

Intermedia Performance ART

Center for Experimental Music and Intermedia [CEMI]
UNT - Division of Composition Studies

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Office Hours: Weds. 1:00-2:00pm / Thurs. 10:00-11:00am

Class Times: Weds. 2:00-4:50 pm

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COURSE DESCRIPTION AND OBJECTIVES:

This course is an inter-departmental laboratory for the creation of collaborative intermedia performance & installation work(s). Students will participate in think-tank discussions, performance presentations and critiques, complete a variety of production and organizational tasks, and immerse themselves in the creative realization of mid-term and final inter-media production project(s). A greater emphasis will be placed on collaborative process and compositional methods as opposed to technical training in hardware or software applications. It is not assumed that all class members are equally versed in the specific techniques of interactive video, robotics, web art, midi performance, music composition, stage design and/or physical construction, however, students should share an interest in collaborative works that mix mediums, disciplines and technical modalities. Students are encouraged to share technical information through outside class activities including self-organized lab groups, software workshops and other creative activities.

The final project presentation will take form as a public event staged in the Merrill Ellis Intermedia Theater [MEIT]. Large scale events of this nature demand that students work well under stress, meet strict deadlines, be active and supporting collaborators, demonstrate flexible creative thinking, and show a strong sense of commitment (i.e. enjoy long tedious logistical meetings, attend all required rehearsals, participate in strenuous construction chores, late night hacking sessions, marathon video editing, publicity schemes, and other often less glamorous activities). The course includes a particularly demanding schedule between March 23 - April 20 (just after Spring-Break thru performance day), which requires students to carefully consider and plan for other course demands and personal priorities in advance.

TEXT: See List of On-Line Articles and Texts

CLASS BLOG < <https://www.facebook.com/groups/1769410719950025> >

GRADING CRITERIA:

The collaborative nature of the course defies easy attempts to apply an across the board breakdown of assignments with specific grade percentages attached. Students who receive an A grade in this course will have worked long hours to achieve a successful implementation of their chosen project(s), role(s) and position(s). The successful project will be completed **on deadline** with a minimum number of glitches and a maximum number of "successful collaborations". Each participant is expected to assist with at least one producing/pre-producing chore or one running crew position. In addition **all** participants are required to attend load-in, setup installation, assigned rehearsals and performance/presentation nights. Each student should provide a written documentation (journal) for inclusion in a final web/catalogue that details and reflects on their project or participation.

- **Attendance** is important; arrive to class and committee meetings on time or risk being counted absent! Each unexcused absence will result in a 5 point reduction in your total grade. Excused absences will be considered valid only in cases of dire emergency.
- **Deadlines** are firm. Late assignments and/or production tasks will not be given full credit. It will be common for the instructor-director to request changes or fine-tuning of finished work or works in progress, deadlines for re-doing all or any portion of a previous assignment will be reasonable. This includes weekly reading assignments.
- A grade of **Incomplete** can be granted in rare situations, however, in the context of this class with most credit related to participation in every facet of the final project it is highly unlikely any incomplete grades will be warranted.

GRADING BREAKDOWN:

15%	Participation = Attendance / Discussion / Collaboration / Grad Tasks
10%	Individual Presentation
20%	Intermedia Project phase 1 – midterm (includes project proposal)
25%	Intermedia Project phase 2 – final (includes project proposal)
20%	Final Documentation – written, photo, video, final web design
10%	Reading Response Papers & Journal

RE: GRADUATES STUDENTS: As an expansion of the requirements listed above, graduate students enrolled in the 5590 section are expected to create projects of appropriately significant scope and depth. This may include additional written or theoretical components, more detailed and challenging performance projects and/or other approaches initiated by the individual student. Each graduate student will also be assigned an individualized task relative to the larger final performance project – these tasks may include a mini-research presentation, technical workshop, overseeing undergrad team or ensemble, etc.

CHALLENGING CONTENT:

Because of the provocative nature of much contemporary art, some materials presented in this course may be offensive to some people. These materials may include language, nudity, radical political and/or religious viewpoints. Please address any concerns with the instructor.

CHEATING AND ACADEMIC DISHONESTY:

from < http://www.unt.edu/policy/UNT_Policy/volume3/18_1_11.html >

1) Academic dishonesty - cheating. The term “cheating” includes, but is not limited to:

- (a) use of any unauthorized assistance in taking quizzes, tests, or examinations;
- (b) dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments;
- (c) the acquisition, without permission, of tests, notes or other academic material belonging to a faculty or staff member of the university;
- (d) dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s).
- (e) any other act designed to give a student an unfair advantage.

2) Academic dishonesty – plagiarism. The term “plagiarism” includes, but is not limited to:

- (a) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement and
- (b) the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in the selling of term papers or other academic materials.

ADA: from < http://www.unt.edu/policy/UNT_Policy/volume2/6_8_3.html >

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Intermedia Class Schedule

Spring 2015

WEEK	WEDNESDAY	Weekly Tasks / iARTA Guests
1	Jan. 21 Introductions: Instructor, Course, Students Assign 15 Min & Reading Response - Journal	Reading Assignment 1: An Intermedia Art Primer Prepare 15 min presentations
2	Jan. 28 Individual Student Presentations (10+5 min.) 1st Reading Response Paper Due	Reading Assignment 2 Intermedia Art Histories Prepare 15 min presentations
3	Feb. 4 Individual Student Presentations (10+5 min.) - Conclude / Discuss Student Presentations Assign: Intermedia Project Phase 1 2nd Reading Response Paper Due	Reading Assignment 3: The Legacy of Black Mountain – Cage / Tudor & Mid Century Modernism Individual Artist Presentations “ Assign Project 1 Groups “ Project 1 Group Planning Meetings
4	Feb. 11 Lecture / Workshop TBA Discuss Questions RE: Project 1 ? Examine Architectural & Technical Attributes of MEIT (lead by David & Seth) 3rd Reading Response Paper Due	Reading Assignment 4: History of Immersion Project 1 Rehearsals
5	Feb. 18 Project 1 Proposals Presented in-class discussion & critique Logistical Planning Begins 4th Reading Response Paper Due	Reading Assignment 5: Art, Interaction and the Built Environment Project 1 Rehearsals
6	Feb. 25 In Class – Group Work Session 5th Reading Response Paper Due Assign: Project Phase 2 & Discuss	Reading Assignment 6 / Grad Students Only: Critical Perspectives on Live Art & Technology

7	Mar. 4 Project 1 Presentations Due w/ Critique 6 th Reading Response Paper Due	Reading Assignment 7 / Grad Students Only: Critical Perspectives on Live Art & Technology part 2
8 midterm	Mar. 11 Proj. 2 In Class Discussion Formalize Crew Assignments In Class Technical Design / Overview 7 th Reading Response Paper Due Assign: Project Phase 3 Documentation	Project 2 Group Planning Continues Proj. 2 Group Proposal Presentations Due via email
9	Mar. 16 SPRING BREAK	Mar. 20 SPRING BREAK
10	Mar. 25 Proj.2 Group Update Presentations Performance Planning and Logistics Begin In Class Work Day as time allows	Project 2 Production Continues
11	April 1 Production Teams Report In Class Work as time allows	Off Site Rehearsals – All Week
12	April 8 Technical Preparations reports In Class Work Day as time allows	Off Site Rehearsals see rehearsal & tech schedule for details
13	April 15 Technical Preparations Logistic Team Reports Performances Due / Run in Class	TECH REHEARSAL Weekend Music Now Presentation and PERFORMANCE Mon. 20th
14	April 22 Finalize Strike Wrap-up & Critique	“Catch Your Breath” Documentation / website work
15	April 29 Documentation / website In Class Work Day	Documentation / website work
16	May 6 Website Presentation Due Critique and Discussion Final Wrap-up / Journals Due	
Fin	Finals Week – No Class May 11-15	

MEIT Show Load-in + Technical & Dress Rehearsal Schedule

Day	Time	Rehearsal Activity
Days TBA	TBA	Tech Staging in MEIT as available
Weds April 15	Class Time	Tech Staging in MEIT as available
Thurs April 16	TBA	Tech Staging in MEIT as available
Friday April 17	TBA	Load-in of all required materials
Saturday April 18	TBA	Setup, technical integration and tech rehearsals
Sunday April 19	TBA	am full technical run pm dress rehearsal
Monday * April 20	11:00 am afternoon slots 6:00 pm	MUSIC NOW Presentation Iron out last minute details Performance Strike [full strike of all elements]

Course Readings (available at the following URLs)

Reading Assignment 1: *Intermedia Art Primer*

The Work of Art in the Age of Mechanical Reproduction (1936) by Walter Benjamin

< www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm

“Intermedia” (1966) by Dick Higgins (go to page 38 of this pdf)

< <http://userpages.umbc.edu/~lmoren/pdf/intermediaCatalog.pdf>

Reading Assignment 2: *Intermedia Art Histories*

An introduction to Performance Art

< <http://www.theartstory.org/movement-performance-art.htm>

The Art Story – provides a brief synopsis of major art movements

Please read the [detail views] at this site on the following topics:

BAUHAUS / FLUXUS / FUTURISM / HAPPENINGS / DADA / PERFORMANCE ART /

CONCEPTUAL ART / POST MINIMALISM

< www.theartstory.org/section_movements.htm

FUTURIST MANIFESTO

< www.unknown.nu/futurism/noises.html

Reading Assignment 3: *The Legacy of Black Mountain – Mid Century Modernism*

BLACK MOUNTAIN COLLEGE

< www.theartstory.org/school-black-mountain-college.htm

Short Film remembers John Cage, Merce Cunningham and David Tudor:

< <http://www.mercecunningham.org/film-media/mondays-with-merce/episode-15-the-prepared-mind-john-cage-and-david-tudor>

Reading Assignment 4: *History of Immersion*

Immersion and Interaction - From Circular Frescoes to Interactive Image Spaces

By Oliver Grau

< www.medienkunstnetz.de/themes/overview_of_media_art/immersion

Reading Assignment 5: Art, Interaction and the Built Environment

City of Sound by Dan Hill

< www.cityofsound.com/blog/2008/02/the-street-as-p.html

- **ADDITIONAL GRADUATE STUDENT READING ASSIGNMENTS**

Reading Assignment 6 / Grad Students Only: Critical Perspectives on Live Art & Technology Reality / Mediality - Hybrid processes between art and life by Rudolf Frieling

< www.medienkunstnetz.de/themes/overview_of_media_art/performance

“Is There Love in the Telematic Embrace” (1990) by Roy Ascott

< http://telematic.walkerart.org/overview/overview_ascott.html

Reading Assignment 7 / Grad Students Only: Critical Perspectives on Live Art & Technology

“Avant-Garde As Software” Part 1 (2002) by Lev Manovich

< www.uoc.edu/artnodes/espai/eng/art/manovich1002/manovich1002.html

“Trouble at the Interface 2.0. On the Identity Crisis of Interactive Art.” (2007)

by Erkki Huhtamo

< www.neme.org/591/trouble-at-the-interface-2

Suggested Texts that provide a historic overview of contemporary intermedia practice and possibilities:

Digital Performance – A History of New Media in Theater, Dance, Performance Art & Installation,
Author: Steve Dixon, Pub. 2007 / MIT Press / ISBN-13: 978-0-262-04235-2

ENTANGLED – Technology and the Transformation of Performance
Author: Chris Salter, Pub. 2010 / MIT Press / ISBN: 978-0-262-19588-1