

COURSE CONTENT

Course Code	DM2009
Course Title	Performance and Interaction
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This foundation level course will introduce you to the history, genres, aesthetics, practice and relevance of live and performance art along with interaction strategies that facilitate engagement with audiences or augment the performer's capabilities.

This course discusses how art can influence society, the art world and politics through enactments and cross-media interventions in public spaces. The class will develop critical and artistic skills to frame live and performance art as a reference for their own practice.

You will gain exposure to technical skills including interactive media technologies, spatial and site-specific awareness and engineering interactivity through the lens of live and performance art methods.

You will then apply your knowledge in the creation, development, presentation and documentation of an original interactive or participative performance work. For this project your efficient use of technical resources will lead to a deeper understanding of media authoring approaches found in electronic and interactive technologies.

This learning forms a foundation for further studies in interactive media, interaction design, exhibit design and product design.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Describe different methods and techniques of live and performance art.
2. Develop performative and interactive strategies to communicate with public.
3. Apply the concept of performative and interactive practice in an original work.
4. Present, evaluate and reflect on the effectiveness of a performance piece in regards to interaction.
5. Constructively discuss and critique performance concepts, formats, techniques and media employed by peers.

Course Content

You will receive an overview of the key concepts of performative and interactive media. You will explore principles of different types of performances, their engagement with audiences as well as forms of documentation.

You will have a practice-based experience of live and performance art and become aware of the strengths and limits of the medium. You will have a familiarity with the many and different ways that an artist can interact in an innovative manner with an audience.

The course will explore various notions of site of the performative action, from yourselves as a site, to the classroom, to the stage, to communities, to the urban environment and on a planetary scale.

You will work individually and in groups combining studio practice, research and analysis to develop skills and knowledge that relate to creating situated interactions using analogue and digital media.

Strategies of Live and Performance Arts and Interactive strategies.

You will receive a basic historical introduction to the main concepts, processes and techniques found in live art, performance art and performance theory. The class will specifically survey modern processes and methodologies found in Live and Performance Art that can be applied within contemporary electronic media art and interaction design.

This introduction will guide you to implement efficient and singular interactive strategies for performers and audiences.

In this context, the class will explore the contemporary notion of the experience economy and its manifestation in the creative industries. We will devote class assignments that build skills needed to design transformative experiences equally for the museum, the public sphere or the stage.

Physical Computing, Interaction Design/ Interactive Media

You will receive a basic introduction on how to design a digital object that reacts to analogue and real world settings and humans physicality. The class will introduce and survey physical computing and software systems aimed at generating or controlling media in real-time via live performers or audiences. You will be introduced to concepts of interaction design, mobile media, and designing for environments/ locations. The class will focus on audio, video and lights as primary media to be transformed by control apparatuses.

Class assignments

You will develop creative concepts for performances that demonstrate your awareness of context and location, your ability to engage an audience and explore new techniques for interactivity.

Classes will include mini-lectures, demonstrations, and activities that may be included in the assessment.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment 1 Analogue Performance	1,2,3,4	N.A	15	Individual
Continuous Assessment 2 Participation and Media	1,2,3,4	N.A.	15	Individual
Continuous Assessment 3 Final Project: Concept development, presentation and documentation of an original performance project.	1,2,3,4	N.A	50	Individual

Individual 50% –Ideation 20% –Execution 20 % –Documentation 10%				
Continuous Assessment 4: Participation	5	N.A	20	Individual
Total			100%	

Reading and References

1. INFLeXions. <http://www.senselab.ca/inflexions/>
2. Birringer, Johannes H. *Performance, technology, & science*. Paj Publication, 2008.
3. Bishop, Claire. "Participation." Whitechapel / MIT Press, 2006.
4. Cage, J. "Diary: Audience" in Packer, R., & Jordan, K. (Eds.). *Multimedia : from Wagner to Virtual Reality* ([Expanded ed.]. New York: Norton
5. Carlson, Marvin. *Performance: A critical introduction*. Routledge, 2013.
6. Dixon, Steve. *Digital performance: a history of new media in theater, dance, performance art, and installation*. MIT press, 2007.
7. Frieling, Rudolf, ed. *The art of participation: 1950 to now*. Thames & Hudson, 2008.
8. Goldberg, RoseLee. "Performance art: from futurism to the present." *Thames & Hudson* , 2001.
9. Kaprow, Allan. *Essays on the Blurring of Art and Life: Expanded Edition*. Univ of California Press, 2003.
10. Rockwell, David, and Bruce Mau. *Spectacle*. Phaidon Incorporated Limited, 2006.
11. Stern, Nathaniel. *Interactive Art and Embodiment: The Implicit Body as Performance*. Gylphi Limited, 2013
12. MediaArtNet. <http://www.mediaartnet.org>
13. Kahn, Douglas. *Noise, Water, Meat: History of Sound in the Arts*, MIT Press.
14. Lacy, Suzanne. *Leaving Art: writings on performance, politics, and publics, 1974–2007*. Durham: Duke University Press, 2010.
15. Lippard, Lucy. *Six Years – the dematerialisation of the art object*. New York: New York University Press, 1979.
16. *Wack! Art and the Feminist Revolution*. Edited by Cornelia Butler & Lisa Gabrielle Mark. Cambridge, MA, London: MIT Press, 2007.
17. Kristiansen, Erik and HARSLØF Olav (Editors). *Engaging Spaces: Sites of Performance, Interaction, and Reflection*. Museum Tusculanum Press, 2016
18. Tuan, Yi-Fu. *Space and Place: The Perspective of Experience*. Minneapolis, MN: University of Minnesota Press, 1977.
19. Pine, B. Joseph, and James H. Gilmore. *The experience economy*. Harvard Business Press, 2011.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take

responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Performance, Participation and Interaction in the Art Overview of the key concepts of performance art. Survey of processes and techniques.	1,2,3	Introductory Lecture In-class discussion on different performative strategies Assigned Project 1: Develop an idea for a site-specific performative intervention. Mob-Flash.

2	<p>The audience as an Instrument.</p> <p>Modes of “analogue” performance using instructions directed to crowds.</p>	1,2,3,4,5	<p>Lecture:</p> <p>The Happening & Other Seminal Forms: An overview of the theatrical and mixed media forms from the 1960s, most notably the artists who pioneered the form of the Happening: Allan Kaprow, Jim Dine, Claes Oldenburg, and Robert Whitman.</p> <p>Assigned Project 1:</p> <p>Develop an idea for a site-specific performative intervention. Mob-Flash.</p>
3	<p>The Body as an Instrument and Site.</p> <p>Exploration of strategies to construct and communicate a performative project with the body.</p>	1,2,3 4,5	<p>Lecture:</p> <p>The Body as Instrument: A look at historical and contemporary forms of performance focusing on how the body can be used in multiple ways as subject matter, social commentary, and sculptural form. This will include the use of interactive media that extends the performer’s movement and gesture to visual and audio media.</p> <p>Assigned Project 1:</p> <p>Presentation of the project. Critique and feedback. Discussions.</p>
4	<p>Sites: Planning, executing and documenting action art in public spaces</p>	1, 2, 3, 4,5	<p>Lecture:</p> <p>Site-specific Performance: A consideration of performance that relocates the work to outdoor and public spaces in order to engage the viewer in nontraditional ways. How artists incorporate the environment, objects, architectures, and other site-specific elements into their work, and to engage social and cultural concerns.</p> <p>Semester Project:</p> <p>Initial Ideas and brainstorming.</p>
5	<p>The Experience Economy: Designing Experience.</p>	1, 2, 3, 4,5	<p>Lecture:</p> <p>Participatory Art and engagement with experience economies as aesthetically codifies experiences.</p> <p>In class exercises.</p>

			<p>Assigned Project 2: Presentation of themes</p>
6	<p>Body and technology: extending the senses and capabilities</p>	1, 2, 3, 4,5	<p>Lecture: A basic introduction into newly emerging technologies that extends our senses in installations, immersive environments, and hyper instruments.</p> <p>In class exercises.</p>
7	<p>Semester Project Presentations:</p>	1, 2, 3, 4,5	<p>Pitch and proof-of-concepts presentations from all groups.</p> <p>Early try-outs within the classroom. Feedback on engagement.</p>
8	<p>Defining Reality</p>	1, 2, 3, 4, 5	<p>Lecture: Blurring the Real & the Virtual: We will look at the integration of physical and virtual spaces to demonstrate how media can be used to dissolve the distinction between the concrete and the ephemeral, between performers and media, and between the live and the prerecorded.</p> <p>Project 2: Class presentations</p>
9	<p>Delivery Modes of “digital” performance</p>	1, 2, 3, 4, 5	<p>Lecture: Location, Distribution, & Mobility: An investigation of how performance can take place in multiple locations simultaneously through the use of mobile devices and streaming technologies. Through these telematic connections, we will explore how artists have collaged location in space and time. The Live Remix, Networked Performances, Mobile devices.</p> <p>Project 2: Class presentations</p>

			Project 5 Final assignment: Students in studio work. Continuous assessment and feedback throughout production.
10	Project workshop Continuous review and feedback of final assignment through various stages of completion	2, 3, 4, 5	Lecture: Project 2: Class presentations Project 5 Final assignment: Students in studio work. Continuous assessment and feedback throughout production.
11	Project workshop Continuous review and feedback of final assignment through various stages of completion	2, 3, 4, 5	Assigned Projects Project 5 Final assignment: Second round of try-outs within the classroom. Feedback on engagement. Students in studio work. Continuous assessment and feedback throughout production.
12	Project workshop Continuous review and feedback of final assignment through various stages of completion	2, 3, 4, 5	Assigned Projects Project 5 Final assignment: Students in studio work. Continuous assessment and feedback throughout production.
13	Final Presentation	2, 3, 4, 5	Student Presentations on final assignment with critique and feedback