

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—NEW COURSE PROPOSAL¹

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

DEPARTMENT: SCHOOL OF COMMUNICATION AND
MULTIMEDIA STUDIES

COLLEGE: COLLEGE OF ARTS AND LETTERS

RECOMMENDED COURSE IDENTIFICATION:

PREFIX MMC _____ COURSE NUMBER 6707 _____ LAB CODE (L or C) L _____

(TO OBTAIN A COURSE NUMBER, CONTACT MJENNING@FAU.EDU)

COMPLETE COURSE TITLE: CREATING INTERACTIVE CULTURE

EFFECTIVE DATE

(first term course will be offered)

FALL 2014

CREDITS²: 4 CR.
HOURS

TEXTBOOK INFORMATION: MEDIA ART HISTORIES (ED. GRAU). MIT PRESS: CAMBRIDGE, 2007
(ADDITIONAL RESOURCES AVAILABLE ONLINE)

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR X _____ SATISFACTORY/UNSATISFACTORY _____

COURSE DESCRIPTION, NO MORE THAN THREE LINES:

Through collaboration and experimental production, this course examines interactive media and culture from the perspective of hybrid processes and structures, and expands notions of performance, installation, intervention, and presentation. Students will begin identifying and articulating the interactive and conceptual foundations that will be developed as their thesis projects, and present components of their work-in-progress in public fora.

PREREQUISITES*: GRADUATE STATUS

COREQUISITES*:

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)*:

* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: 18 GRADUATE CREDIT HOURS IN DIGITAL ART, MULTIMEDIA, OR ELECTRONIC MUSIC/SOUND DESIGN. MFA OR PHD.

Faculty contact, email and complete phone number:
Joey Bargsten, jbargste@fau.edu.
(954) 236-1372

Please consult and list departments that might be affected by the new course and attach comments

This is a unique, trans-disciplinary course that integrates aesthetics and digital technology. Its hybrid content is not currently being presented by other departments.³

Approved by:

Department Chair: _____

College Curriculum Chair: _____

College Dean: _____

UGPC Chair: _____

Graduate College Dean: _____

UFS President: _____

Provost: _____

Date:

12/6/13

12/15/13

1/10/14

2/29/14

3/3/14

1. Syllabus must be attached; see guidelines for requirements:
www.fau.edu/provost/files/course_syllabus.2011.pdf

2. Review Provost Memorandum: **Definition of a Credit Hour**
www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf

3. Consent from affected departments (attach if necessary)

Email this form and syllabus to UGPC@fau.edu one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.



MMC 6707: Creating Interactive Culture • 4 Cr. Hrs.
 Fall 2014 • CRN _____ • W 1PM – 4:50PM • Davie Campus, ES 402
 Prof. Joey Bargsten • j bargste@fau.edu • (954) 236 -1372
 Office: LA 416 • Office Hours: MTR 1PM – 4PM or by appointment

S Y L L A B U S

COURSE DESCRIPTION

This course explores the intersection of expressive and communicative media with technology, as well as the new aesthetics and practices that are emerging around user interaction. Through collaboration and experimental production, candidates will examine interactive media and culture from the perspective of hybrid processes and structures, often expanding our notions of performance, installation, intervention, and presentation.

COURSE OBJECTIVES

In this course candidates will begin identifying and articulating the interactive and conceptual foundations of their research ideas that they will ultimately develop into their thesis projects. They will create interactive components relating to their thesis area and present them to the public. These components may include interactive visual compositions and procedural audio software. Candidates will respond to a wide variety of contemporary readings and new media work by way of short online essays, and formulate a draft of their central thesis idea in an abstract, a final paper, and an interactive 2D or 3D visual map (“the mindmap”).

EXPECTATIONS AND EVALUATION

Compositions: Visual/Interactive Module	15%
Composition/Framework: Interactive MindMap	15%
Compositions: Sonic Modules	15%
Frameworks: Abstract + Paper Draft	10%
Online Responses to Readings, Viewings (4)	20%
Final Abstract + Paper (print + online)	25%

All projects need to be finished before the start of the class in which they are due. Any project turned in after the class is over is considered late (5% off the project grade).

You are expected to attend all classes for the full duration of the class, unless in the case of special circumstances or emergencies, discussed with the professor prior to the absence.

GRADE SCALE, EVALUATION CRITERIA

A Range (90- 100)	Exceeds Expectations in ALL areas. Conceptual: Concepts engaging, thorough, related to class theme/topic, and coherent; Original thinking, moves beyond assignment bounds, experiments, takes work to a high level; Design: Well thought through design, innovative, inventive, consistent design elements; Presentation and Style: Careful attention to detail, 100% complete, technically superior, no errors in spelling, compression, graphics, presentation, stays within exercise limits, hands in assignment in the manner requested by professor (i.e. posts to web and turned in locally before class due), and exceeds goals of exercise.
B range (80-89)	Conceptual: Complete assignments with originality, related to class theme/topic; Design: Mostly clear design and interaction, some problems with design and interface; Presentation and Style: Shows technical knowledge, but may have one or two technical glitches, meets goals of exercise, stays within exercise limits, hands in assignment in the manner requested.
C range (70-79)	Conceptual: Unoriginal or common sense thinking, only somewhat related to class theme/topic; Design: Inconsistencies in design, lack of attention to detail; Presentation and Style: lack of thoroughness, does not meet goals of exercise, structural and technical problems, spelling errors, does not hand in assignment in manner requested.
D range (65-69)	Falls below expectations in most categories. Minimal effort expended on the work.
F (64 – less)	Fails to meet requirements of Assignment/Not turned in on time

*All work turned in for this class *must be created for this class alone* (unless you are also my other classes, in which case you can use the same domain name and hosting for the 'Web Presence' assignment. No assignments from previous courses accepted, and "joint" assignments completed for more than one class are not acceptable unless prior *written* arrangements are made between the student and both professors involved. Failure to comply with this expectation will result in a failing grade.

Code of Academic Integrity Policy Statement

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see http://wise.fau.edu/regulations/chapter4/Reg_4.001_5-26-10_FINAL.pdf

Disability Policy Statement

In compliance with the Americans with Disabilities Act (ADA), students who require reasonable accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, LA 240 (954-236-1222); in Jupiter, SR 110 (561-799-8010); or at the Treasure Coast, CO 117 (772-873-3441) – and follow all OSD procedures. <http://osd.fau.edu/>

COURSE SITE - <http://fau6931.pbworks.com>

The course wiki include online resources and links to the central web presence for each student. Additional collaborative spaces may be set up on this wiki or elsewhere online as needed.

RECOMMENDED TEXTS

Media Art Histories (2007) edited by Oliver Grau. MIT Press: Cambridge, MA. Available in paperback (2010). The Grau text will be the touchstone for the course: its essays are indispensable for marking various territories of digital and interactive culture.

In addition, you may want to purchase any of the following as reference for code and production, supplemented by the wealth of online tutorials and resources:

- *Learning Quartz Composer* by Graham Robinson and Surya Buchwald (2013). There's not really a definitive reference text for the software at this point, at least one that addresses broader concerns of interaction, performance, and modularity, but this one is the most accessible and broadly useful text.
- *Processing: A Programming Handbook for Visual Designers and Artists* by Casey Reas and Ben Fry (2007). MIT Press: Cambridge.
- *Learning Processing* by Daniel Shiffman (2008). Morgan Kauffman Publishers/Elsevier: New York.
- *Generative Design* (2012) by Hartmut Bohnacker, et al., Princeton Architectural Press: New York
- Dreamweaver Visual Quickpro Guide (version for CS3 or later) - \$39.95. This is a good reference if you need to brush up on Dreamweaver or HTML/CSS basics.

COURSE SCHEDULE OVERVIEW

A range of materials is specified for each portion of the course. You are responsible for the readings, although some of the supplemental material will be presented in seminar style during class time. Discussion around these media objects, topics, and individual presentations throughout the course will alternate with lab or studio time.

Each segment will culminate in a specific output/project. Additionally, you will be asked to post to your website a brief response to the material, especially articulating elements that found resonance with your own pursuits and research interests. The posts should be around 800 words in length, plus images, links, and embedded video as needed to support your arguments.

Specific examples in the 'Input' sections below appear as live links on the course wiki.

WEEK I		<p>0. Introductions:</p> <p>negative + photograph : score + performance : : content + interface : compositions + framework</p> <p>1. Performative/Interventional Frameworks</p> <p>INPUT Ryszard W. Kluszczynski, "From Film To Interactive Art: Transformations in Media Arts"</p> <p>W.J.T. Mitchell "There Are No Visual Media" (Grau)</p> <p>Peter Weibel, "It Is Forbidden Not To Touch" (Grau)</p> <p><i>Supplementary:</i> Figurative Forms—Bodies: Bhuto Dance (Sankai Juko), Robot Dog. Abstract Visuals—Whitney, <i>Catalog</i>, Light Surgeons, various work. Integrative Frameworks: Nam June Paik, <i>Body Cello</i>. Synapse, Kinect Studies. Mass MoCA, <i>The Interventionists: Users' Manual for the Creative Disruption of Everyday Life</i>.</p> <p>OUTPUT</p> <ul style="list-style-type: none"> • Build Interactive Compositions (Quartz) for Presentation, Sept. 20 (Boca Campus) • Web posting of your responses to the material.
WEEK II		
WEEK III		
WEEK IV		
WEEK V		<p>2. Frameworks for Spatial/Temporal Non-Linearity</p> <p>INPUT Dieter Daniels, "Duchamp: Interface: Turing" (Grau)</p> <p>Ron Burnett, "Projecting Minds" (Grau)</p> <p>Machiko Kusahara, "Device Art: A New Approach in Understanding Japanese Contemporary Media Art" (Grau)</p> <p><i>Supplementary:</i> MindMeister, Prezi, and XMind Software. Lynch, <i>Mulholland Drive</i> (temporal nonlinearity). Duchamp, <i>Nude and Large Glass</i>. Francis Bacon, Triptychs (spatial, relational nonlinearity). Bosch, <i>Garden of Earthly Delights</i>. Joseph Bueys, various works.</p> <p>OUTPUT</p> <ul style="list-style-type: none"> • 2D or 3D Interactive MindMap investigating your research interest or topic. You may use the software of your choice (HTML/CSS/JS; MindMeister, Prezi, Xmind; Flash, Processing; Maya, Unity, etc.) • Web posting of your responses to the material.
WEEK VI		
WEEK VII		

WEEK VIII		<p>3. Linear (verbal) Frameworks</p> <p>INPUT</p> <p>Timothy Lenoir, "Making Studies in New Media Critical" (Grau)</p> <p>Christiane Paul, "The Myth of Immateriality: Presenting and Preserving New Media" (Grau)</p> <p>Supplementary: Artaud, audio excerpt from "<i>Pour en finir avec le jugement de Dieu</i>". James Hillman, <i>Interviews</i>. Italo Calvino, <i>Invisible Cities</i>. Laurie Anderson, <i>Nerve Bible</i>, <i>Puppet Motel</i>. Rapheal Rubenstein, <i>Appropriative Writing</i>. Kathy Acker, various works. Documentation of the Flarf Movement. Text-generating software.</p> <p>OUTPUT</p> <ul style="list-style-type: none"> • Abstract & Paper (Draft)—Topic should be central to your research, and provide a theoretical/aesthetic foundation for your work. • Web posting of your responses to the material.
WEEK IX		
WEEK X		
WEEK XI		
WEEK XII		
WEEK XIII		<p>4. Sonic Frameworks</p> <p>INPUT</p> <p>Lev Manovich, "Abstraction and Complexity" (Grau)</p> <p>Douglas Kahn, "Between a Bach and a Bard Place: Productive Constraint in Early Computer Arts"</p> <p>John Cage, "Lecture on Nothing" from <i>Silence</i> .</p> <p>Pierre Boulez, "Text, Music: Center and Absence" from <i>Orientations</i>.</p> <p>Supplementary: Greenaway: <i>Four American Composers</i>. Graphical music scores by John Cage (<i>Fontana Mix</i>, <i>Inlets</i>, <i>Theatre Piece #4</i>,) and Morton Feldman (<i>King of Denmark</i>); and the work of Kenneth Gaburo (<i>Antiphony IV</i> and <i>Antiphony IX</i>). Building Sonic Frameworks in PureData; Experimental and media-based notation by yours truly (<i>mNotation</i>, <i>Hexagram of Trichords</i>, <i>Articles of Space/Memento Mori</i>, etc.)</p> <p>OUTPUT</p> <ul style="list-style-type: none"> • Create your own sound module/application in PureData. It can incorporate synthesis, sampling, sound processing, sequencing, etc. It may be controllable by standard or non-traditional controllers (Kinect sensor, Arduino, iPad/OSC, MIDI instruments, etc.) • Web posting of your responses to the material.
WEEK XIV		
WEEK XV		
WEEK XV		
FINALS WEEK		<ul style="list-style-type: none"> • Final Draft of Paper (.pdf format), posted and linked to sitelet. • Final Revisions to Previous Outputs (if desired).

Bibliography:

The following are suggested as supplementary reading for the course. The more obscure ones are available from me for examination during class time and office hours.

Additional materials are available on the Course Resources page of the course wiki.

Media Art Histories (2007) edited by Oliver Grau. MIT Press: Cambridge, MA. Available in paperback (2010).

Materializing New Media: Embodiment in Information Aesthetics (2006) by Anna Munster. Dartmouth College Press: Lebanon, NH.

Art of the Digital Age (2006) by Bruce Wands. Thames & Hudson: New York.

Sensation: Young British Artists from the Saatchi Collection (1997) by Brooks Adams, Lisa Jardine, Martin Maloney, Norman Rosenthal, and Richard Shone. Thames & Hudson in conjunction with Royal Academy of Arts: London.

VJ: audio-visual art and vj culture (2006) edited by Michael Faulkner/D-Fuse. Laurence King Publishing, Ltd.: London

Form + Code in Design, Art, and Architecture by Casey Reas, Chandler McWilliams, and LUST. Princeton Architectural Press: New York.

Hybrid Forms and Syncretic Horizons (2011) by Joey Bargsten. Lambert Academic Publishing: Saarbrücken. PDF version available to students of this course.

Massive Change (2004) by Bruce Mau and the Institute without Boundaries. Phaidon: London/New York.

Ars Electronica: Facing the Future (1999) ed. Timothy Druckrey. MIT Press: Cambridge, Mass.

Noise, Water, Meat (1999) by Douglas Kahn. MIT Press: Cambridge, Mass.

Ars Electronica: Cyberarts 2001. Hannes Leopoldseder, Christine Schopf, editors. Springer: Vienna, New York.

PrixArs Electronica: Cyberarts 2003. Hannes Leopoldseder, Christine Schopf, editors. Hatje Cantz Verlag: Ostfeldern-Ruit, Germany; DAP, Inc.: New York.

PrixArs Electronica: Cyberarts 2004. Hannes Leopoldseder, Christine Schopf, Gerfried Stocker, editors. Hatje Cantz Verlag: Ostfeldern-Ruit, Germany; DAP, Inc.: New York.

PrixArs Electronica: Cyberarts 2006. (DVD).

PrixArs Electronica: Cyberarts 2007. (DVD).

PrixArs Electronica: Cyberarts 2010. (DVD).

The Interventionists: Users' Manual for the Creative Disruption of Everyday Life (2004) edited by Nato Thompson and Gregory Sholette. MASS MoCA Publications/MIT Press: Cambridge, Mass.

Media-Art-History: Media Museum ZKM (1997) Hans-Peter Schwarz. Prestel Verlag: Munich and New York

Blue Fire: Selected Writings by James Hillman (1989) Edited by Thomas Moore. Harper & Row: New York.

Making Things See by Greg Borenstein (2012). O'Reilly: Cambridge.

Orientalisms: Collected Writings by Pierre Boulez (1981). Harvard University Press: Cambridge.

Boring Formless Nonsense: Experimental Music and the Aesthetics of Failure by Eldritch Priest (2013). Bloomsbury: New York.

Human-Centric Interfaces for Ambient Intelligence by Hamid Aghajan, et al. (2010). Academic Press/Elsevier: Boston.