

The Art Institute of Atlanta  
Department of Multimedia and Web Design  
MM 390 Perceptual Interfacing Honors

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## Course Outline, Spring 2003

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**Please note:** The contents of this course outline may be revised by the instructor during the quarter. The changes may be effected to improve and facilitate the students' achievement of the competencies for the course.

# The Art Institute of Atlanta

## MM 390 Perceptual Interfacing Honors

Outline, Spring 2003

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### COURSE DESCRIPTION

Perceptual Interfacing is an honors course for BFA candidates, allowing students the unique opportunity to apply both their technical and creative skills to the development of cutting-edge interactive Art installations, performance, sculpture, and environmental interfaces. Theory of Perceptual Interfacing will be investigated through practical exploration, reading and class discussion, and guest speakers who have been instrumental in the development of this field of study.

### OBJECTIVES

- Upon completion of this course, you should be able to:
- Maintain records of all documentation, milestones, and deliverables associated with the project process.
  - Carry out independent research and creative problem solving to address practical, conceptual, procedural and technical challenges.
  - Complete the implementation of the project proposed for MM 443.
  - Carry out quality assurance for all elements associated with the project.
  - Plan and carry out evaluation that establishes the level of success of your project.
  - Successfully present and defend your project and research findings to faculty and peers at the end of the quarter.

### CREDITS

4

### ROOM / TIMINGS

Wednesday 2:00 pm to 5:40 pm          Room 240

### INSTRUCTORS

|               | <b>Email</b>        | <b>Phone</b> | <b>Office hours</b>                         |
|---------------|---------------------|--------------|---|
| Aarron Walter | aarron@classbot.com | 770.689.5006 | Thursdays 3:00 – 6:00 PM, or by appointment |

### REQUIRED TEXTBOOK & OTHER MATERIALS

*Computers as Theatre*, Brenda Laurel. ISBN: 0201550601  
Storage media for electronic projects.  
EZIO card, connection cables and adapters, various electronic components.

### COURSE ON-LINE

<http://www.classbot.com/aia/courses/mm390a/>

### COURSE GRADING

| <b>Activity</b>   | <b>%</b> | <b>Due Date</b> |
|---|----------|-----------------|
| 1. Readings, Class Participation, Guest Lecture Questions | 10       | Ongoing         |
| 2. <i>Reunion</i> Revisited                               | 15       | TBD             |
| 3. Concept Note and Production Plan                       | 5        | 4/30            |

|   |    |      |
|---|----|------|
| (Reunion Revisited)   |    |      |
| 4. Reunion Revisited Documentary Media                                | 10 | 5/21 |
| 5. Individual Perceptual Interface                                    | 15 | TBD  |
| 6. Concept Note and Production Plan (Individual Perceptual Interface) | 5  | 5/14 |
| 7. Individual Perceptual Interface Documentary Media                  | 10 | 6/11 |
| 8. Midterm Research Paper   | 15 | 5/7  |
| 9. Final Research Paper   | 15 | 6/11 |

### Grade

| Marks    | Grade |
|----------|-------|
| 96 - 100 | A     |
| 90 - 95  | A-    |
| 86 - 89  | B+    |
| 83 - 85  | B     |
| 80 - 82  | B-    |

| Marks   | Grade |
|---------|-------|
| 76 - 79 | C+    |
| 73 - 75 | C     |
| 70 - 72 | C-    |
| < 70    | F     |

### Submitting Deliverables

All written and media based deliverables will be submitted in person by the author of the works. Perceptual Interface performances, installations, etc. will be viewed by the instructor prior to breakdown of the piece.

### Late Deliverables

Deliverables will **NOT** be accepted after the due date. Exceptions will be made only when you submit a written note explaining the circumstances that caused the delay and make a commitment to submit the deliverable on a revised date. *The decision to accept and approve the exception is entirely at the discretion of the instructor.*

### Grading Policy

***Please note that as per the department policy, in order to take the portfolio class and graduate, all students in the program need to have a grade of C or higher in all core courses (beginning with MM). Less than 70% final score in these courses, will result in a grade of F (fail).***

### AIA ATTENDANCE POLICY

It is the goal of this policy to improve the academic performance of students in the classroom by stressing the importance of course attendance and reinforcing the work-ready expectations of employers for employee attendance.

Students should be prepared to start the quarter the first day of classes and to drop/add courses early in the first week of the quarter to minimize absences.

The following attendance requirements are in addition to and amend those currently published in the AIA Student Handbook and Daily Planner.

### Course Attendance Policy

1. Students are required to attend all class meetings, to arrive on time, and to stay for the duration of the class.
2. Students arriving 20 minutes after the start of each class will be marked absent. Tardiness will be recorded by faculty members in their grade books and may affect student evaluation.

Students who leave class before the class is over without the approval of the instructor will be marked absent.

- Students who accumulate more than three absences may be dropped from the course and a grade of "FS" (Suspension), will be recorded for the course. Students who are suspended receive no refund for the course.

There are no excused absences.

Students may verify their attendance with the instructor of each course. In the event a student is suspended from a course and believes an error in recording attendance has been made, he or she should first contact the instructor.

### Attendance Appeals Process

Students may appeal a course suspension. Such appeals must be made in writing to the Dean of Education and submitted to the registrar's office (4<sup>th</sup> floor). Appeals will only be considered when the absences were beyond the control of the student and **all four** absences are fully documented.

## ACADEMIC HONESTY

As a member of the academic community, students are expected to recognize and uphold standards of intellectual and academic integrity. Under all circumstances, students are expected to be honest in their dealings with faculty, administrative staff, and fellow students. In speaking with any member of the college community, students must give an accurate representation of the facts at hand. Students are required to refrain from any and all forms of dishonorable or unethical conduct related to academic work. In class assignments, students must submit work that fairly and accurately reflects their level of accomplishment. Any work that is not the product of the student's own efforts is considered dishonest. Engaging in academic dishonesty can have serious consequences for the students.

Academic dishonesty includes, but is not limited to, the following:

- Cheating
- Plagiarism
- Submission of the same work in two or more classes without prior approval of the faculty members of the classes involved.
- Submission of any work (full or partial) not actually produced by the student.
- Submission of any work without clear acknowledgement (reference/credit) of the original author or creator of work.

Students proven to have been dishonest in submitting or presenting their work in this class will receive the F (fail) grade for the class. Record of this incident will also be kept in the student's file. If such an incidence occurs and you would like to file a written appeal, you may do so with the academic director of the department.

## SCHEDULE

### Section A

| Week | Date     | Topic/Activity   |
|------|----------|--|
| 1    | April 9  | Discuss course, texts, equipment, and projects. Begin brainstorming of <i>Reunion Revisited</i> .<br><br><b>For next class:</b><br><u>Readings</u><br>Kaprow, <i>Art Which Can't Be Art</i> (1986)<br>Kaprow, <i>Living Right</i> (1987)<br><br>Research of Cage, Duchamp and <i>Reunion</i> . |
| 2    | April 16 | Presentation and discussion of research on Cage, Duchamp, and <i>Reunion</i> . Discussion of readings. Commence production of <i>Reunion Revisited</i> .<br><br><b>For next class:</b><br><u>Readings</u><br>See class web site  |

|    |             |  |
|----|-------------|--|
|    |             | Prepare guest lecture questions  |
| 3  | April<br>23 | Guest phone lecture: Jason Smith, creator of the Viditar and Ocular Noise Machine.<br><br><b>Due: Lecture questions</b><br><br><b>For next class:</b><br><u>Readings</u><br>See class web site                           |
| 4  | April<br>30 | Finalize <i>Reunion Revisited</i> Project.<br><br><b>Due: Concept note and production plan, <i>Reunion Revisited</i></b><br><br><b>For next class:</b><br><u>Readings</u><br>See class web site                          |
| 5  | May<br>7    | Present and discuss midterm research paper.<br><br><b>Due:</b><br><br><b>Midterm research paper</b><br><br><b>For next class:</b><br><u>Readings</u><br>See class web site   |
| 6  | May<br>14   | Presentation and discussion of individual project concepts.<br><br><b>Due:</b><br><br><b>Concept Note and Production Plan, Individual Project</b><br><br><b>For next class:</b><br><u>Readings</u><br>See class web site |
| 7  | May<br>21   | Discussion of readings<br><br><b>Due:</b><br><br><b>Reunion Revisited Documentary Media</b><br><br><b>For next class:</b><br><u>Readings</u><br>See class web site   |
| 8  | May<br>28   | Present alpha version of final project to class for critique.  |
| 9  | June<br>4   | Finalize individual project for presentation. Trouble shoot and quality assurance testing.   |
| 10 | June<br>11  | Present final research paper. Course wrap up.<br><br><b>Due:</b><br><br><b>Individual Project Documentary Media<br/>Final Research Paper</b>   |

## SUCCESS IN THIS CLASS

Success in this class is very much dependant on your ability to solve problems and find answers. There are a number of technical issues that we will be confronting for which you will need to find answers. You will need to manage your time wisely as a number of the deliverables will need your attention over a length of time rather than at the last minute. You will need to allocate 4 to 5 hours per week outside of the class to the projects and readings.

The readings are a critical part of the course as they open up the origins and theory behind perceptual interfacing. Be sure to read all readings and come to class ready to contribute to the dialog.

## ASSIGNMENTS & PROJECTS

### 1. Readings, Class Participation, Guest Lecture Questions (10%)

Your readiness to contribute to class discussion about the readings and your participation in the class will constitute 10% of your final grade, or 1 letter grade. In addition, you will be preparing 10 questions for our guest speaker, Jason Smith, creator of the Viditar, to be submitted on the day of the lecture (April 23).

Due date: ongoing

### 2. *Reunion Revisited* (15%)

#### **GROUP**

In 1968, Marcel Duchamp and John Cage performed a piece called *Reunion*, during which they played a game of chess, the by-product of which was music and a lighting performance. Now 35 years later, you will be working in a group to create an interactive performance piece called *Reunion Revisited*, inspired by the Cage Duchamp performance, but reshaped to examine the concept from another angle. The performance should be presented to a public audience at least one time in a location to be determined by the class.

Due date: To be determined, will be discussed in class

### 3. *Reunion Revisited* Production Plan and Concept Note (5%)

Prepare a concept note for your piece, and a production plan outlining how the piece will be constructed and presented/performed. Include diagrams of the presentation and construction, team roles, deadlines, and contingencies, description of the venue in which it will be presented, all necessary materials and media, how the piece will be documented, and any other pertinent information. Your concept note should thoroughly address all political, social, cultural, and historical issues that may be part of the concept and site sources for any research referenced.

Due date: April 30

### 4. *Reunion Revisited* Documentary Media (10%)

Document the performance of your piece and edit it into a short video. Your video should have introductory and closing titles, as well as captions to identify people, equipment, or sections of the performance where needed. The video should be burned onto a CD before submission.

Due date: May 21

### 5. Individual Perceptual Interface Project (15%)

Conceptual, create and present a perceptual interface project using the EZIO board and sensors for display to a public venue. Discuss your concept with the class and with the instructor for feedback.

Due date: To Be Determined

6. Individual Perceptual Interface Production Plan and Concept Note (5%)

Prepare a concept note for your piece, and a production plan outlining how the piece will be constructed and presented/performed. Include diagrams of the presentation and construction, deadlines, contingencies, description of the venue in which it will be presented, all necessary materials and media, how the piece will be documented, and any other pertinent information. Your concept note should thoroughly address all political, social, cultural, and historical issues that may be part of the concept and site sources for any research referenced.

Due date: May 14

7. Individual Perceptual Interface Documentary Media (10%)

Document the performance of your piece and edit it into a short video. Your video should have introductory and closing titles, as well as captions to identify people, equipment, or sections of the performance where needed. The video should be burned onto a CD before submission.

Due date: June 11

8. Midterm Research Paper (15%)

Write a 5 page research paper, single spaced, 10 point Arial text, examining one of the following topics:

- Alen Kaprow: Happenings, Blurring Art and Life
- The interactive and performance works of Robert Rauschenburg
- John Cage
- Marcel Duchamp
- Naum Jun Paik
- Fluxist Performance Art
- Josef Beuys
- Marinetti and Futurist Art
- Video Art of Bill Viola

Present your research to the class. Research sources (at least 5, 3 of which must be books) should be sited in MLA style. Your paper should have a cover, an index, footnotes or endnotes, and a bibliography.

Due date: May 7

9. Final Research Paper (15%)

Write a 5 page research paper, single spaced, 10 point Arial text, examining one of the following topics:

- Alen Kaprow: Happenings, Blurring Art and Life
- The interactive and performance works of Robert Rauschenburg
- John Cage
- Marcel Duchamp
- Naum Jun Paik
- Fluxist Performance Art
- Josef Beuys
- Marinetti and Futurist Art
- Video Art of Bill Viola

Present your research to the class. Research sources (at least 5, 3 of which must be books) should be sited in MLA style. Your paper should have a cover, an index, footnotes or endnotes, and a bibliography.

Due date: June 11