

OHIO STATE COURSE CHANGE REQUEST

College **College of the Arts**

Department **Dance**
(e.g., Portuguese)

Book 3 Listing:

Proposed Effective Qtr/Yr: SU AU X WI SP YEAR: 2006
(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: 760.03 _____
3. Full Title: Environments III _____
4. 18-Char. Transcript Title: Environments III _____
5. Level and Credit Hours G 5-10 Hours _____
6. Description: _____

(25 words or less)
7. Qtrs. Offered : SU AU WI SP X
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, 760.02 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 X 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 III _____
4. New Ground III _____
5. G 5 hours _____
- SU AU X WI SP
1st SEM 2nd SEM
8. 2 2-hr lab per week plus 8-15 hours outside rehearsal _____
9. 760.02 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 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
<i>Melanie Bates</i> Melanie Bates		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
<i>L. Scott Marsh</i> 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

NEW COURSE PROPOSAL

Graduate Course in Dance Technology

Prof. Johannes Birringer

Dance 760.03 - Environments III (Spring)

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

Part III 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 Environment I and 760.02 Environment II, or
Permission of Instructor

1. OBJECTIVES

In this lab, based on the second phase exploration of the aesthetics of mixing and interactivity, students will construct interactive installation and performance parameters using sensor technology, BigEye camera motion sensing, and related motion tracking systems and their connectivity with MIDI/sound processing. The lab will provide participants with hands-on experience, taking them through a step-by-step process, assuring a high level of understanding of all technological complexities and issues related to the creation of technologically mediated environments in which their movement controls and activates sound.

Individual and group projects give students the opportunity to create a computerized theatrical framework, and to recognize the possibilities of electronic dance surfaces and interface designs.

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

- an understanding of the notions and concepts of interactive technologies
- the ability to use Fire-Wire and MIDI connections for the exploration of video captures, sound sampling, and interactive softwares for BigEye camera and motion sensing devices
- the ability to design an interactive parameter (with sensors and motion-tracking cameras) and to create choreography for performance inside the parameter
- how to create a computerized environment that will facilitate interaction between several applications in order to create movement/music interfaces
- the ability to understand the profound and subtle ways that interactive media and the interface itself, by defining how we perceive and navigate content, shape our movement expression inside the interface.

2. COURSE CONTENT & PROCEDURES

In this lab students will learn how to link movement and movement sensing systems to sound processing created with real-time interface parameters. The music palette employed in the lab draws from a combination of real-time digital signal processing, physical modeling synthesis algorithms and stored sound samples of text and music. Students will investigate the potential of sensor technology to evoke sound and, through movement, to "dance" or influence the music. The dancers provide data controlling the construction of an algorithmic, non-linear sound and text, and they will also explore the potential for MIDI-interfaces with programs that activate video projections and lights. Students will learn to compose a soundscape created in realtime by the motion of the performer.

The lab familiarizes students with literature, video, and CD-ROM resources related to dynamic interface design in real time performance. 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 one written assignment about principles of interactive environments
- 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 interactive performance-installations)
- 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 interface design diagram	25%
- quality of final project	25%

TOPICAL OUTLINE

Week 1 Introduction to the Lab

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

Sensors: Interactivity/Feedback

assignment 1

deep research into interactivity and interface design within the field of dance/performance
(analysis of Bahn/Hahn, "Streams" and Paul Kaiser/Shelley Eshkar's Riverbed
motion capture design/animation)

Reading assignment: David Rokeby, "Transforming Mirrors:
Subjectivity and Control in Interactive Media"
(and specially assigned chapters from the other required books)

Week 2

practical workshop I

Performer experience
within interfaces and nervous systems
the technology as performer and devising partner
(documentation of project by half/angel)

Week 3

practical workshop II

the role and function of "filters", switching operations within a "nervous system" of interactivity

assignment 1 due for lab

Week 4

Big Eye Interface (cameras)
new assignment: develop final project using
interactive concepts for performance design/choreography

Week 5

virtual music

the use of MIDI interface to transform and move sound data through interactions that
create new sonic landscapes

Week 6

open environments

the relationship between programmed/controllable interfaces and open interactive environments
(BigEye and MAX applications)

Week 7

working with sensors
assignment 2 due for lab
(present sketch or storyboard or design for work in progress)
construct sensor-activated environment

Week 8

interface design

(composition and movement exploration within interface)

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

Rokeby, David, "Transforming Mirrors: Subjectivity and Control in Interactive Media," in Simon Penny, ed., Critical Issues in Interactive Media (Albany: SUNY Press, 1998).
Goldberg, Ken, ed., The Robot in the Garden (Cambridge, Mass. MIT Press, 2000).
Moser, Mary Ann, with Douglas MacLeod, eds. Immersed in Technology: Art and Virtual Environments. Cambridge, MA. MIT Press, 1996.

II. Extended Bibliography for 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.
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.
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.
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. <<http://www.hfg-karlsruhe.de/~ldemers/>>
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: Musée 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.

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

technological arts/electronic music - websites:

<http://www.aec.at>

<http://www.artec.org.uk>

<http://www.cgw.com/>

<http://www.ciac.ca>

<http://www.cicv.fr>

<http://www.cyberconf.org/>

<http://www.eim.de>

<http://www.emaf.de>

<http://www.fact.co.uk>

<http://www.hfac.uh.edu/MediaFutures/home.html>

<http://www.icmc2000.org/>

<http://www.imagination.org.uk>

<http://www.inm.de>

<http://www.isea.qc.ca/symposium/information.html>

<http://www.isea.qc.ca>

<http://www.lovebytes.org.uk/>

<http://www.kud-fp.si/>

<http://www.media.mit.edu/>

<http://www.medianexus.net>

www.metafort.org

<http://www.mikro.org>

<http://www.newmedia-arts.org/>

<http://www.ostranenie.org/>

<http://www.rhizome.org>

<http://www.3d-design.com>

<http://www.transmediale.de/>

<http://www.werkleitz.de/realwork>

<http://www.v2.nl/deaf>

<http://www.watershed.co.uk>

<http://www.zkm.de>