course content and evolutionary, collaborative procedures combined with his/her overall attitude, commitment, and improvement will determine the grade, as evidenced by:

- | | |
|---|-----|
| - quality of class preparation (readings, rehearsals) | 25% |
| - quality of class participation | 25% |
| - quality of writing and diagrams | 25% |
| - quality of final project | 25% |

TOPICAL OUTLINE

Week 1 Introduction to the Lab

Lab policies and orientation, conceptual approaches to multimedia spaces, practice-oriented lab-process
file organization/DanceLabServer, student journals, hardware, software

background and theory: dance and the related arts

assignment 1 : choose your related arts field and conduct
preliminary research into its applications and relationship
to dance/performance
(develop a visual sketchbook on computer or in your journal)
Required Reading: Greg Lynn, Folds, Bodies & Blobs;
Michel Foucault, "Of Other Spaces"

Week 2

practical workshop I

Stillness/Emptiness
insertion/assemblage
-building a performance sculpture -

Week 3

practical workshop II

light, projection space,
ambience (Greg Lynn)
spatial forms, systems of directions, aspects of harmonics and turbulence, chaos and
order in space

assignment 1 completed. due for lab
assignment 2: written essay on experimental architecture and dance
Required Reading: Peter Eisenman, Diagram Diaries
Tim Etchells, Certain Fragments

Week 4

the architecture of ambience
centrifugal, centripetal movement
film and dance -- voice and dance

Week 5

momentariness

rhythms of projection, slow space of integration

dance within multimedia design
diagrams of interiority -- diagrams of exteriority
(Peter Eisenman)
assignment 2 completed. due for lab
new assignment: develop a work in progress using
dance/movement ideas in relation to media materials or spatial design. sketch them.

Week 6

decomposition

dance as echo
designing interfaces of live recordings
temporal dimensions (durations) within spatial architectures for performance media
parameters: the actualization of the virtual/realization of the possible
Required Reading: LP Demers and Bill Vorn, "Artificial Life"

Week 7

assignment 2 due for lab
(present sketch or storyboard or design for work in progress)
libretto, script, storyboard, diagram, score, design modules:
the writing of dance in spacetime
(begin to construct/rehearse your working idea)

Week 8

heterotopia
(Foucault)
theatre of obstacles - incompatible spaces
(composition theory)

Week 9

assignment 3 due for lab
multimedia performance / work in progress presentation -
half of classtime for presentations and half for feedback

Week 10

multimedia performance / work in progress presentation II
half of classtime for presentations and half for feedback

5. SELECTED BIBLIOGRAPHY

I. Required Reading:

- Demers, Louis Philippe and Bill Vorn, "Artificial Life," in Convergence: 5th Biennial Symposium for Arts and Technology, proceedings of, pp. 190-203, Center for Arts and Technology at Connecticut College, New London, Conn., 1995
- Eisenman, Peter. Diagram Diaries. New York: Universe, 1999.
- Etchells, Tim, Certain Fragments: Contemporary Performance and Forced Entertainment. London: Routledge, 1999.
- Foucault, Michel. "Of Other Spaces" (1967) reprinted in Other Spaces: The Affair of Heterotopia. Edited by Roland Ritter & Bernd Knaller-Vlay. Graz, HDA/Dokumente zur Architektur 10, 1998, pp. 22-37.
- Lynn, Greg, Folds, Bodies & Blobs: Collected Essays, Brussels: la lettre volée, 2000.

II. Extended Bibliography of suggested readings

1. Spatial Studies

- Aaronson, Arnold. The History and Theory of Environmental Scenography. Ann Arbor: UMI Research Press, 1981.
- Bachelard, Gaston. The Poetics of Space. Trans. Maria Jolas. Boston: Beacon Press, 1969.
- Beckmann, John, ed. The Virtual Dimension: Architecture, Representation, and Crash Culture. New York: Princeton Architectural Press, 1998.
- Bell, Michael and Sze Tsung Leong, eds., Slow Space. New York: Monacelli Press, 1998.
- Crang, Mike, Phil Crang and Jon May, eds. Virtual Geographies: Bodies, Space and Relations. New York: Routledge, 1999.
- Davidson, Cynthia C., ed. Anytime. Cambridge, Mass.: MIT Press, 1999.
- Eisenman, Peter. House X. New York: Rizzoli, 1982.
- Foster, Hal. Vision and Visuality. Seattle: Bay Press, 1988.
- Gropius, Walter, ed. The Theater of the Bauhaus. Trans. Arthur S. Wensinger. Middletown: Wesleyan Univ Press, 1961.
- Laban, Rudolf. A Vision of Dynamic Space. London: Palmer Press, 1984.
- Lacy, Suzanne, ed. Mapping the Terrain: New Genre Public Art. Seattle: Bay Press, 1995.
- Lefebvre, Henri. The Production of Space. Trans. Donald Nicholson-Smith. Oxford: Blackwell Publishers, 1991.
- Libeskind, Daniel. radix - matrix, Architekturen und Schriften. Munich: Prestel, 1999.
- Novak, Marcos. "Transarchitecture." <http://www.centrifuge.org/marcos/transtalk/transframesMain.html>
- Maletic, Vera. Body-Space-Expression: The Development of Rudolf Laban's Movement and Dance Concepts. Benton, New York: Mouton de Gruyter, 1987.
- Marble, Scott, ed. Architecture and Body. New York: Columbia Univ. Press, 1989.
- Martin, Elizabeth, ed. Architecture as a Translation of Music (Pamphlet Architecture 10). New York: Princeton Architectural Press, 1994.
- Merleau-Ponty, Maurice. The Visible and the Invisible. Ed. Claude Lefort. Trans. Alphonso Lingis. Evanston Northwestern Univ. Press, 1968.
- "Performance Art Into the 90s." Special Issue. Art & Design 38 (1994).

Schwartz, Hillel. "Torque: The New Kinesthetic of the Twentieth Century," ZONE 6 (Incorporations), ed. Jonathan Crary and Sanford Kwintner. Cambridge, Mass.: MIT Press, 1992, pp 71-127.

2. Interactive Design/Technology/Media Studies

Birringer, Johannes. Media and Performance: along the border. Baltimore: Johns Hopkins Univ. Press, 1998.

_____. "Contemporary Performance/Technology," Theatre Journal 51:4 (December 1999), 361-81.

_____. "The Movement of Memory: Scanning Dancing," Leonardo 31:3 (1998), 165-72.

Dery, Mark. Escape Velocity: Cyberculture at the End of the Century. New York: Grove, 1996.

de Spain, Kent. "Dance & Technology: A Pas de Deux for Post-Humans." DRJ 31/2 (2000), 2-23.

Druckrey, Timothy, ed. Electronic Culture: Technology and Visual Representation. Denville, NJ.: Aperture, 1996.

Gaillot, Michel. Multiple Meaning: TECHNO: an artistic and political laboratory of the present. Paris; Editions DisVoir, 1998.

Laurel, Brenda. Computers as Theatre. Reading, Mass.: Addison-Wesley, 1993.

Lunenfeld, Peter, ed. The Digital Dialectic: New Essays on New Media. Cambridge, Mass.: MIT Press, 1999.

Moser, Mary Ann, with Douglas MacLeod, eds. Immersed in Technology: Art and Virtual Environments. Cambridge, MA. MIT Press, 1996.

Performance Research, special issue on technologies, "On Line" 4:2 (summer 1999)

Popper, Frank. Art of the Electronic Age. London: Thames & Hudson Ltd., 1993.

Renov, Michael and Erika Suderburg, eds. Resolutions: Contemporary Video Practices. Minneapolis: Univ. of Minnesota Press, 1996.

Rosenberg, Douglas. "Video Space: A Site for Choreography." 1999. Unpubl. ms.

Ross, Christina. "To Touch the Other: A Story of Corpo-electronic surfaces," Public 13 (1996), 48-61.

Rokeby, David. "The Construction of Experience: Interface as Content." <http://www.interlog.com/~drokeby/>

Wood, John, ed. The Virtual Embodied: Presence/Practice/Technology. New York: Routledge, 1998.

Visual Arts exhibition catalogues:

Artaud, Antonin: Works on Paper. New York: The Museum of Modern Art, 1996. Exhibition catalogue.

Being Digital: The Emergence of Video Projection. Buffalo: Albright-Know Gallery, 1996. Exhibition catalogue.

Body Mécanique: Artistic Explorations of Digital Reality. Wexner Center for the Arts, Columbus, 1998.

Frank, Regina. The Artist is Present: Performances 1992-1999. Berlin: Vogt, 1999.

Ghostcatching. A Virtual Dance Installation. New York: The Cooper Union School of Art, 1999.

Hamilton, Ann. mattering. Québec: MusÇe d'Art Contemporain de Montréal, 1998.

Hill, Gary: Imagining the Brain Closer than the Eyes. Edited by Theodora Vischer. Basel: Cantz Verlag, 1995. Exhibition catalogue.

Daniel Libeskind: Jüdisches Museum Berlin. Ed. Bernhard Schneider. Munich: Prestel, 1999.

Outside the Frame: Performance and the Object. Cleveland Center for Contemporary Art, 1994.

Schwarz, Hans-Peter. Medien-Kunst-Geschichte. Munich: Prestel, 1997.

Taymor, Julie, Eileen Blumenthal: Playing with Fire. New York: Abrams, in conjunction with the Wexner Center for the Arts, 1999.

Wilson, Robert. RWWM. Zurich: Memory/cage Editions, 1997.

CD-ROMs

Forsythe, William et al, Improvisation Technologies: A Tool for the Analytical Dance Eye. CD-ROM, ZKM, Karlsruhe and Deutsches Tanzarchiv, Cologne, 1999.

Gilson-Ellis, Jools, with Richard Povall. Mouthplace. CD-ROM. half/angel productions.

Victoria Uris, Choreographer and Videographer. Interactive CD-ROM. Ohio State University, 1998.

Helen Paris/Leslie Hill, curious.com, CD-ROM. Tempe/ASU 1999.

New Ground I
Course DNCE 760.01
Professor Norah Zuniga Shaw
Dr. Matthew Lewis

The Ohio State University
Department of Dance and ACCAD
Email: zuniga-shaw.1@osu.edu
Email: mlewis@accad.osu.edu

Class meeting: 2 2-hr cl + 8-15 hours of outside lab research per week

Website: <http://accad.osu.edu/~mlewis/NewGround/>

WIKI: <http://wiki.accad.ohio-state.edu/legacy/wiki.pl?NewGroundCourseWiki>

1. Course Title, Prerequisites, and Description:

760.01: New Ground 1_Interactive Performance, 5 credits

Prerequisites: elementary digital video and web design and permission of instructor

The New Ground cycle is an advanced seminar that 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). The specific subject of study varies each year as new opportunities and technologies become available. In year one of the New Ground Cycle we will be focusing on interactive performance or the engagement between the body, interactive media technologies, and performance.

Winter Quarter:

The first quarter of the New Ground cycle is an introduction to creative concepts in interactive performance. We will draw extensively from theories and practices in dance and theater improvisation, architecture, multimedia, the visual arts, and computer science. Combined with a philosophical dimension this initial research into artistic concepts in the body/mind/space/technology continuum will prepare the student for a series of collaborative experiments in new collaborative artistic practices during Spring quarter.

2. Course Objectives and/or Student Learning Outcomes:

At the successful completion of the course, the student will demonstrate:

- An increased conceptual and kinesthetic awareness of mediated environments and the ways they affect movement and performance;
- An understanding of emerging technologies that allow for interactivity in performance with a focus on Max/MSP/Jitter and wearables;
- Knowledge of key themes, theoretical issues, and technological tools in the creative engagement between body-based performance practice and technology;
- An understanding of the fundamental differences between the aesthetics of controlled spaces and generative systems;
- The ability to collaboratively plan, design and present ideas and prototypes for interactive performances.

3. Course Methodology:

We will read about and view several key theoretical and creative works at the intersection of the body, performance and interactive technology. Students will be expected to carefully analyze all assigned readings and come to class prepared for in-depth discussion of assignments. Throughout the course students will contribute to a class blog to which they will post relevant discovered resources, participate in ongoing discussions, and post one analytical reading response essay each during the quarter (to be assigned the first day of class).

Students will additionally be provided with technology resources with which they will be expected to design and show a number of short studies using the techniques and concepts discussed during the quarter. Basic knowledge of creating and manipulating image, video, and web files will be assumed and not taught. Peer to peer support is encouraged. Assignments will be flexible enough to allow students from different disciplines to create demonstrations appropriate for their disparate fields and goals. Interdisciplinary collaboration will be required.

Readings, images, videos, and web sites introducing different approaches and ideas will be demonstrated throughout the course, students will learn via creating, experimenting, and discussions. The class format will take on a variety of styles as the disparate subjects dictate. Examples will be presented in lectures and demonstrations, and in-class hands-on labs will allow students to work together on problem solving.

Students must demonstrate satisfactory achievement of course objectives through fulfillment of course projects and by contributing to class discussions and critiques. Course evaluation will be based on the following:

Blog Essay:	15%
Showings (3):	10% each
Presentation (1):	15%
Class Participation:	
Readings and discussion	30%
Weekly blog updates	10%

4. Grading Policy:

All students are required to be on time and in attendance for every class. Students arriving to class more than 10 minutes late will be counted as absent. Two absences will lower a final grade by 1/3 of a letter (an A to an A-, an A- to a B+, etc.), three absences will lower a final grade by one full letter (an A to a B, etc.) four absences will result in failure of the course.

Grading Scale:

	B+	87-89 points	C+	77-79 points	D+	67-69 points	
A	93-100	B	83-86	C	73-76	D	63-66
A-	90-92	B-	80-82	C-	70-72	E	62-0

Adherence to deadlines is expected. It is the individual student's responsibility to keep track of deadlines and to present the work to the class and instructor on the specified dates. 15% per day will be subtracted from late assignments. Technical problems will happen frequently during the quarter and students may have trouble accessing resources during "prime time" hours. Students must make their own arrangements for overcoming these difficulties and submitting work on time. Students should plan their time and work to anticipate the technical hurdles that are part of the profession.

Academic Misconduct (rule 3335-31-02) is defined any activity which tends to compromise the academic integrity of the institution, or subvert the educational process. Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct.

If this course is taught in the evening, student escort service is available via 292-3322.

To register a documented disability, please call the Office of Disability Services (located in 150 Pomerene Hall) at 292-3307; or 292-0901 TDD, and notify the professor.

5. Required Texts:

Required course reader available at *Grade A Notes*

6. Topics and Assignments:

1. Introduction to Issues in Interactive Performance
 - a. Touring the field. Links and examples: interactive tech-body -performance
 - b. Resources: EMMA - computers, video, software overview, architecture collab
 - c. Blogging: linking resources, ongoing discussion, topical essays (assign)
 - d. Due Thursday: readings 01 – Wilson, Ascott, Manovich, Kaprow
 - e. Due Sunday 5pm: Set-up blog, say who you are and include a pic
2. The Dancer's Mind
 - a. Improvisation and embodied technologies
 - b. Due Tuesday: readings 02 – Schechner, Sobchack, Forti, Foster
 - c. Due Thursday: showing 01 – interactive improv demos
3. The Programmer's Body
 - a. Robot motion: contact/react (subsumption arch), spatial reasoning (constrained config space), task planning (hierarchical problem solving)
 - b. Behavioral Animation: building blocks (follow, seek, avoid), flocking, emergence
 - c. Due Tuesday: readings 03 – Latombe, Reynolds, Reas
4. Interaction: individuals + others (person/computer)
 - a. Notions of interactivity
 - b. Method classification: trigger: sequence/change, control: set/steer, influence: dynamic triggering, variable control
 - c. Due Tuesday: readings 04 – Manovich, Dinkla, Kay
 - d. Due Thursday: showing 02 – real-time algorithms for one body studies
5. Responsive Environments: emphasis on the environment, with visitors (zero, one, many...)
 - a. Experiencing responsiveness, sensors and effectors
 - b. Due Tuesday: readings 05 - O'Sullivan, Krueger, Maeda, Co, Rozin, Coleman
6. Determinism/Randomness/Authorial control/Chance operations - crafting chaos
 - a. Types of “noise”, (un) predictable systems, role of surprise, generative processes
 - b. Due Tuesday: readings 06 - Levin, Perlin, Galanter
7. Integration and collaborative idea generation and presentation
 - a. Troubleshooting
 - b. Introduction to storyboarding, design mock-ups and proposals
8. Due Thursday: showings 03 – generative performance studies
 - a. Integration: pulling it all together
9. Next steps (Mapping):
 - a. Data/Info/Knowledge: collect/acquire, transcode/remap, analyze, present/perform
 - b. Locative media, webcams, GPS, 3D view/affect remote locations control virtual 3D object/camera/environment, geography, telematics VR, landscapes
 - c. Due Tuesday: Manovich
10. Presentations
 - a. Due Tuesday and Thursday: showing 04--prototype presentations

Assignments:

1. showing 01: interactive improv demos
2. showing 02: real-time algorithms for one body studies
3. showing 03: generative performance studies
4. showing 04: prototype presentations
5. Blog updates and essay

7. Bibliography:

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- Ascott, Roy. 2000. *Art Technology and Consciousness mind@large*. Bristol: intellect. 2-12.
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- Dinkla, Soke. 1996. "From Participation to Interaction: Toward the Origins of Interactive Art." *Clicking In*. 279-289.
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- Forti, Simone. 2003. "Animate Dancing." David Gere and Ann Cooper Albright eds. *Taken by Surprise*. Middletown, Conn.: Wesleyan University Press. 53-63.
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- Foucault, Michel. 1998. [1967]. "Of Other Spaces." *Visual Culture Reader*. Ed. Nicholas Mirzoeff. New York: Routledge. 229-236.
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- Galanter, Philip. 2003. "What is Generative Art? Complexity Theory as a Context for Art Theory." *Generative Art 2003 Conference Proceedings*, Milan. Online: <http://www.philipgalanter.com/academics/>
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- Kaprow, Allan. 2004. "Just Doing." Henry Bial. *The Performance Studies Reader*. New York: Routledge. 139-145.
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- Kay, Alan. 2001 [1989]. "User Interface: A Personal View." *Multimedia: From Wagner to Virtual Reality*. Eds. Packer and Jordan. New York: Norton. 121-131.
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- Krueger, Myron. 2001 [1977]. "Responsive Environments." *Multimedia: From Wagner to Virtual Reality*. Eds. Packer and Jordan. New York: Norton. 104-120.
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- Latombe, Jean-Claude. 1991. "Introduction and Overview." *Robot Motion Planning*. Boston: Kluwer Academic Publishers. 3-7,12-20,45-50.
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- 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.
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- Manovich, Lev. 1999. *The Language of New Media*. MIT Press. 27-61 and 161-175.
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- Meadows, Mark Stephen. 2003. "Interaction." *Pause & Effect: the art of interactive narrative*. Indianapolis: New Riders. 37-59.
-
- O'Sullivan, Dan and Tom Igoe. 2004. "Physical Interaction Design, or Techniques for Polite Conversation." *Physical Computing*. Boston: Thomson. 181-189.
-
- Perlin, Ken. 2005. "Building Virtual Actors Who Can Really Act." Online: <http://mrl.nyu.edu/~perlin/experiments/virtual-storytelling/>
-
- Reas, Casey. 2005 "Processing Tutorials." Online: <http://processing.org/learning/tutorials>
-
- Reynolds, Craig. 1999. "Steering Behaviors For Autonomous Characters." *Game Developer's Conference 1999*. Online: <http://www.red3d.com/cwr/papers/1999/gdc99steer.html>
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- Schechner, Richard. 2002. "What is Performance." *Performance Studies: An Introduction*. New York: Routledge. 22-44.
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- Sobchack, Vivian. 2004. "Beating the Meat/Surviving the Text, or How to Get Out of this Century Alive." *Carnal Thoughts: Embodiment and Moving Image Culture*. Los Angeles: University of California Press. 165-178.
-
- 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.
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- Zurbrugg, Nicholas. "Bill Viola." *Art, Performance, Media: 31 Interviews*. London and Minneapolis: University of Minnesota Press, 2004. 331-340.
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- Zurbrugg, Nicholas. "John Cage." *Art, Performance, Media: 31 Interviews*. London and Minneapolis: University of Minnesota Press, 2004. 101-116.
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