Course Programme

IFI7111	GENERATIVE CONTENT CREATION	
3 EAP/ECTS	**Approximate amount of contact lessons and independent work:** Asynchronous contact hours: 20 Independent work: 58	**Study semester:** Autumn 2, 2010
Objectives:	To review and contextualize basic concepts of multimedia, articulating these with historical artistic forms and pioneering techniques, as well as contemporary generative practises; To familiarize the student with new genres and technologies of storytelling, that are based on algorithmic retrieval and composition of content from databases, and algorithmically generated, reflecting online user interactions or reactions, namely in the arts, literature and media; To understand methodologies and to get acquainted with tools for the development of online and generative-based multimedia projects.	
Course description: *(incl. description of the content of independent work in accordance with the determined amount of independent work)*	An overview of multimedia and new media definitions, as well as historical perspectives (artistic forms and pioneering techniques) and current theories (from multimedia to metamedia) will be provided; An introduction to existing genres, theoretical background of multimedia research, and state-of-the-art in generative processes as it is applied to the arts, literature and media will be given; A brief presentation of editing tools and software, as well as database structures will be covered; Editing assignments are given, stressing the use of systems as a production method, as well as the possibilities raised by performative software to creative processes; Examples of generative art will be discussed and contextualized. Topics that will be covered (Syllabus): **Week 44 (Tuesday, November 3)** Multimedia – Integration, Interactivity, Hypermedia. Immersion, Narrativity (Packer & Jordan 2002) What is Multimedia? – Computer-based, Rhetorical artefact, Multiple media, Integrated…. artistic whole, Interactive (Rockwell & Mactavish 2004) What are the Types of Multimedia? – Web hypermedia, Computer games, Digital art, Multimedia encyclopedia (Rockwell & Mactavish 2004) What is the History of Multimedia? – Numbers and text, images, Desktop publishing, Authoring environments, Sound, Digital video, Virtual space and beyond (Rockwell & Mactavish 2004) What are the Academic Issues in the Study of Multimedia? Best Practices in multimedia production, Game criticism and Interactivity, Theories and histories of Multimedia (Rockwell & Mactavish 2004) **Week 45 (Monday, November 8)**	

What is New media? – Numerical Representation, Modularity, –Automation, Variability, Transcoding (Manovich 2001)
Remediation, - Immediacy and Hypermediacy (Bolter & Grusin 2000); Transparency and Reflection (Bolter & Gromala 2003)
Simulation Extendibility / Metamedia vs. Multimedia, Hybridity / Deep Remixability, Metalanguage and Metamedium, Compositing, The Variable Form, Aesthetics of Variability / Webware / Social Media: Tactics as Strategies (Manovich 2008)

POST_1 - Students must read the abovementioned articles (Weeks 44 and 45),
Posting a critical review (750 words) of one or several of these essays in an online forum which will be created.
This post will be later used in the first part of the final essay.

Week 46 (Monday, November 15)
What is Generative Art?
Clusters of contemporary generative art, Generative Art Defined, Complexity Science, Chaotic Systems and Random Systems, Algorithmic Complexity and Effective Complexity (Galanter 2003)
Complexism, Formalism, and Dynamism (Galanter 2008)
Historical context of generative arts: Methodlogies (Ihmels & Riedel)

Week 47 (Monday, November 22)
What is Generative Literature?
Meta-author, virtual text, microfiction, hologrammatic principle, the renewal of narration (Balpe 2005)
Connections between concrete poetry and digital poetry, criteria for a digital poetics, medial self-reference, processuality, interactivity, intermediality, and networking (Block & Torres 2007)
The meaning and use of change (randomness, hazard) in artistic Generative processes (Corcuff 2008)
Collage, Technology, and Creative Process, Simulacra, Superintegration (Feuertstein 1998)
Interactive Drama and Janet Murray's (Murray 1998) three aesthetic categories: immersion, agency, and transformation.
POST_2 – Students must read the abovementioned articles (Weeks 46 and 47), posting a critical review (750 words) of one or several of these essays in an online forum which will be created. This post will be later used in the first part of the final essay.

Week 48 (Monday, November 29)
Examples to analyse
An alternative browsing experience brought to you by POTATOLAND.org and the Digital Landfill. Type a URL into the Textbox above and hit enter, or choose from one of these favorites.
Shredder (1998 Mark Napier) –
http://www.potatoland.org/shredder/shredder.html

Santiago Ortiz explores generative concepts in digital arts.

http://moebio.com/santiago/

The postmodernism Generator – http://www.elsewhere.org/pomo/
Oulipoems (Millie Niss with Martha Deed). A playful series of pieces combines some concepts of combinatorial literature, as developed by the Oulipo in France, providing an array of text- machines which are each easy to operate and which reward play.
http://collection.eliterature.org/l/works/niss__oulipoems.html

Façade – a one-act interactive drama.
http://www.interactivestory.net
J. B. Wock – An English-speaking blogmachine.
http://motorhueso.net/jbwock/
DadaDodo – Exterminate All Rational Thought (Zawinski 1997 – 2003) is a program that analyses texts for word probabilities, and then generates random sentences based on that. http://www.jwz.org/dadadodo/
Poesia Encontrada. Dynamically generated poetry Collage using Newspapers feeds. http://tinyurl.com/poesiaencontrada

POST_3 – Students must apply the theories and concepts studied during the first weeks (44-47) to one or several examples of generative art and literature (week 48), posting their text, with images and links, in an online forum, which will be created.

Week 49 (Monday, December 6)
Generator Tools and Software (a few examples; more tools and software will be presented throughout the course)
Several web generators listed in http://generatorblog.blogspot.com/
RiTa – an easy-to-use natural language library that provides simple tools for experimenting with generative literature. To install RiTa use Processing; to use RiTa directly in Java, use RiTa jars; can also be used using Eclipse. http://www.rednoise.org/rita
MIDIPoet – a software tool that allows the manipulation of text and image on a computer in real time. It has two parts: composer and player, with which you can, respectively, compose and play pieces of interactive text and image on the computer. MIDIPoet is based on the notion of fields of events: a set of potential behaviors of visual elements on the computer screen that happen or not depending on internal conditions or external manipulations.
http://www.motorhueso.net/midipeng/index.htm
Poemario – A tool for the creation of Combinatory collective poetry.
http://www.telepoesis.net/poemario

Week 50 (Monday, December 13)
Connecting Concepts; Examining Examples
Preparation of projects. Contact meetings for the development of Projects. Project development.
Production Cycle: The brief, Detailed design, Pre-production planning, Prototype design; as well as calendar for: Data Acquisition, Formatting data, Programme Construction, Testing and debugging, Delivery and post-

	production, Re-versioning (Cotton & Oliver 1993).
*Learning outcomes***:**	The student has an understanding of the genres, principles and purposes of generative and algorithmic content in interactive media, and can take the lead of projects involving such concepts. The aesthetic and formal antecedents of generative art (music, literature and media) will be studied. The writing of the final essay and project will imply knowledge about the studied theoretical concepts, as well as development of written expression, critical systematic thinking, analysis, and generalization.
*Form of evaluation***:**	Exam, consisting of two parts: - Project – 75% - The project does not need to be developed, but it must clearly outline the Production Cycle, which should include the Brief, Detailed design, Pre-production Planning, Prototype design; as well as calendar for: Data Acquisition, Formatting data, Programme Construction, Testing and Debugging, Delivery and post-production, Re-versioning. - Theoretically contextualized written paper – 25% - The written paper will include written analytical work on specific subjects, compiling the reformulated Posts 1 and 2 (1500 words), as well as establishing a connection between these concepts and the proposed project.
Lecturer(s):	Rui Torres, PhD, Associate Professor, Fernando Pessoa University, Oporto, Portugal.
Language of instruction:	English
Title in Estonian:	*Tuletuslik sisuloome*
*Prerequisite subject(s)***:**	-
Compulsory literature:	(All articles and book excerpts will be available online) Balpe, Jean-Pierre (2005). Principles and Processes of Generative Literature: Dichtung-Digital. Block, Friedrich, and Torres, Rui (2007). Poetic Transformations in(to) the Digital. In e-Poetry 2007. Paris. Bolter, Jay David; Grusin, Richard (2000). Remediation: Understanding New Media. Massassuchets: MIT Press. Bolter, Jay David; Gromala, Diane (2003). Windows and Mirrors: Interaction Design, Digital Art, and the Myth of Transparency. Massassuchets: MIT Press. Corcuff, Marie-Pascale (2008). Chance and Generativity. In GA2008, 11th Generative Art Conference, 189-199. Cotton, Bob; Oliver, Richard (1993). Understanding Hypermedia: from multimedia to virtual reality. London: Phaidon.

	Galanter, Philip. (2003). What is Generative Art? Complexity Theory as Context for Art Theory. In GA2003 – 6th Generative Art Conference. Galanter, Philip. (2008). What is Complexism? Generative Art and The Cultures of Science and the Humanities. In GA2008, 11th Generative Art Conference, 151-167. Ihmels, Tjark, Riedel, Julia. (2010). The Methodology of Generative Art. Media Art Net. Manovich, Lev. (2001). The Language of New Media. Massassuchets: MIT Press. Manovich, Lev. (2008). Software Takes Command. Creative Commons / Lev Manovich. Packer, Randall; Jordan, Ken. (2002). Multimedia: From Wagner to Virtual Reality. New York: W.W. Norton. Rockwell, Geoffrey, and Andrew Mactavish. (2004). Multimedia. In A A Companion to Digital Humanities. Susan Schreibman, Ray Siemens, and John Unsworth. Oxford: Blackwell.
Replacement literature:	Clair, R. N. Monmarche, and M. Slimane. (2009). Accessible Art Creation Tools, a Generative Arts Application. In 12th Generative Art Conference GA2009, 227-235. Colabella, Enrica. (2008). Generative Art. In GA2008, 1th Generative Art Conference. Cox, Geoff; McLean, AlexWard, Adrian. (2000). The Aesthetics of Generative Code: 1-12. Feuerstein, Penny L. (1998). Collage, Technology, and Greative Process. In Generative Art ´98, 178-188. Galanter, Philip. (2009). Truth to Process – Evolutionary Art and the Aesthetics of Dynamism. In 12th Generative Art Conference GA2009, 216-226. Howe, Daniel C.; Soderman, Braxton. (2010). The Aesthetics of Generative Laiterature: Lessons from a Digital Writing Workshop. Hyperrhiz: New Media Cultures, no. 6: 1-17. Laskari, Iro. (2008). The Generative Audiovisual Narrative System. In GA2008, 11th Generative Art Conference, 222-233. Mateas, Michael; Stern, Andrew. (2003). Façade: An Experiment in Building a Fully-Realized Interactive Drama. In Game Developers Conference, Game Design track, 2. Mateas, Michael; Stern, Andrew. (2005) Procedural Authorship: A Case Study of the Interactive Drama façade. In Digital Arts and Culture (DAC). Copenhagen. Mateas, Michael. (2001). A Preliminary Poetics for Interactive Drama And Games. Digital Creativity 12, no. 3: 140-152. Roncoroni, Umberto. Generative Art: a Question of Aesthetic, Knowledge and Interfaces. In Generative Art Conference, Milan, 1-11. Ryan, Marie-laure. (2005). Peeling the Onion: Layers of Interactivity In Digital Narrative Texts. In Interactivity of Digital Texts. Münster, Germany. Seaman, Bill. (2001). OULIPO	VS	Recombinant Poetics. Leonardo 34, no. 5: 423-430. Wright, Richard. (2004). Software Art After Programming. MUTE, no. 28:

	1-9.	
Requirements for participating in studies and admission to exams/assessments:	**Requirements for participating in studies:** Amount of compulsory contact study time: 20 hours. Total work 78 hours. **Requirements for taking an exam assessment:** Posting short review essays in forums and discussion spaces Available on the e-learning environment. Compiling the reformulated versions of these posts in writing essay.	
Requirements for independent study:	Independent acquisition and application of knowledge, reading professional literature, compiling written works (posts) and other activities suggested. Conceptualizing and preparing Generative Content Projects, detailing the production cycle.	
Exam evaluation criteria or minimum level necessary to pass assessment:	Exam evaluation criteria: Problem, topicality, clarity, and submitting research issues	
Content of studies and schedule:	*Date, time, lecturer's name, if more than one:*	*Form of contact studies, content of studies:*
	Week 44: 02.11.2010	Reading activities (see course description and compulsory bibliography).
	Week 45: 08.11.2010	Reading activities (see course description and compulsory bibliography). Writing activity (Post_1): review essay of one or several articles discussed in weeks 44 and 45. Due date: November 15. Lecturer will also be available for synchronous contact in order to answer questions that the students might have: November 12, during 12:00 – 15:00 h (Estonian time).
	Week 46: 15.11.2010	Reading activities (see course description and compulsory bibliography).
	Week 47: 22.11.2010	Reading activities (see course description and compulsory bibliography). Writing activity (Post_2): review essay of one or several articles discussed in weeks 46 and 47. Due date: November 29. Lecturer will also be available for synchronous contact in order to answer questions that the students might have: November 26, during 12:00 – 15:00 h (Estonian time).

	Week 48: 29.11.2010	Reading activities – analysis of examples (see course description).
	Week 49: 06.12.2010	Reading activities – analysis of examples (see course description). Writing activity (Post_3): applying concepts to examples of generative art and literature. Due date: December 13. Lecturer will also be available for synchronous contact in order to answer questions that the students might have: December 10, during 12:00 – 15:00 h (Estonian time).
	Week 50: 13.12.2010	Project (see course description). Due date: January 28, 2011. Lecturer will also be available for synchronous contact in order to answer questions that the students might have and discuss the final projects: Dates: to be scheduled individually with the students.

Unit in charce of subject:	**Institute of Informatics**
Name of person compiling course programme:	Rui Torres
Signature:	
Date:	

Course programme registered in the academic unit

Date:	
Name of the academic coordinator:	Hanna-Liisa Pender
Signature:	