

# 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  X  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: 760.02
3. Full Title: Environments II
4. 18-Char. Transcript Title: Environments II
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, 760.01 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 II
4. New Ground II
5. G 5 hours
- SU  AU  WI  SP  X   
1st SEM  2nd SEM
8. 2 2-hr lab per week plus 8-15 hours outside rehearsal
9. 760.01 or permission of instructor
- 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 (Spring instead of Winter) to better integrate with larger curriculum and change 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:

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**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
<i>Melanie Bales</i>	Melanie 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
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School /College Graduate Curriculum Committee (Undergrad/Grad course)	Printed Name	Date
<i>L. SWETT MARSH</i>	L. SWETT MARSH	4.13.06
<b>ACADEMIC UNIT CHAIR/SCHOOL DIRECTOR</b>	<b>Printed Name</b>	<b>Date</b>

<b>COLLEGE DEAN</b>	<b>Printed Name</b>	<b>Date</b>
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Graduate School (If Appropriate)	Printed Name	Date
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ASC Curriculum Committee Chair (If Appropriate))	Printed Name	Date
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University Honors Center (If Appropriate)	Printed Name	Date
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Office of International Education (study tour only)	Printed Name	Date
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<b>ACADEMIC AFFAIRS</b>	<b>Printed Name</b>	<b>Date</b>
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## NEW COURSE PROPOSAL

### Graduate Course in Dance Technology

Prof. Johannes Birringer

Dance 760.02 Environments II (Winter)

2 five hour labs per week, plus five to fifteen hours outside rehearsals per week

Part II of 3 quarter sequence, participation in all three quarters required

G 5-10 credit hours per quarter

Pre-req.: 691 Introd. to Dance Technology, 760.01 Environments I, or Permission of Instructor

#### 1. OBJECTIVES

In its second phase, the laboratory introduces issues of temporal aesthetics in technology as a foundation for approaches to dance composition, multimedia scenography, and interactivity. Drawing on resources and ideas from several disciplines (visual arts, video/film, digital media, and design), students will study the process of collaborative design for dance production in traditional and non-traditional environments, including the virtual dimensions of on-line or VR (Virtual Reality) performance. The process-oriented lab allows both concepts and hands-on experiments to evolve over time in a studio setting that can be maintained and elaborated throughout the course of the explorations. One important dimension of the studio will be connectivity (internet access) and its implications for the production of real-time, streaming video and audio.

The second Lab prepares the students to develop design proposals and sketches for interactive configurations and new parameters that are suggested by "open" interface designs that invite response and feedback behavior by performers or audiences (live and online).

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

- an understanding of the need for informed selection of interactions between spatial configuration, media, and choreography
- the ability to design an interactive parameter and to grasp the unstable balance between choreography of visual forms/movement, live processing and mixing of visual and audio information and unpredictable feedback
- the ability to understand the profound and subtle ways that interactive media and the interface itself, by defining how we perceive and navigate content in real time, shape our experience of that content.

#### 2. COURSE CONTENT & PROCEDURES

In the synthesis of dance and technology the lab locates new notions of time, space and dynamics and unprecedented interactive relationships between theory and practice. The body will re-define what technology is, technology will make possible new conceptions of dance. A combination of hybrid performing bodies and hybrid bodies of work will draw new meanings out of interactive design, the virtual, the physical and the material, and locate different physicalities in the virtual spaces (projections, online and telematic works).

Space will be re-configured through communication and networks (connectivity), exchanges based on a multiplicity of virtual and material means. Students will explore a conception of space which fundamentally occurs through time processes in events which incorporate live transmission of data. This is an articulation of space in constant flux, materials in a permanent state of transformation which evolve through endless stages of their own processes of re-organization as they travel back and forth, creating points of contact and intimate interaction between remote locations, persistently shifting spaces through time frames. Students will learn the initial design processes for choreography with live streaming video and audio.

The lab combines theory and praxis. It familiarizes students with relevant literature, film, video, CD-ROM and internet resources, and provides examples of current research in interactivity.

Students develop the ability to conduct and present individual and group research experiments. The lab team will monitor its interactive compositional processes: the group process is 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 and the potential for internet broadcasting of dance performance. 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 one written assignment on the nature of networked performance
- independent research and exploration of resources in the internet (cf. bibliography)
- satisfactory completion of two design sketches/drafts for interactive dance
- 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)

### 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 interactive designs	25%
- quality of final project	25%

TOPICAL OUTLINE

Week 1  
Introduction to the Lab

Lab policies and orientation, conceptual approaches to multimedia spaces and interactivity  
file organization/DanceLabServer, student journals, hardware, software

Interactivity

assignment 1: choose a particular example of networked or interactive performance  
design and analyse its components and system.  
preliminary research into interactivity-applications within the field of dance/performance  
Required Reading:  
"Mixed Realities Lab" (<http://www.crg.cs.nott.ac.uk/research/technologies/mixed/>)  
Blast Theory's "Desert Rain" (<http://www.blasttheory.co.uk/>)  
"Processing Plant" (<http://www.hfg-karlsruhe.de/~ldemers/>)

Week 2

practical workshop I

Performance and performance training/experience  
within interfaces and sensitive spaces (sensor/motion tracking systems)

Week 3

practical workshop II

techno-aesthetics of continuous live mixing, remixing (sonic architectures)  
liquid architecture: fluid forms, multi-dimensional space, acoustic space, internal space,  
projection space (film/video/computer animation) and sensitive space (tracking systems)

Week 4

assignment 1 due for lab presentation  
spatialization of music (navigable sonic space), trace-forms of dance as virtual  
architecture for computer-generated choreography  
the development of interfaces within performance or installation parameters

new assignment: develop a work in progress using  
interactive concepts for performance design/choreography

Week 5

multiple parameters

the development of interfaces within performance or installation parameters  
the use of 'interface' in performance between live and mediated presences

## Week 6

**non-linearity**

the development of simultaneous and non-linear interfaces in performance  
capturing and streaming video/audio

## Week 7

connectivity: real and online performance  
shifting dance between real and online space

assignment 2 due for lab

(present sketch or storyboard or design for work in progress)  
begin to construct/rehearse your working idea

## Week 8

**programming the interface**

(composition)

## Week 9

assignment 3 due for lab

interactive performance / work in progress presentation -  
half of classtime for presentations and half for feedback

## Week 10

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

## 5. SELECTED BIBLIOGRAPHY

### I. Required Reading

"Mixed Realities Lab" (<http://www.crg.cs.nott.ac.uk/research/technologies/mixed/>)  
 Blast Theory's "Desert Rain" (<http://www.blasttheory.co.uk/>)  
 deLahunta, Scott, "Cellbytes: Research Project at the Intelligent Stage, Institute for Studies in the Arts" (<http://isa.asu.edu/cellbytes/scott/index.html>)  
 Demers, Louis-Philippe, "Processing Plant" (<http://www.hfg-karlsruhe.de/~ldemers/>)  
 Kac, Eduardo, "Aspects of the Aesthetics of Telecommunications" (<http://www.ekac.org/Telecom.Paper.Siggrap.html>)  
 Company in Space (<http://www.companyinspace.com/>)

### 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. Diagram Series. New York: Universe, 1999.  
 Foster, Hal. Vision and Visuality. Seattle: Bay Press, 1988.  
 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.  
 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.  
 Lynn, Greg. Folds, Bodies & Blobs: Collected Essays, Brussels: la lettre volée, 2000.  
 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.
- 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
- 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.
- Etchells, Tim, Certain Fragments: Contemporary Performance and Forced Entertainment. London: Routledge, 1999.
- 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: MusCe 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.
- Outside the Frame: Performance and the Object. Cleveland Center for Contemporary Art, 1994.
- Schwarz, Hans-Peter. Medien-Kunst-Geschichte. Munich: Prestel, 1997.
- 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.
- Curious.com, Helen Paris/Leslie Hill, ISA (ASU), 1999
- Bebe Miller: Going To the Wall, DVD/CD-ROM by Robbie Shaw, OSU-MDP, OSU, 2000.
- No Fish No Cheese CD-ROM by Jo Fabian, Berlin, 2000.



**Title: New Ground II**  
Course DNCE 760.02  
Credit Hours: 5 hours

**The Ohio State University**  
Department of Dance  
Professor Norah Zuniga-Shaw  
Dr. Matthew Lewis

Class meeting: 2 2-hr lab + 8-15 hrs of outside lab research per week  
Email: zuniga-shaw.1@osu.edu and mlewis@accad.osu.edu

### **I. Course Description:**

The foundation for this interdisciplinary seminar is collaborative, project-based study. The New Ground cycle is an advanced seminar that brings students into a learning laboratory. The goal of this ongoing cycle of courses is to foster innovation and the creation of new knowledge in the engagement of the body, site, and technology (in theater, dance, music, art, design, computing, architecture, communications and other allied fields). The specific subject of study responds to new opportunities and technologies as they emerge. Regardless of changing content, all work in the class is framed by a theoretical, philosophical, and creative engagement with the material. Students work with faculty over two or three quarters to generate new knowledge and creative outcomes.

With a solid foundation in the theory and aesthetics of technologically mediated arts practices, New Ground II students move on to apply these concepts in a creative laboratory. Drawing on resources and ideas from several disciplines students will explore the processes of collaborative design for performance production in non-traditional environments. The process-oriented lab allows both concepts and hands-on experiments to emerge from the interests of the group thereby evolving over time in a studio setting. The final outcome of New Ground Lab II is a collaboratively created arts and/or performance project.

### **II. Course Objectives:**

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

- An understanding of the need for and potential of informed selection of interactions between spatial configurations, media, and choreography;
- The ability to design an interactive parameter and to grasp the unstable balance between choreography of visual forms/movement, live processing, and mixing visual and audio information and unpredictable feedback;
- The ability to understand the profound and subtle ways that interactive media and the interface itself, by defining how we perceive and navigate in actual time, shape our experience of that content.

### **III. Course Content and Procedures: Winter/Spring 2006**

During the first quarter we built a strong foundation in the field of interactive performance and some of the theory and history underlying creative work in the field. We also began to explore improvisation and embodied performance in technologically mediated spaces and conducted hands-on work with video filtering and Max/MSP Jitter.

This quarter we continue by increasing the hands-on experiences in the course driven by your stated interests. Attention will be given throughout the quarter to the dynamics of collaborative process, emergent structures and the evolution of performance projects. 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. We will begin by working with sensors, wearable technologies, visual media and jitter processing capabilities and will determine additional workshops as needs arise. Students will lead exercises and workshops when called upon by the group to share their expertise.

Active and engaged participation in every class is essential for success in the class. Students will also be graded on their contributions to the group's materials *i.e.* Readings and URLs etc. Students will be provided with technology resources with which they will be expected to design and show a number of prototypes building toward the final collaborative performance. We will review and critique the prototypes in class. Peer to peer support is encouraged.

Throughout the course students will contribute to a class blog to which they will post relevant discovered resources, participate in ongoing discussions every week. In addition, each student will write two summary posts during the quarter (to be assigned the first week of class).

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.

#### **IV. Requirements and Evaluation:**

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:

Prototype Showings and Critique Sessions:	30%
ACCAD Open House:	5%
Final Performance:	15%
Class Participation:	
Active involvement in labs, leadership	20%
Readings, discussion, content contributions	10%
Weekly blog responses and dialogue	10%
Blog Summaries (2):	10%

#### **V. 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.), and four absences will result in failure of the course.

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.

**VI. 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

**VII. Required Texts:**

To be determined by the interests expressed in the class. As each reading is agreed on it will be posted online and will at that time constitute a requirement.

**Bibliography:**

Check course website, wiki, and blog for evolving bibliography

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

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

<http://emmanewground.blogspot.com/>

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

## **VIII. Topics and Assignments:**

### **Week 1:**

Tuesday, 3/28: Intro and discussion

Thursday, 3/30: Sensors and Max/MSP/Jitter workshop

Sunday 5pm: weekly blog postings due

### **Week 2:**

Tuesday, 4/4: Surveillance (Foucault and sample URLs, ideas and brainstorming)

Thursday, 4/6: Discuss group process, working groups

Sunday 5pm: weekly blog postings due

### **Week 3:**

Tuesday, 4/11: Mediated performance in EMMA workshop

Thursday, 4/13: Mediated performance in EMMA showing

Sunday 5pm: weekly blog postings due

### **Week 4:**

Tuesday, 4/18: workshop topic TBD

Thursday, 4/20: showing

Sunday 5pm: weekly blog postings due

### **Week 5:**

Tuesday, 4/25: workshop topic TBD

Thursday 4/27: workshop topic TBD

Sunday 5pm: weekly blog postings due

### **Week 6:**

Tuesday, 5/2: workshop topic TBD

Thursday, 5/4: workshop topic TBD

Sunday 5pm: weekly blog postings due

### **Week 7:**

Tuesday, 5/9: workshop topic TBD

Thursday, 5/11: workshop topic TBD

***ACCAD Open House, Friday, 5/12 4pm***

Sunday 5pm: weekly blog postings due

### **Week 8:**

Tuesday, 5/16: workshop topic TBD

Thursday, 5/18: workshop topic TBD

Sunday 5pm: weekly blog postings due

### **Week 9:**

Final presentation prep

Sunday 5pm: weekly blog postings due

### **Week 10**

Final presentation prep

Sunday 5pm: weekly blog postings due

### **Finals week (June)**

Group Presentation