

## **IIMC-530 Contexts for Interaction, Performance and Play**

Fall 2016

Thursday 10am-12pm, C108

Instructor: Tyler Calkin      [tcalkin@calarts.edu](mailto:tcalkin@calarts.edu)

2 units



### **Course Description**

This workshop course will examine the relationship between play and performance, and their function as contexts for critical interaction and conceptual development. Students will investigate their roles as cultural producers and develop strategies for their own creative practices through the collective development of playful interactions, experimentations and performances. The goal of this investigation will be to create an experimental model for creative production. Readings, discussions, collective actions, and individual and group projects will inform the direction of the class. We will examine both the practical and conceptual implications of integrating interactivity, performance, and gameplay into creative practices.

### **Activities**

The primary activity of this class will be participation. The class will function as a laboratory, and as such, there will be daily expectation of moving, making, and thinking.

Additionally, students will be asked to participate in class discussions, complete required reading, and generate thoughtful content using text, image, object, body and action.

The course will culminate in a collaborative project in C108.

### **Expectations**

1. Maintain consistent attendance (3 or fewer absences)
2. Participate in class discussions and activities.
3. Complete the assigned readings.
4. Complete the Final Project.

## Required Readings

*Finite and Infinite Games A Vision of Life as Play and Possibility*, James P. Carse  
*The Making of a Body: Lygia Clark's Anthropophagic Slobber*, Eleonora Fabião  
*The Chairs are Where the People Go*, Misha Glouberman  
*Interactive Art and Embodiment*, Nathaniel Stern

## Optional Readings

A number of texts will be provided that further supplement the course, but are not required

*Trickster Makes This World*, Lewis Hyde  
*Radical Prototypes: Allan Kaprow and the Invention of Happenings*, Judith F. Rodenbeck  
*Episodes in the Life of Bounce*, Carlin Wing

**Schedule** (subject to change)

### WEEK - 9/15- Play & Performativity

Stone and Air. *We experience a work by Lygia Clark.*

Introduction. *We dissect some definitions.*

Rocks Game. *We play a game inspired by Misha Glouberman*

Proprioceptive exercises. *Some experiments to put us in touch with our bodily interfaces.*

#### Homework

- Read Misha Glouberman, *Miscommunication Is Nice*

### WEEK 2 – 9/22 – Becoming Unfamiliar

Discussion: *Rocks & Miscommunication*

Percutaneous Build+Draw. *We defamiliarize our bodies with some unusual tools.*

Mapping, Data & the Body. *We discuss body maps, data maps, and mapping with imagination.*

#### Homework

- Read Eleonora Fabião, *The Making of a Body: Lygia Clark's Anthropophagic Slobber*

### WEEK 3 – 9/29 – Translation

Gestural Semiotics. *An introduction to the digital codification of and manipulation of gestures.*

Gesture Mapping Experiment.

#### Homework

- Read James P. Carse, *Finite and Infinite Games*, sections 1-11
- Bring your finished gesture map to the next class.

### WEEK 4 – 10/6 – Gamification

Digitally capturing gesture maps. *We translate our maps and models into virtual space.*

Gamification. *A presentation and discussion on critical and corporate gamification.*

#### Homework

- Read *Interactive Art and Embodiment*, chapters 1 & 2 by 11/17

### **WEEK 5 – 10/13 – RSVP**

Scores & Instructions. *We create, follow, and improvise.*

Discuss Final Project.

#### Homework

- Read *Interactive Art and Embodiment*, chapters 1 & 2 by 11/17
- Optional reading: *Trickster Makes This World* (excerpt)

### **WEEK 6– 10/20 – Trickery**

Myths, Tricksters, & Characters. *A cultural and performative perspective.*

Craft a disruption.

#### Homework

- Read *Interactive Art and Embodiment*, chapters 1 & 2 by 11/17
- Document your disruption
- Bring a common object to the next class

### **WEEK 7 – 10/27 – Rebound & Ricochet**

Disruption Presentations.

Object Modification. *Change the function of an object and use it to catalyze interaction.*

#### Homework

- Read *Interactive Art and Embodiment*, chapters 1 & 2 by 11/17
- Optional reading: *Episodes in the Life of Bounce*

### **WEEK 8 – 11/3 – Re-search & Development**

Final Project. *Discussion and development toward the final project.*

#### Homework

- Read *Interactive Art and Embodiment*, chapters 1 & 2 by 11/17

### **WEEK 9 – 11/10 – Process**

Final Project Blueprint. *Finalize the project and plan its execution.*

#### Homework

- Read *Interactive Art and Embodiment*, chapters 1 & 2 by 11/17

### **WEEK 10 – 11/17 – Process II**

Discuss interactivity and embodiment.

Final Project Development.

*11/24 Thanksgiving Break*

### **WEEK 11 – 12/1 – Product**

Review Final Project status.

Final Project Development.

### **WEEK 12 – 12/8 – Approaching Infinity**

Final Project Development.

### **WEEK 13 – 12/15 – Infinite Play**

Final Project Presentation/Performance.