CART 454D / 4A : Enchantment, Matter, and Topological Media

Winter 2009 (NOTE DIFFERENT HOUR FROM POSTER ABOVE)

Tuesdays 1:30 - 5:30 (EV 7.765), Occasional workshops & guest artist presentations will be offered Thursdays 7-9 PM

Prof. Sha Xin Wei •
http://topologicalmedialab.net/xinwei
http://www.topologicalmedialab.net/xinwei/classes/fofa/CART454/

Course Description

As micro-cameras, sensors, and active, luminous materials become ubiquitous, the space itself between us becomes a sensate and kinetic tissue that extends our expressive bodies. In this graduate / advanced undergraduate seminar, we explore the emergence of bodies, objects or events in fields of active matter. We look critically at the technologies of performance vs. technologies of representation. We explore poetically how continuous, topological transformations could act as diffuse agencies on living matter.

This seminar will orient graduate and advanced undergraduates to contemporary work in the critical studies of media arts and sciences, and especially prepare for professional art research via computational media and experimental technologies of performance. It is designed to introduce

the research questions and approaches that motivate the Topological Media Lab's work in responsive media and installations constructed as phenomenological experiments.

Students will present critical readings in philosophy, art, performance, and computer science in class. Students will also have an optional opportunity to create tangible media or responsive installations in small groups. Students are expected to be already versed in some medium or media, and be prepared to (1) write short essays about theoretical research questions, and / or (2) work with real-time, responsive video, sound, or kinetic media (e.g. Max / Jitter or MSP) to create experimental installation-events.

Students may treat this as an advanced installation course synthesizing approaches from experimental performance, computational media, movement, sound and materials arts. In Winter 2008 , we may do joint studio work with students and professionals from architecture or performing arts.

Prerequisites

This course welcomes advanced undergraduates and graduate students who want to engage challenging texts in close reading and by creating installation-events. A prior course in philosophy and art, such as CART 255 New Media Theory, is recommended but not required. Relevant practical experiences can include areas such as fiber arts, performance and theater, sculpture, realtime computational video and sound; wireless sensors; computational physics; and architecture, etc.

Notes and tips:

This seminar is mandatory for students intending to do art research affiliated with the Topological Media Lab.

We'll start with :

Felix Guattari's Chaosmosis (chapters 1-2), and

Akeel Bilgrami's essay, "Occidentalism, the Very Idea: An Essay on Enlightenment and Enchantment";

It's probably a good idea to read these selections (and peek at the last chapter in Chaosmosis), before the start of the semester, to orient yourself before entering the seminar.

Bibliography

Readings will be selected from the associated list of references. You may suggest other relevant readings and present them after discussing them ahead of time with me.

Provisional Syllabus

The calendar is arranged into chapters with strands of readings and exercises as studies or responses inspired by the readings and the current themes.

Mechanics

The discussion sessions' format will be pretty free, but here is a prototypical pattern for a session:

- Show and Tell: Review student sketches from past week.
- Break
- Student(s) presents readings/topic, questions for current week.
- Group discussion of readings.
- Professor summarizes current themes; introduces readings for next week.

Each week you'll write a one page reflection and share it with the class. Your writing and projects should respond to the readings and the accumulated themes from class discussion.

Midterm

Historically, the mid-term has been an event instantiating the themes and approaches of the course. See the video (midterm meal 2005, midterm meal 2006 , midterm meal Winter 2008) documenting past midterm events.

Final Project:

If you make an *artifact* (video, application, sketch, installation), write a 3-4 page statement saying:

- What it is;
- What it's about;
- How it responds significantly to the themes of the course.

If you choose to write a *paper* instead of creating a project:

You will write a 15 page research paper responds to the themes of the seminar. The paper should aspire to the level of writing expected for a journal such as Configurations or The Grey Room.

8 Dec 2006

Course Description

Alchemy works in between the base and the noble, the quick and the dead; it transmutes matter monstrously between substance and object or subject. We explore alchemical aspects of calligraphic media responsive to live gesture and movement. This seminar introduces real-time media synthesis based on physical simulations and continuous topological dynamics, guided by phenomenological questions such as: What makes something tangible? Do causality or temporality imply tangibility? What kinds of temporality are there? What makes a medium responsive, active, agentful, lifelike? How do we make ethico-asethetic gestures in such media?

In this working seminar, the aim is to creatively translate and extend notions from alchemy and physics in video as a responsive, calligraphic medium.

The seminar is an experiment bridging three disciplines: contemporary media art (in this case the synthesis of video and sound inspired by alchemical notions), science (computer simulations of physics), and history and critical studies of science (history and philosophy of alchemy and early modern science). It's a working seminar in poetic translation between these disciplines.

The theoretical ambition is to flesh out some philosophical investigations of material transformation, topological media, and the region between the natural and the artificial. The experimental ambition is to produce some software "instruments" that create video textures that respond to gesture or movement in real-time.

The seminar's success relies on participants pooling their expertises from different disciplines and taking initiative in exploring the relevant literature and presenting work to their peers. Students will present papers and chapters from the readings. Technical experts will partner with artists to create video/sonic "matter" or "instruments" responsive to live movement and gesture.

In projects, students will create alchemically inspired, real-time, time-based media instruments using the professional real-time media framework: Max / Jitter (and MSP). We build on work from the Topological Media Lab, in areas such as calligraphic video and gestural sound:

http://topologicalmedia.concordia.ca/projects.html .

This seminar welcomes students from fine arts, critical studies of media arts and sciences, and computer science and prepares students for work in responsive spaces, experimental performance environments and installations.

Prerequisite

None. We will pair students with complementary abilities. A first course in philosophy OR computational physics is preferred. Familiarity with Max/Jitter is helpful but not necessary. Students who do not have any formal preparation are welcome to contact the instructor prior to enrolment.

Readings

There is no required text, but the major references are hilighted. This representative bibliography will evolve.

Landau, Rubin H., and Manuel J. Paez Mejia, Computational Physics: Problem Solving with Computers. New York: Wiley, 1997, Book & Disk edition, 520 pp. ISBN 0471115908 (cloth) (selections).

Max, MSP (real-time sound) and Jitter (real-time video) References, Cycling74.com.

Newman, William R. Promethean Ambitions: Alchemy and the Quest to Perfect Nature. University of Chicago Press, 2004. ISBN: 0226577120 (cloth). Chapters 1-2, Chap. ---

Readings in applied computer graphics and computer vision. (see J. Stam example article)

Readings in applied computational physics (e.g. interacting particle systems and lattice physics).

Readings in philosophy and performance studies.

Topological Media Lab, Calligraphic video and gestural sound, http://topologicalmedia.concordia.ca/projects.html#calligraphicVideo, http://topologicalmedia.concordia.ca/projects.html#soundhttp://sponge.org

Stam, Jos. "Flows on Surfaces of Arbitrary Topology", ACM Transactions On Graphics (TOG), Volume 22, Issue 3 (July 2003) : Proceedings of SIGGRAPH 2003, 724-731.

Alchemy texts, from the 17c and 16c, and earlier: http://www.levity.com/alchemy/home.html, http://www.levity.com/alchemy/texts.html .

Syllabus

Student Projects

This course is mirrored as COMP 691X .

Computer Graphics: Realtime Video

COMP471 / CART 498C

Fall 2006
COMP lectures: M W 2:45-4:00 , Room H-431
CART+COMP lectures: W 2:45-4:00, Room H-431
Lab Section 1: Freida Abtan, Th 1:30-3:30 in EV 5-709
Lab Section 2: Yannick Assogba, F 10:30-12:30, in EV 5-815
Lab Section 3: Erik Conrad, F 1:30-3:30, in EV 5-815

Prof. Sha Xin Wei
sha@encs.concordia.ca

http://www.topologicalmedialab.net/xinwei/classes/cs/COMP471_ComputerGraphics_RealtimeVideo

References

Syllabus

Final Team Projects

Final Projects Class Video

Course Description

This course introduces real-time processing and synthesis of image and video, with applications to performance events and responsive media environments. Topics include sampled image vs. structured light, digital representations of video, live video, real-time effects, array processing, and applications of computer vision. The course approaches visual image as a medium continuous in time and space, subject to continuous transformations. It also provides an opportunity to practice data-flow programming in a standard environment for real-time visual and sonic media installations, i.e. Max / Jitter.

This course will be oriented to the practical production of "2D" video sampled or synthetic textures with applications in installation and performance arts, rather than "3D" geometry for games.

Details

Phenomenology of performance, theater, dance, and architecture will contextualize the technical discussion. Supplementary readings will be drawn from critical studies of media arts and performance, philosophy and history of techno-science, as well as computer graphics and computer vision. Prominent examples of video art will provide perspective and challenge.

In laboratory, students will create real-time media synthesis applications using a professional real-time media framework (Max/Jitter).

This class is designed for advanced undergraduate / graduate students from diverse disciplines who want to work with technologies of performance. It prepares students for subsequent work in responsive media environments and installation art.

Students will be evaluated on class participation, assignments, and on final team projects. (See examples of student projects from related course on alchemical video.)

Prerequisite

COMP 352 (Data structures and algorithms). However, students from Faculty of Fine Arts and other Schools are welcome to take this course with permission of the instructor. Design Computation Arts students may take this for CART credit by permission of their home department.

A background in digital sound or video, performance, performing arts, or architecture is helpful but not necessary.

To Do

Labs are mandatory at least until the project building sessions, unless otherwise permitted by the instructors.

References • **Syllabus** • **http://cda.concordia.ca/**

Syllabus: Real-Time Digital Video Processing

WEEK	LECTURE Mon	LECTURE Wed	LABS:
1		Introduction	lab orientation, email e
2	Applications of digital video	Video in installation and performance	Max 1, Assignment 1 issued (due 3 weeks)
3	Representing video. Lattice computation	Digital video representations. Demos Jitter processing	Max 2
4	Filters 1, Linear filters, 2D FFT	Applications; Video art Survey	Max 3 & MSP
5	Filters 2, Morphological filters, etc.	Applications, e.g. simulating heat / waves	Jitter 1, Assignment 1 d
6	Discussion	Screenings & discussion of video art, effects	Jitter 2, Assignment 2: Team proposals
7	Morphological / Texture segmentation	blob tracking, jit.HSFlow. Show previous years' works.	Jitter 3; Structuring a te project
8	Team Project (Proposals Due 14:30) Presentations	Presentations cont.	Jitter 4 & Open GL
9	Motion, and Optical Flow	Tracking.	Jitter 5 & Open GL
10	Motion Video Segmentation	Applications, Examples	Jitter 6 & Java | C Extensions
11	3D Motion: Particles	David Rokeby's work; Particle systems in Jitter; Tour of BlackBox Ev B2-845	Jitter 7 & Particle Syste
12	Advanced Topics	Expert Talk (e.g. Luke Dubois, Columbia)	Projects
13	Team project reviews	Team project reviews	Projects
14	Final project prep	Final project prep	Presentations

Motion and Optical Flow

Monday 1 Nov 2006

video as spacetime block

- Set notation

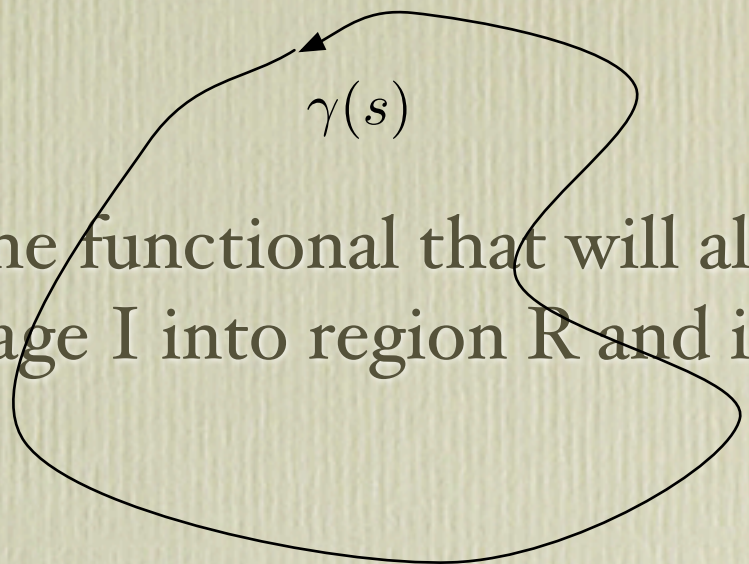
Ω is a rectangle in R^2

$$I : \Omega \times [0, \infty) \rightarrow R^+$$

vector field $x \in \Omega$

$$v(x) =< v_1(x), v_2(x) >$$

variational formulation: active contours



- We wish to define some functional that will allow us to partition the image I into region R and its complement I - R.

Let f( ) be a monotone decreasing function, then we seek:

$$min_\gamma \int_{\mathcal{R}_\gamma} f(\delta \boldsymbol{I}(\boldsymbol{x}))d\boldsymbol{x} + \lambda \int_\gamma ds$$

Q. What does minimizing this functional favor?

variational approach ...

$$min_\gamma \int_{\mathcal{R}_\gamma} f(\delta \boldsymbol{I}(\boldsymbol{x}))d\boldsymbol{x} + \lambda \int_\gamma ds$$

- minimizing favors regions of large gradient of I, and at the same time controls (minimizes) length of boundary

  Minimizing not over real numbers, but over function spaces: eg over curves,
  Apply calculus of variations.

  Solving Euler-Lagrange equations for that functional yields this differential equation,
  called an evolution equation:

evolution equation

- Evolution equation for functional is an ODE to vary the boundary curve:

$$\frac{\partial \gamma}{\partial \tau} = F\vec{\nu} = (f(\delta \boldsymbol{I}(\boldsymbol{x})) + \lambda\kappa)\vec{\nu}$$

$\vec{\nu}$ inward normal to curve γ

κ geodesic curvature

As $\delta \boldsymbol{I} \to \infty,\ f(\delta \boldsymbol{I}) \to 0$

so the balloon force pushes contour to large gradient image areas

sphere inversion problem

- old and new approaches

  Thurston proof & video

  Sullivan proof & video
  using curvature-driven flow

motion estimation

- different criteria for
  compression: motion-compemsated compressopn (MPEG)
  vs
  motion-based video segmentation

  skip many apparent motion effects due to variations in illumination or camera characteristics
  focus on object-induced motion

models of motion

- spatial models
  temporal models
  region of support

spatial model: assume that the movement of a dot at position x is modeled by some affine map

$$v(x) = \begin{pmatrix} b1 \\ b2 \end{pmatrix} + \begin{pmatrix} b3 & b4 \\ b5 & b6 \end{pmatrix} x$$

temporal model of motion

temporal model
assuming velocity is constant between time t and $\tau > t$

$$\boldsymbol{x}(\tau) = \boldsymbol{x}(t) + v_t(x)(\tau - t) = \boldsymbol{x}(t) + \boldsymbol{d}_{t,\tau}(x)$$

- and ... region of support

observation models

- Key assumption: Image intensity of a (point) object does not change along motion trajectory,

$$I_k[\boldsymbol{n}] = I_{k-1}[\boldsymbol{n} - \boldsymbol{d}]$$

Differentiating w/r s, where s is length along trajectory:

$$\frac{dI}{ds} = 0$$

by chain rule:

$$\frac{dI}{dx}\nu_1 + \frac{dI}{dy}\nu_2 + \frac{dI}{dt} = (\nabla I) \cdot \boldsymbol{\nu} + \frac{dI}{dt} = 0$$

regularization of image

- Underconstrained -- not enough conditions to yield a motion. Assume neighboring points move alike. One way: motion field is locally smooth, with low gradient. We minimize E[**v**] for a velocity field

$$\int_D (\nabla I(x) \cdot \boldsymbol{v}(x) + \frac{\partial I(x)}{dt})^2 + \lambda(\|\nabla(v_1(x))\|^2 + \|\nabla(v_2(x))\|^2)$$

estimation criteria

- (Boldfaced are 2-vectors in $\mathbb{Z}^2$)
  d[**n**] = displaced image of point **n** under the vector field **v**[**n**] = **d**[**n**] - **n**

  estimated image intensity: $\tilde{I}_k[\boldsymbol{n}]$

$$\tilde{I}_k[\boldsymbol{n}] \equiv I_{k-1}[n - d[n]]$$

Find **d** that minimizes an error function. A reasonable one is not quadratic (too many outliers) but simply:

$$\mathcal{E}[d] = \sum_{n \in \mathcal{R}} |I_k[n] - \tilde{I}_k[\boldsymbol{n}]|$$

examples

cv.jit.HSflow: Optical Flow

Use live camera input

metro 2 | open | close | settings

jit.qt.grab 80 60 @vmode 2 @unique 1

Smaller matrices yield much better results.

...or use a movie file

0.

metro 2 | read | start | stop | rate $1

jit.qt.movie 80 60 @unique 1

Use @unique 1...

Sending the same matrix twice will result in zero optical flow.

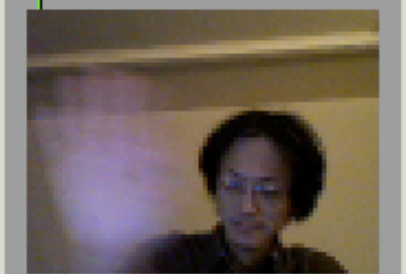
cv.jit.HSflow computes the optical flow of an incoming greyscale matrix using the Horn-Schunk technique.

The "lambda" attribute is strictly for internal calculations. However, changing the value gives an interesting visual effect.

Input:	Single-plane char matrix.
Output:	2-plane float32 matrix. Plane 0: Horizontal flow Plane 1: Vertical flow

jit.rgb2luma Greyscale only!

Input image



0.

lambda $1

Parameter used for internal calculations. There is no need to change its value, but doing so can give visually interesting results

cv.jit.HSflow

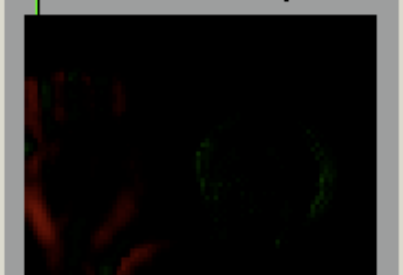
jit.unpack 2

p visualizer

The values of the output matrix are estimations of that pixel's displacement compared to the previous frame. Negative values indicate leftward and upward movements.

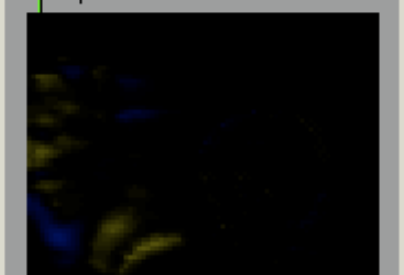
Horizontal movement

Left: Green Right: Red



Vertical movement

Up: Blue Down: Yellow



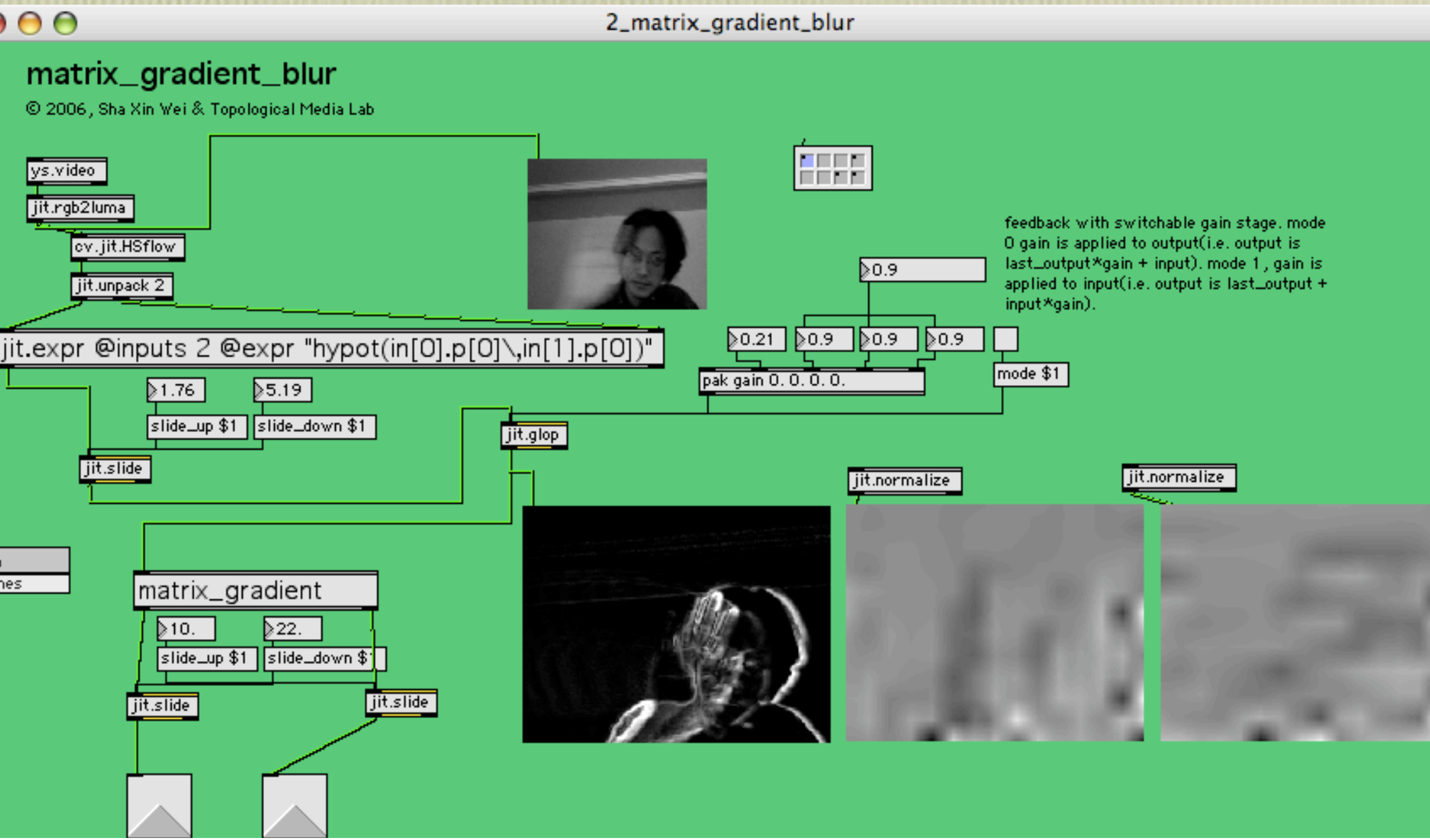
14.902

fps

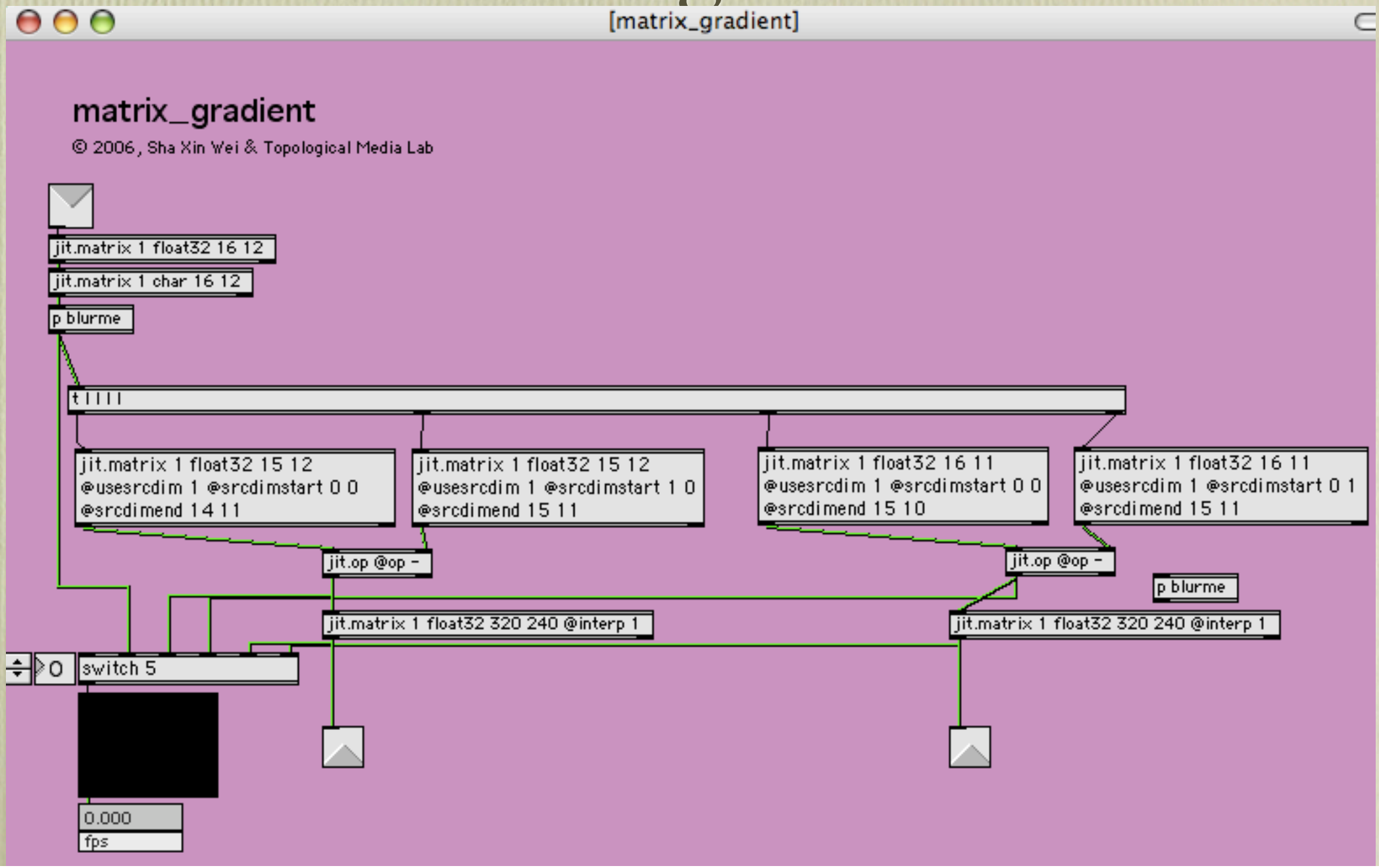
by Jean-Marc Pelletier
jmp@iamas.ac.jp

support:
Institute of Advanced Media Arts & Sciences

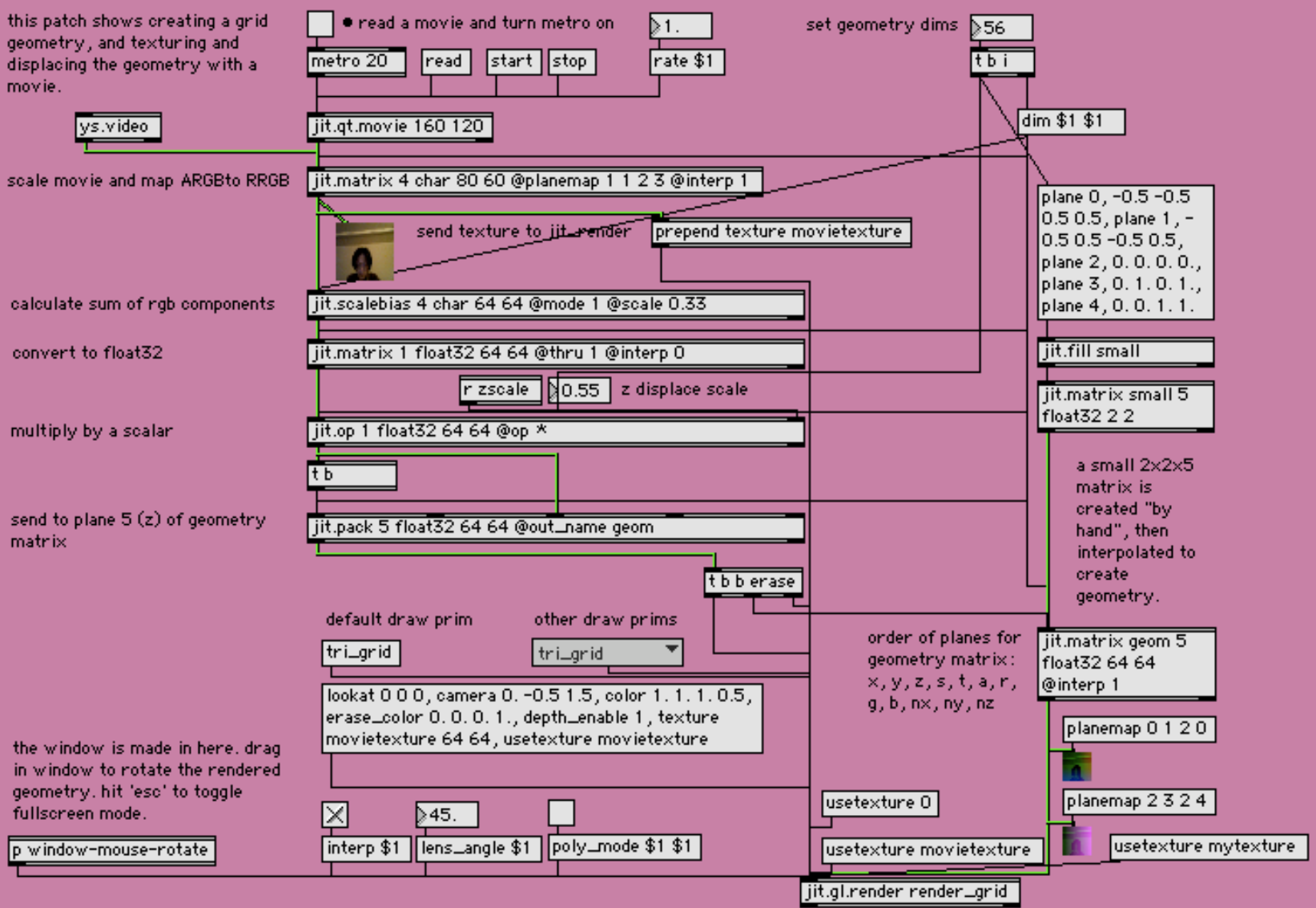
matrix_gradient_blur



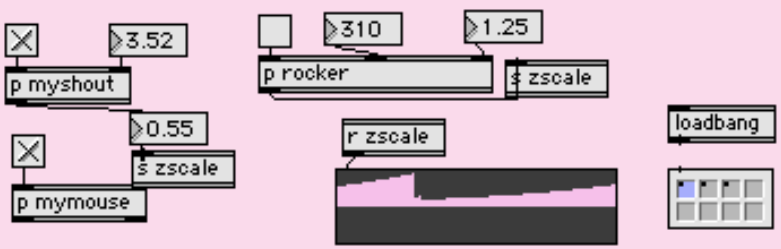
matrix_gradient

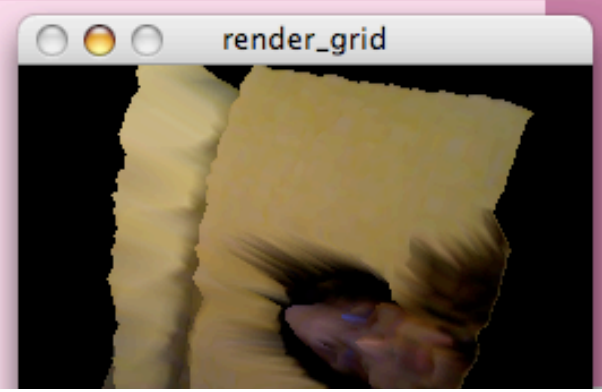


Movie to Texture Grid 3_test_jit.gl.render.grid_mesh

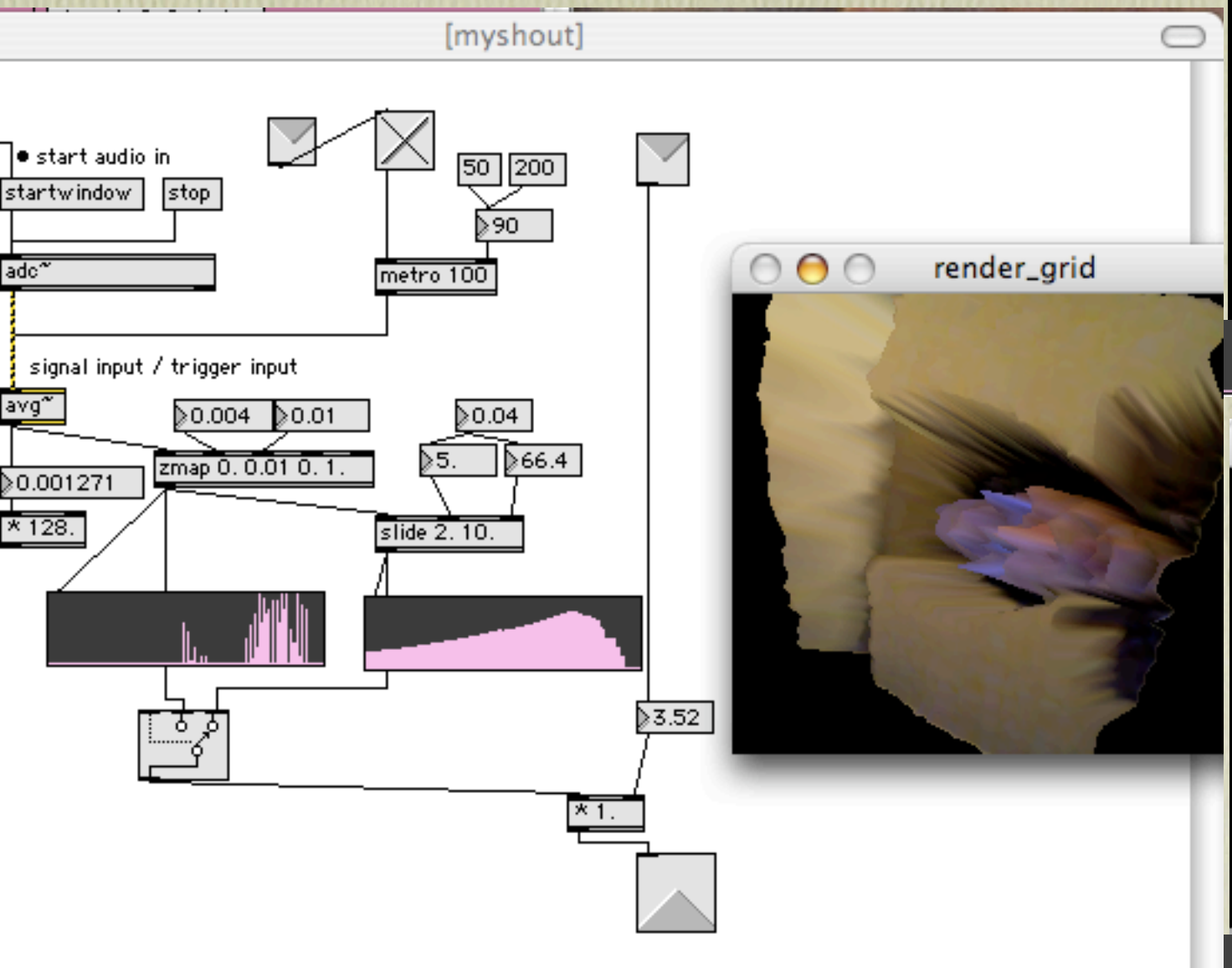


modified by sha xin wei tml april 2006

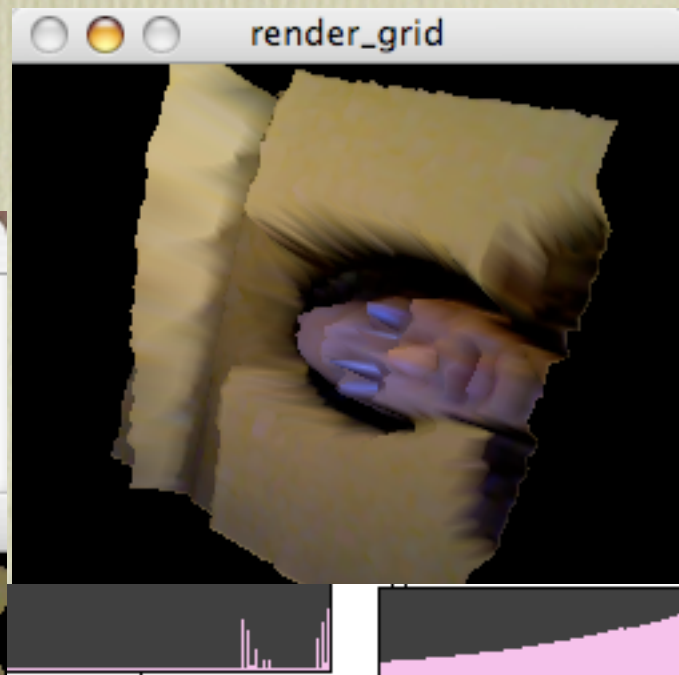




myshout


[myshout]
start audio in
startwindow
stop
adc~
50
200
90
metro 100
signal input / trigger input
avg~
0.004
0.01
0.04
zmap 0. 0.01 0. 1.
5.
66.4
0.001271
* 128.
slide 2. 10.
3.52
* 1.

render_grid


render_grid


render_grid

pool 3d nurbs example

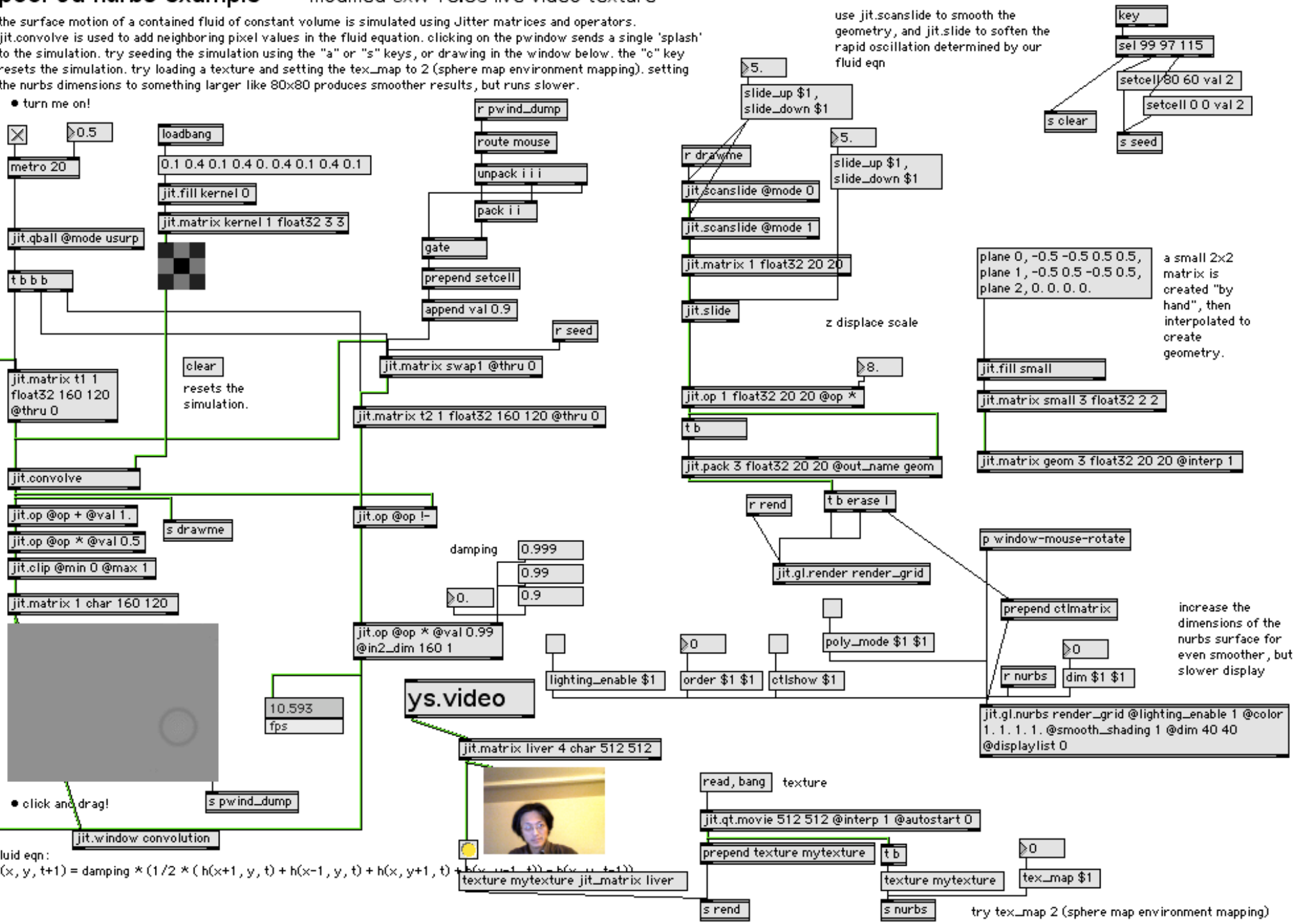
modified sxw 10.06 live video texture

the surface motion of a contained fluid of constant volume is simulated using Jitter matrices and operators. jit.convolve is used to add neighboring pixel values in the fluid equation. clicking on the pwindow sends a single 'splash' to the simulation. try seeding the simulation using the "a" or "s" keys, or drawing in the window below. the "c" key resets the simulation. try loading a texture and setting the tex_map to 2 (sphere map environment mapping). setting the nurbs dimensions to something larger like 80x80 produces smoother results, but runs slower.

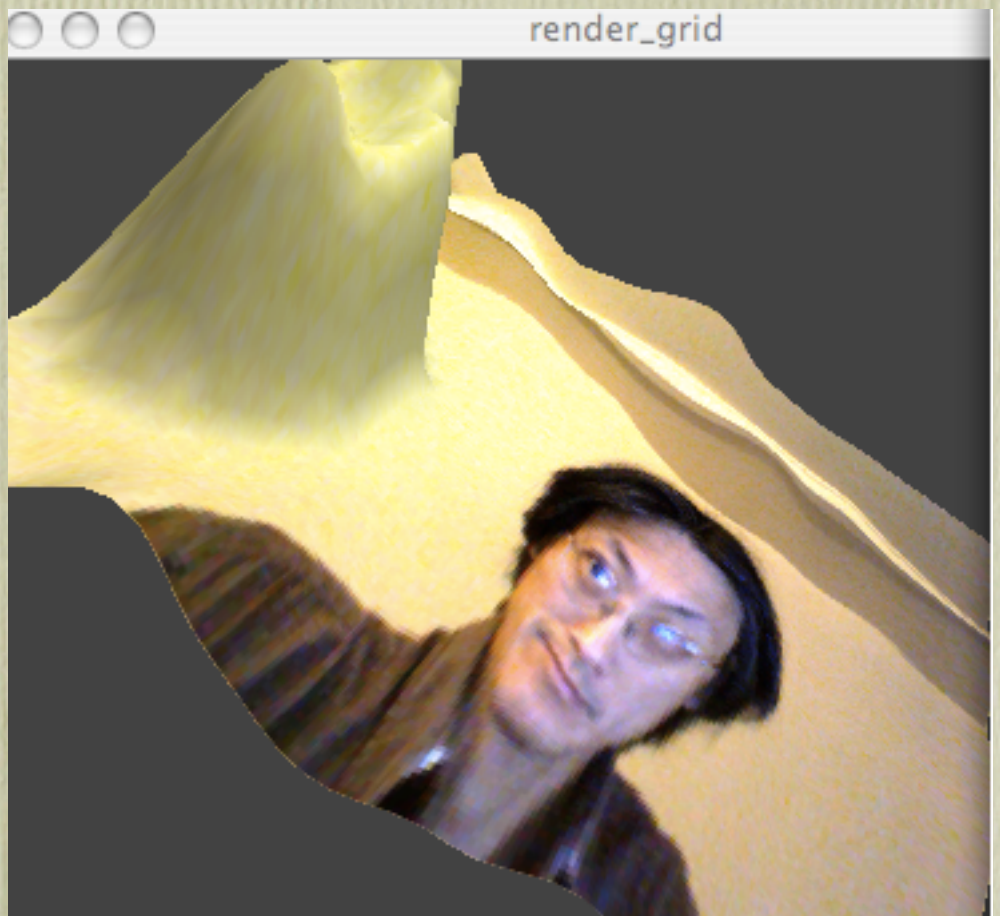
use jit.scanslide to smooth the geometry, and jit.slide to soften the rapid oscillation determined by our fluid eqn

a small 2x2 matrix is created "by hand", then interpolated to create geometry.

increase the dimensions of the nurbs surface for even smoother, but slower display



pool-3d-nurbs



TEMPLATE
COMP 471 / CART 498 C Final Project

Name of Project (+ URL):

People and Roles (Indicate concept lead, Jitter programming, maths, sound programming, set construction, etc.):

What is it:

Include diagrams of installation,
optionally: software architecture (extra credit).
examples (patches and / or video) showing the proposed effect.

What is the project asking or exploring? (Why is it an interesting COMP 471 project?)

What is the technical interest? Explain in mathematical terms, the techniques of digital image / video processing that are being exercised in your application.

What is the functional, aesthetic, or symbolic significance of your application? How does it engage the human participant in live interaction?

Milestones / Timetable:

Deliverable:

Resources needed:

References:

COMP 471 / CART 498 C Final Project TEMPLATE

EXAMPLE (see next page for blank)

Name of Project: WYSIWYG
URL: http://www.topologicalmedialab.net/fields/tml/field.php?n=Projects.WYSIWYG

People (Advisor): **Roles**

Freida Abtan (SXW):Concept / research
David Gaultier (Doug Van Nort): Gesture analysis
Freida, David Bingham: Sound design, Real-time Sound synthesis
Elliot Sinyor, Erik Conrad, (Rodolphe): Fabric and active textiles

What is it:

A gestural instrument based on soft fabric controllers, mapping free, improvised gesture to real-time sound synthesis software instruments. The wearable instrument works entirely on the body, but also can play/sing antiphonally with fixed computer-based instruments and speakers to in ambient sound environments as well.

What is the project asking or exploring?

WYSIWYG aims to explore how games do not have to be played according to fixed a priori rules. We explore, in fact how practices of play, of technique, emerge in the course of play, and more generally how rules or codes of conduct sediment in collective, repeated play. The phenomenological context is games of sound and bodily movement as in "unstructured" games like Hide and Seek, or Blind Man's Bluff.

Technically, we seek features that can be extracted in real-time from physical sensor data from cloth-like controllers. These features should be correlated with degrees of intentionality. We will start with "individual" gestures but aim to track collective gesture using these cloth-like manipulables.

Milestones / Timetable:

Sep	Build complete processing - sound loop with version 1 parts
Oct 31	Halloween demo of prototype
Dec 15	Spec and acquire components for version 2
Jan 15	Demo version 2 platform
Jan -Mar	Scenario design, Hw development gesture anaylsis, sound synthesis
Mar 1	Create at least 3 wearable platforms
Mar 15	Use version 2, rehearse meta-play scenarios
April	Final Presentation
May	Write-up, edit project video

Deliverable:

April 1	Two (or three) versions of cloth-like, sounding objects, in handkerchief, scarf, and blanket form factors. 2 improvisational play/ performances

Resources needed:

Studio space/time: 4 hours/week x 10 weeks, ____ space
1 VR stamp developmet & electronics
textile supplies
access to TML dev Macs
sound system

Realtime Video Final Projects

Prof. Sha Xin Wei • http://hybrid.concordia.net/~xinwei/

http://hybrid.concordia.ca/~xinwei/classes/cs/COMP471_ComputerGraphics_RealtimeVideo/

Final Projects Class Video (edited by Louis-Andre Fortin)

Interim Proposals

Final team projects.

I-Sight-Painting
http://www.sami.alkhudri.com/comp471.html
1 Al-Khudri
2 Shubbar
3 Mansur
Sema4
http://www.sema4.tk
1 Asghar
2 Banik
3 Chelab
4 Rabie
Intr_cept(MyKindOfFun)
http://www.instance.ca/cart498/
1 Belanger
2 Viel
3 Zananiri
Taste of Reality
hybrid.concordia.ca/~ezaino/Taste_Reality.html

1 Bertrand
2 Hissin
3 Mereb
4 Zaino
Edge Between Worlds
http://comp471.iscool.net
1 Blair
2 Iyadurai
3 Tran
Crossing the River
http://hybrid.concordia.ca/~j_briche/comp471
1 Briche
2 Fourcade
Sonitus Quod Os
http://hybrid.concordia.ca/~corba/sqo
1 Caloine
2 Cordier
3 Orfila
UberPong
http://hybrid.concordia.ca/~sasooab/cart498
1 Chung
2 Chun
3 Yu
4 Briere
ScreenCrime
http://geoneo.free.fr/comp471
1 Duverger
2 Blanchon
3
EV eGarden
http://mixar.net/evegarden/
1 Fortin

2 Laidacker
3 Rousseau
Matrixed
www.sandktechnicalsolutions.com/matrixed
1 Govas
2 Taha
3 Elkay
4 Friesen
5 Kapogeorgakis
Going Super Saiyan
http://www.creativesolutionz.com/dragonball/index.html
1 Hanspaul
2 Kyungsik
3 Poncik
4 Wan
Text Snow
http://hybrid.concordia.ca/~ph_nguye/pages/cart498/cart498c.html
1 Nogues
2 Nguyen
3 Zapelova
4 Adib
SonOfJitter
http://www.comp471.tk
1 Paris
2 Waddell
3 Gauthier
4 Siva
Obstacle Avoidance
http://users.encs.concordia.ca/~sv_venga/comp471/
1 Vengadesa
2 Garreau
3 Lecat
4 Shaktour

Jitters
http://hybrid.concordia.ca/~g_ther/jitters/
1 Yap
2 Therien
3 Tang
Trapped
http://hybrid.concordia.ca/~mohan_el
1 El-Jayousi
2 Kaplanis
3 Leprince

COMP 417 Computer Graphics Realtime Video
Final Presentations Schedule

Location: Lab

3:10 pm Going Super Saiyan
3:20 pm Sonitus Quod Os
3:30 pm Text Snowing <--------- MOVED TO 6:20 ?
3:40 pm Uberpong
3:50 pm Isight Painting
4:00 pm Sema4
4:10 pm Taste of Reality
4:20 pm Trapped

Location : Eighth floor atrium
4:30 pm Obstacle Avoidance

Location: EV 7.735
4:50 pm Intr_cept

Location: Corridor near the free lab on 5th floor
5:00 pm Apple Z

Location: 5th floor atrium
5:10 pm Edge between worlds

Location : Corridor near the free lab on 5th floor
5:20 pm EV eGarden

Location: 5th floor atrium
5:30 pm ScreenCrime

Location: First floor, cs side of building (possibly moved somewhere else)
5:45 pm Crossing the river

Location: 1st floor stairs near Mackay street
5:55 pm Jitters

Location: Lab
6:10 pm Matrixed

6:20 Text Snowing

HUMA 888

Doctoral Seminar in Interdisciplinary Studies I

Critical Studies of Media Arts and Sciences: Subjectification, Process, and Performance

Prof. Sha Xin Wei

Winter 2009, Wednesday afternoon2 2- 5

LB 6th floor, Centre for Interdisciplinary Studies in Society and Culture

http://www.topologicalmedialab.net/xinwei/classes/hum/hum888

This is a seminar about experimental practices in philosophy, art, and technoscience. This year's course critically introduces some vital interdisciplinary discourses in the humanities and arts concerning subjectification, process, and performance by threading a narrative from the modern crisis of representation to materialist notions of distributed agency and affect. The seminar supports and is informed by creation-research approaching these questions sensitive to conditions framing ethico-aesthetics.

We begin with Guattari's turn from psychotherapy to a speculative mode of art, and Wittgenstein's more caustic critique of theories of language, logic, and representation. We then discuss the broader 20c turn from representation to performance and embodiment, reading for example, Artaud's challenge to theater as "dramatic literature," and Maturana and Varela's extension from the living to the autopoietic. These implicate critiques of technology and science which we examine in the context of media art and experimental performance. In the latter part of the course, we discuss alternative approaches to subjectivity and experience, introducing phenomenology, philosophies of process (Heraclitus, Stengers, Whitehead, Laozi, Zhuangzi), and material topological dynamical systems.

The seminar will be centered on close readings and discussions of selected texts, with opportunities for presenting installation or performative work. Students will prepare an in-class presentation during the term, and a 15 page paper at the end of the semester.

Syllabus

1. Critical studies of media arts and sciences

What are art practice, art research, art as vehicle, and creation research?

Reading: Guattari, Chaosmosis, ch. 1-2.

2. Production of subjectivity

What could be alternative conditions for the production of subjectivity?

Reading: Guattari, Chaosmosis, ch. 6-7.

3. Representation

Meaning vs. information vs. semiotics. What's (not) a representation? What's an object and predicate? What's alphabet, grammar, syntax; graph? algebraic

Reading: Wittgenstein: Philosophical Investigations aphorisms annotated 1-100, 192-212, selections from 1-309.

4. The Study of Experience. Phenomenology contra psychology.

Problems with psychologism, biological reductionism, and category. A material phenomenology, tacit knowledge and substrates of experience.

Reading: Kusch: Husserl's critique of Brentano's psychologism; David Woodruff Smith on Husserl's method of transcendental reduction, Gendlin on felt meaning.

6. Process and Transformation

Figures and philosophies of process.

Reading: Maturana and Varela. Varela essay:"Autopoiesis and a Biology of Intentionality" (1991).

Heraclitis, Laozi (Tao) and Chuangzi;

Alternative readings: Lefebvre Rhythmanalysis; Prigogine, Stengers; Whitehead Process and Reality.

5. Material Topology

From body without organs to materiality without objects (things). Continuity, open / closed sets, limit, topological spaces, homeomorphism; the qualitative and the anexact sans metric, sans number.

Reading: Janich, introduction to topology.

Optional: Badiou: mathematics is ontology; Stengers on mathematics as poetic ontology.

7. Material Phenomenology

What's the virtual, actual, tangible, physical, real, impossible, imaginary?

Consciousness, intentionality, the problem of intersubjectivity.

Reading: Husserl Ideen §27-40 from the chapters on bracketing and epoche, and on intentional consciousness.

Optional: Heidegger, "What Is a Thing?" Petitot, "Morphological Eidetics for Phenomenology of Perception."

8. Performance

Experimental performance vs. spectacle. Art as vehicle. Everyday, unmarked vs marked gesture.

Reading: Debord (ch 1);

Artaud: ch. 8: Theater of Cruelty; ch 9: The Theater of Cruelty, Second Manifesto;

Derrida: "La parole soufflée" and "The Theater of Cruelty and the Closure of Representation";

Grotowski pp. 0-59 , pp. 116-125, pp. 254-262; Sponge ECART; Barbara Formis

Optional: Badiou on event.

9. Subjectification and art

What makes something "live," or interactive, vs responsive? concurrent? What is art research? Why should artists make things of common concern?

Reading: Case Study: Latour and Weibel: Making Things Public ZKM 2005; Guattari, last chapter.

10. Implications

What is humanities in a field, plenist, processual mode? Physics, ecology, architecture, economics, narrative, ethics.

Reading: (Leibniz) Damiris, Wild, and Franchi; Stengers "Conversation," "Sixth Day"; A. Bilgrami

References

Class notes, grazie a Jhave: http://www.year01.com/jhave/Concordia_phd/HUMA888/

Will evolve depending on seminar participants' interests.

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Grotowski, Jerzy, and Eugenio Barba. Towards a Poor Theatre. 1st Routledge ed. New York: Routledge, 2002.Heidegger, Martin. Poetry, Language, Thought. HarperCollins Canada / Harper Trade, 2001.

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Heraclitus, tr. T. M. Robinson. Fragments. Toronto ; Buffalo: University of Toronto Press, 1987.

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Stengers, Isabelle. "Beyond Conversation: The Risks of Peace." Process and Difference: Between Cosmological and Poststructuralist Postmodernisms. Eds. Anne Daniell, Catherine Keller, New York: SUNY, 2002.

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Whitehead, Alfred North. Process and Reality: An Essay in Cosmology. Eds. David Ray Griffin and

Donald W. Sherburne. Corrected ed. New York: The Free Press, 1978.

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http://www.topologicalmedialab.net/xinwei/pub/sxw_bio_aca.rtf

http://www.topologicalmedialab.net/xinwei/pub/sxw_bio_aca_fr.rtf

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Notes by Jhave Johnston Fall 2007

Concordia University Course Evaluation Report

Faculty of Fine Arts

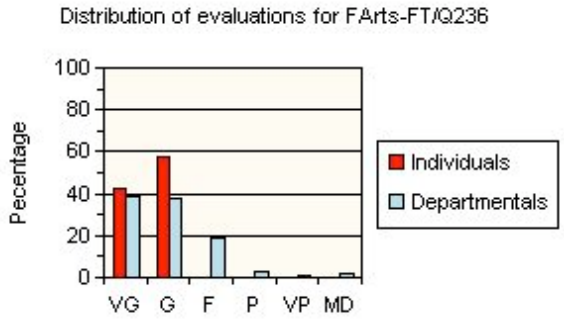
PROF: XIN WEI SHA **DEPT:** DESIGN ART **COURSE:** CART498D **SECTION:** A **YEAR:** 2005-06 **TERM:** 4W

NUMBER OF STUDENTS: 7 **RETURNED EVALUATIONS:** 7 **PERCENTAGE OF STUDENTS RESPONDING:** 100.00%

1.Overall, this course has been...

Mean for this course:	1.57
Standard Deviation:	0.53
Departmental Mean (current semester):	1.85
Departmental Mean (historical):	1.90
Lowest mean for a course in this department:	1.27
Highest mean for a course in this department:	2.79

Student Responses:	VG	G	F	P	VP	MD
	3	4	0	0	0	0

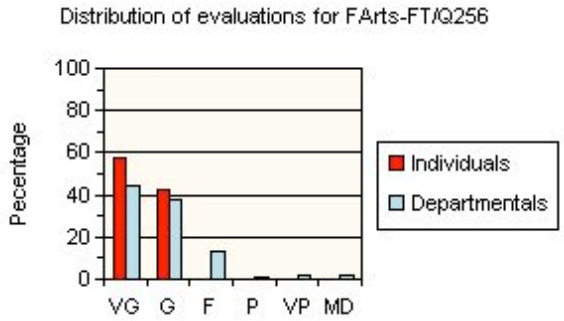


VG=Very Good, G=Good, F=Fair, P=Poor, VP=Very Poor, MD=Missing Data

2.Overall, the instructor has been...

Mean for this course:	1.43
Standard Deviation:	0.53
Departmental Mean (current semester):	1.76
Departmental Mean (historical):	1.81
Lowest mean for a course in this department:	1.00
Highest mean for a course in this department:	2.93

Student Responses:	VG	G	F	P	VP	MD
	4	3	0	0	0	0

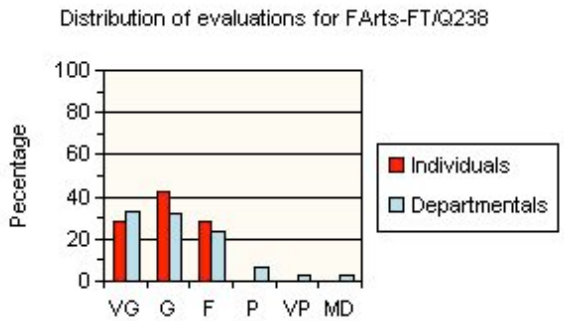


VG=Very Good, G=Good, F=Fair, P=Poor, VP=Very Poor, MD=Missing Data

3.Overall, my learning has been...

Mean for this course:	2.00
Standard Deviation:	0.82
Departmental Mean (current semester):	2.12
Departmental Mean (historical):	2.09
Lowest mean for a course in this department:	1.36
Highest mean for a course in this department:	3.07

Student Responses:	VG	G	F	P	VP	MD
	2	3	2	0	0	0

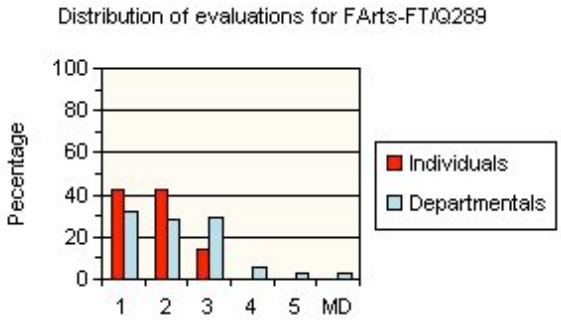


VG=Very Good, G=Good, F=Fair, P=Poor, VP=Very Poor, MD=Missing Data

17.Instructor was accessible to students during office hours or after class.

Mean for this course:	1.71
Standard Deviation:	0.76
Departmental Mean (current semester):	2.17
Departmental Mean (historical):	2.05
Lowest mean for a course in this department:	1.18
Highest mean for a course in this department:	2.93

Student Responses:	1	2	3	4	5	MD
	3	3	1	0	0	0



MD=Missing Data

	Student Responses						Class Mean	Std. Dev.	Departmental Mean		Low Mean	High Mean
	1	2	3	4	5	MD			*Semester*	*History*		
4. Individual classes were well organized.	1	6	0	0	0	0	1.86	0.38	2.02	2.05	1.20	3.43
5. Course materials were well prepared and carefully explained	1	6	0	0	0	0	1.86	0.38	1.97	1.99	1.27	3.14
6. Required readings/texts were valuable	4	3	0	0	0	0	1.43	0.53	2.24	2.25	1.18	3.33
7. Proposed objectives agreed with those actually taught	0	4	3	0	0	0	2.43	0.53	1.83	2.00	1.18	2.86
8. Reading, homework, workshops contributed to appreciation and understanding of subject	2	5	0	0	0	0	1.71	0.49	1.84	1.95	1.09	3.00
9. The pace of the course was suitable	0	2	3	2	0	0	3.00	0.82	2.33	2.24	1.64	3.20
10. The amount of work required was appropriate for the number of credits	0	5	0	1	1	0	2.71	1.25	2.15	2.14	1.45	2.93
11. Instructor presented the background or orgin of ideas/concepts developed in the class.	5	2	0	0	0	0	1.29	0.49	1.83	1.80	1.36	2.93
12. Instructor presented points of view other than his/her own when appropriate	3	3	1	0	0	0	1.71	0.76	1.86	1.92	1.18	2.87
13. Instructor adequately discussed current developements in the field	2	4	1	0	0	0	1.86	0.69	1.81	1.85	1.15	2.64
14. Instructor was dynamic and energetic in conducting the course	6	1	0	0	0	0	1.14	0.38	1.72	1.78	1.09	3.20
15. Instructor's style of presentation held my interest during class	3	4	0	0	0	0	1.57	0.53	2.01	2.11	1.30	3.33
16. Instructor made students feel welcome in seeking help/advice in or outside of class	5	2	0	0	0	0	1.29	0.49	1.86	1.87	1.27	2.80
18. Students were encouraged to participate in class discussion.	3	4	0	0	0	0	1.57	0.53	1.59	1.59	1.00	2.53
19. Students weer encouraged to ask questions, which were addressed meaningfully.	3	3	1	0	0	0	1.71	0.76	1.59	1.65	1.00	2.40
20. Students were encouraged to express their own ideas and knowledge.	3	3	0	0	1	0	2.00	1.41	1.63	1.66	1.09	2.23
21. Feedback on graded assignments was valuable.	0	2	4	1	0	0	2.86	0.69	2.10	2.21	1.67	3.00
22. Methods of evaluating student work were fair and appropriate.	1	2	4	0	0	0	2.43	0.79	2.07	2.14	1.53	2.60
23. Examinations/graded materials tested course content as emphasized by the instructor.	1	2	4	0	0	0	2.43	0.79	2.06	2.15	1.47	3.14
24. Optional Question 1	0	0	0	0	0	7	N/A	N/A	N/A	N/A	N/A	N/A
25. Optional Question 2	0	0	0	0	0	7	N/A	N/A	N/A	N/A	N/A	N/A
26. Optional Question 4	0	0	0	0	0	7	N/A	N/A	N/A	N/A	N/A	N/A
27. Optional Question 3	0	0	0	0	0	7	N/A	N/A	N/A	N/A	N/A	N/A
28. Optional Question 5	0	0	0	0	0	7	N/A	N/A	N/A	N/A	N/A	N/A

MD=Missing Data

LEGEND:

Individual Courses are represented thus: 

Departmental results are represented thus: 

The term 'N/A' stands for 'Not Applicable'.

STATISTICS:

The total number students participating in the evaluations and the total number of classes used in the comparisons for this particular report are listed in the following table:

TOTALS	Department		Faculty	
	Current Semester	All	Current Semester	All
#of Classes	10	89	65	1271
#of Participants	185	1732	1306	23158

NOTES:

1. Departmental means and percentages have been calculated as the average of all the individual course means and percentages (rather than from the individual responses for the department which would result in large classes unduly influencing the results).
2. If the number of returns is less than 10, the responses are not aggregated into departmental mean or sector mean.
3. The numbers quoted are actual numbers of respondents.
4. Standard Deviation is a measure of the degree to which the responses varied for each question. A smaller value suggests a higher level of agreement among the respondents.
5. The lowest and highest mean for a course in this department is for the current semester.

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- For more detailed information please click on this link: Centre for Teaching & Learning Services (CTLS).
- To download (or print) the document in the other formats, please click on the options below:
  - Microsoft Word document (*.doc) NEW
  - Adobe Acrobat Pdf *(coming soon...)*
- To print this page click here

  Note: *This web-page has been adjusted to be printed on A4 (or American Letter), in **'Portrait'** mode. You may need to change the page setup (in your browser options) or even change the default values for the **margins** in order for the contents to fit within the page. Also, in order to print the charts properly, you need to activate the **"Print background colors and images"** option. The option is accessible via the Advanced tab from the Internet Options in Microsoft Internet Explorer.*

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- **Appropriate for Fulltime Faculty and Limited Term Appointment only:** NEW

  You can now create customized statistical reports based on course level and class size. This will enable you to compare your results with those of professors teaching courses of similar level and class size within your department and sector (for this semester as well as historically).

  Important: The unofficial reports are for user reference only and have no official values. To see the "official" course evaluation report again, make sure to disenable this feature by removing the matching criteria.

  To customize (or decustomize) this report click here
- Scanned version of the Questionnaire Forms are also available at the CTLS website.

Return to top

Concordia University Course Evaluation Report

Faculty of Fine Arts

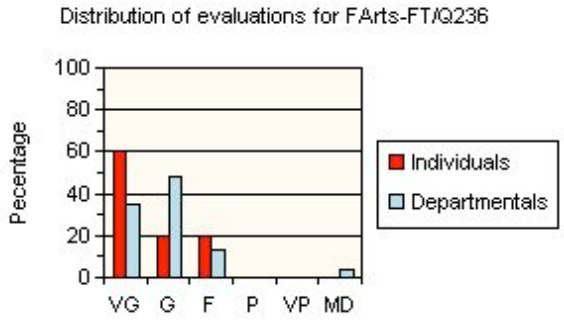
PROF: XIN WEI SHA **DEPT:** STUDIO ARTS **COURSE:** ASEM652I **SECTION:** A **YEAR:** 2005-06 **TERM:** 4W

NUMBER OF STUDENTS: 14 **RETURNED EVALUATIONS:** 10 **PERCENTAGE OF STUDENTS RESPONDING:** 71.43%

1.Overall, this course has been...

Mean for this course:	1.60
Standard Deviation:	0.84
Departmental Mean (current semester):	1.78
Departmental Mean (historical):	1.77
Lowest mean for a course in this department:	1.33
Highest mean for a course in this department:	2.09

Student Responses:	VG	G	F	P	VP	MD
	6	2	2	0	0	0

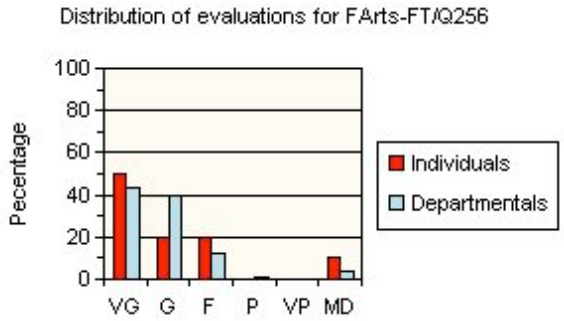


VG=Very Good, G=Good, F=Fair, P=Poor, VP=Very Poor, MD=Missing Data

2.Overall, the instructor has been...

Mean for this course:	1.67
Standard Deviation:	0.87
Departmental Mean (current semester):	1.71
Departmental Mean (historical):	1.66
Lowest mean for a course in this department:	1.30
Highest mean for a course in this department:	2.18

Student Responses:	VG	G	F	P	VP	MD
	5	2	2	0	0	1

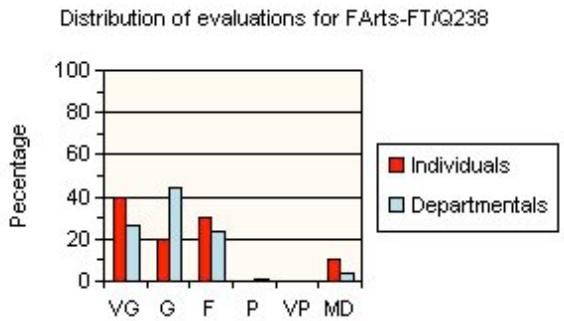


VG=Very Good, G=Good, F=Fair, P=Poor, VP=Very Poor, MD=Missing Data

3.Overall, my learning has been...

Mean for this course:	1.89
Standard Deviation:	0.93
Departmental Mean (current semester):	2.00
Departmental Mean (historical):	1.94
Lowest mean for a course in this department:	1.67
Highest mean for a course in this department:	2.30

Student Responses:	VG	G	F	P	VP	MD
	4	2	3	0	0	1



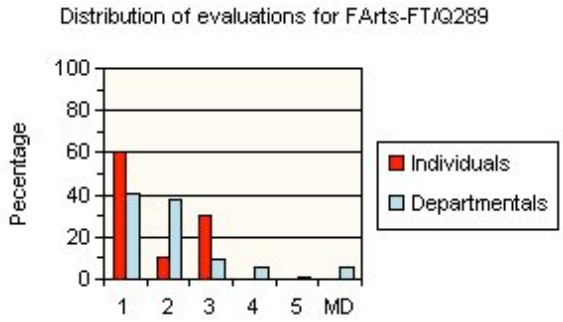
VG=Very Good, G=Good, F=Fair, P=Poor, VP=Very Poor, MD=Missing Data

17.Instructor was accessible to students during office hours or after class.

Mean for this course:	1.70
Standard Deviation:	0.95
Departmental Mean (current semester):	1.82
Departmental Mean (historical):	1.72
Lowest mean for a course in this department:	1.40
Highest mean for a course in this department:	2.18

Student Responses:	1	2	3	4	5	MD
	6	1	3	0	0	0

MD=Missing Data



	Student Responses						Class Mean	Std. Dev.	Departmental Mean		Low Mean	High Mean
	1	2	3	4	5	MD			*Semester*	*History*		
4. Individual classes were well organized.	1	3	3	2	0	1	2.67	1.00	2.19	2.05	1.80	2.91
5. Course materials were well prepared and carefully explained	3	2	4	1	0	0	2.30	1.06	2.14	1.99	1.90	2.36
6. Required readings/texts were valuable	6	2	2	0	0	0	1.60	0.84	2.39	2.27	1.60	3.00
7. Proposed objectives agreed with those actually taught	4	2	2	2	0	0	2.20	1.23	2.00	1.91	1.50	2.45
8. Reading, homework, workshops contributed to appreciation and understanding of subject	6	2	2	0	0	0	1.60	0.84	2.02	1.97	1.60	2.73
9. The pace of the course was suitable	3	3	3	1	0	0	2.20	1.03	2.16	2.04	1.58	2.73
10. The amount of work required was appropriate for the number of credits	5	2	2	1	0	0	1.90	1.10	1.96	1.88	1.40	2.27
11. Instructor presented the background or orgin of ideas/concepts developed in the class.	6	3	0	0	1	0	1.70	1.25	1.81	1.76	1.50	2.20
12. Instructor presented points of view other than his/her own when appropriate	6	2	2	0	0	0	1.60	0.84	1.96	1.80	1.50	2.36
13. Instructor adequately discussed current developements in the field	5	3	1	1	0	0	1.80	1.03	1.96	1.77	1.40	2.55
14. Instructor was dynamic and energetic in conducting the course	7	3	0	0	0	0	1.30	0.48	1.61	1.69	1.30	2.20
15. Instructor's style of presentation held my interest during class	4	4	1	1	0	0	1.90	0.99	2.17	1.96	1.67	2.58
16. Instructor made students feel welcome in seeking help/advice in or outside of class	8	1	1	0	0	0	1.30	0.67	1.60	1.62	1.30	2.00
18. Students were encouraged to participate in class discussion.	6	2	2	0	0	0	1.60	0.84	1.67	1.50	1.42	2.30
19. Students weer encouraged to ask questions, which were addressed meaningfully.	6	3	1	0	0	0	1.50	0.71	1.70	1.57	1.50	2.30
20. Students were encouraged to express their own ideas and knowledge.	6	3	1	0	0	0	1.50	0.71	1.72	1.54	1.30	2.50
21. Feedback on graded assignments was valuable.	1	2	6	0	0	1	2.56	0.73	2.09	2.08	1.80	2.64
22. Methods of evaluating student work were fair and appropriate.	3	1	6	0	0	0	2.30	0.95	2.18	2.05	1.67	2.50
23. Examinations/graded materials tested course content as emphasized by the instructor.	3	1	6	0	0	0	2.30	0.95	2.21	2.12	1.92	2.33
24. Optional Question 1	0	0	0	0	0	10	N/A	N/A	N/A	2.69	N/A	N/A
25. Optional Question 2	0	0	0	0	0	10	N/A	N/A	N/A	2.65	N/A	N/A
26. Optional Question 4	0	0	0	0	0	10	N/A	N/A	N/A	2.42	N/A	N/A
27. Optional Question 3	0	0	0	0	0	10	N/A	N/A	N/A	N/A	N/A	N/A
28. Optional Question 5	0	0	0	0	0	10	N/A	N/A	N/A	N/A	N/A	N/A

MD=Missing Data

LEGEND:

Individual Courses are represented thus: 

Departmental results are represented thus: 

The term 'N/A' stands for 'Not Applicable'.

STATISTICS:

The total number students participating in the evaluations and the total number of classes used in the comparisons for this particular report are listed in the following table:

TOTALS	Department		Faculty	
	Current Semester	All	Current Semester	All
#of Classes	8	314	65	1271
#of Participants	87	4491	1306	23158

NOTES:

1. Departmental means and percentages have been calculated as the average of all the individual course means and percentages (rather than from the individual responses for the department which would result in large classes unduly influencing the results).
2. If the number of returns is less than 10, the responses are not aggregated into departmental mean or sector mean.
3. The numbers quoted are actual numbers of respondents.
4. Standard Deviation is a measure of the degree to which the responses varied for each question. A smaller value suggests a higher level of agreement among the respondents.
5. The lowest and highest mean for a course in this department is for the current semester.

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  Important: The unofficial reports are for user reference only and have no official values. To see the "official" course evaluation report again, make sure to disenable this feature by removing the matching criteria.

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Concordia University Course Evaluation Report

Faculty of Fine Arts

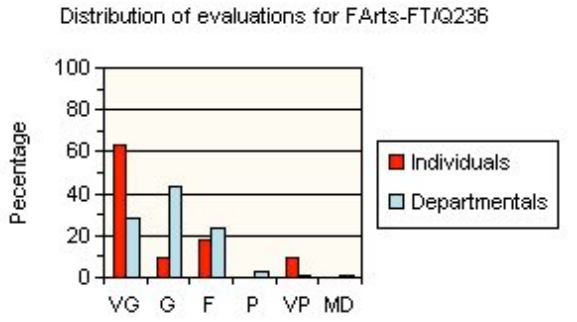
PROF: XIN WEI SHA **DEPT:** DESIGN ART **COURSE:** CART498C **SECTION:** A **YEAR:** 2005-06 **TERM:** 2F

NUMBER OF STUDENTS: 11 **RETURNED EVALUATIONS:** 11 **PERCENTAGE OF STUDENTS RESPONDING:** 100.00%

1.Overall, this course has been...

Mean for this course:	1.82
Standard Deviation:	1.33
Departmental Mean (current semester):	1.98
Departmental Mean (historical):	1.90
Lowest mean for a course in this department:	1.43
Highest mean for a course in this department:	2.63

Student Responses:	VG	G	F	P	VP	MD
	7	1	2	0	1	0

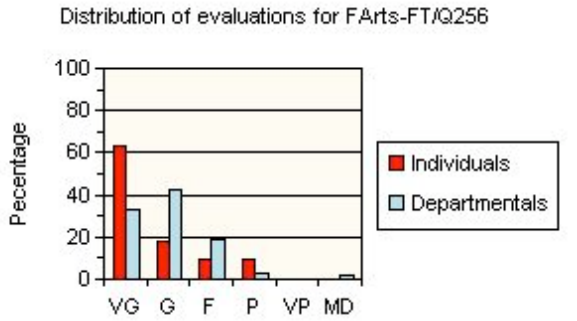


VG=Very Good, G=Good, F=Fair, P=Poor, VP=Very Poor, MD=Missing Data

2.Overall, the instructor has been...

Mean for this course:	1.64
Standard Deviation:	1.03
Departmental Mean (current semester):	1.87
Departmental Mean (historical):	1.81
Lowest mean for a course in this department:	1.33
Highest mean for a course in this department:	2.47

Student Responses:	VG	G	F	P	VP	MD
	7	2	1	1	0	0

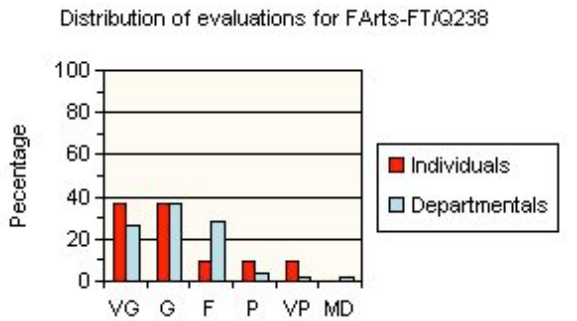


VG=Very Good, G=Good, F=Fair, P=Poor, VP=Very Poor, MD=Missing Data

3.Overall, my learning has been...

Mean for this course:	2.18
Standard Deviation:	1.33
Departmental Mean (current semester):	2.12
Departmental Mean (historical):	2.09
Lowest mean for a course in this department:	1.52
Highest mean for a course in this department:	2.58

Student Responses:	VG	G	F	P	VP	MD
	4	4	1	1	1	0

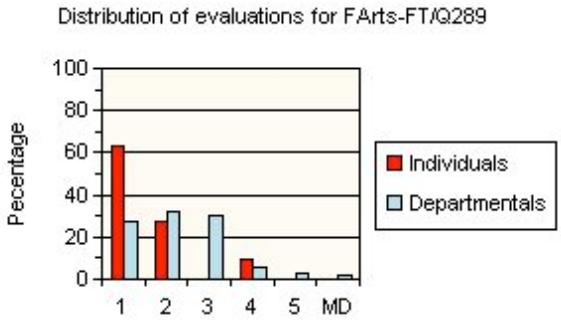


VG=Very Good, G=Good, F=Fair, P=Poor, VP=Very Poor, MD=Missing Data

17.Instructor was accessible to students during office hours or after class.

Mean for this course:	1.55
Standard Deviation:	0.93
Departmental Mean (current semester):	2.23
Departmental Mean (historical):	2.05
Lowest mean for a course in this department:	1.55
Highest mean for a course in this department:	3.05

Student Responses:	1	2	3	4	5	MD
	7	3	0	1	0	0



MD=Missing Data

	Student Responses						Class Mean	Std. Dev.	Departmental Mean		Low Mean	High Mean
	1	2	3	4	5	MD			*Semester*	*History*		
4. Individual classes were well organized.	5	1	3	2	0	0	2.18	1.25	2.20	2.05	1.48	2.66
5. Course materials were well prepared and carefully explained	2	5	3	0	1	0	2.36	1.12	2.11	1.99	1.52	2.44
6. Required readings/texts were valuable	6	4	0	0	1	0	1.73	1.19	2.14	2.25	1.53	2.58
7. Proposed objectives agreed with those actually taught	5	3	1	2	0	0	2.00	1.18	2.17	2.00	1.55	2.63
8. Reading, homework, workshops contributed to appreciation and understanding of subject	6	3	1	1	0	0	1.73	1.01	1.98	1.95	1.38	2.44
9. The pace of the course was suitable	3	4	3	1	0	0	2.18	0.98	2.25	2.24	1.68	3.40
10. The amount of work required was appropriate for the number of credits	6	2	2	1	0	0	1.82	1.08	2.10	2.14	1.58	3.95
11. Instructor presented the background or orgin of ideas/concepts developed in the class.	5	5	0	1	0	0	1.73	0.90	1.80	1.80	1.40	2.38
12. Instructor presented points of view other than his/her own when appropriate	7	3	1	0	0	0	1.45	0.69	1.94	1.92	1.40	2.50
13. Instructor adequately discussed current developements in the field	5	4	1	0	1	0	1.91	1.22	1.87	1.85	1.44	2.68
14. Instructor was dynamic and energetic in conducting the course	6	4	0	1	0	0	1.64	0.92	1.78	1.78	1.30	2.63
15. Instructor's style of presentation held my interest during class	6	3	1	1	0	0	1.73	1.01	2.13	2.11	1.67	2.94
16. Instructor made students feel welcome in seeking help/advice in or outside of class	8	3	0	0	0	0	1.27	0.47	1.99	1.87	1.27	2.81
18. Students were encouraged to participate in class discussion.	8	3	0	0	0	0	1.27	0.47	1.56	1.59	1.10	1.81
19. Students weer encouraged to ask questions, which were addressed meaningfully.	8	2	1	0	0	0	1.36	0.67	1.68	1.65	1.33	2.14
20. Students were encouraged to express their own ideas and knowledge.	8	3	0	0	0	0	1.27	0.47	1.62	1.66	1.10	2.00
21. Feedback on graded assignments was valuable.	2	3	4	2	0	0	2.55	1.04	2.43	2.21	1.47	3.26
22. Methods of evaluating student work were fair and appropriate.	5	1	4	1	0	0	2.09	1.14	2.32	2.14	1.52	3.00
23. Examinations/graded materials tested course content as emphasized by the instructor.	3	3	3	2	0	0	2.36	1.12	2.29	2.15	1.67	2.68
24. Optional Question 1	0	0	0	0	0	11	N/A	N/A	N/A	N/A	N/A	N/A
25. Optional Question 2	0	0	0	0	0	11	N/A	N/A	N/A	N/A	N/A	N/A
26. Optional Question 4	0	0	0	0	0	11	N/A	N/A	N/A	N/A	N/A	N/A
27. Optional Question 3	0	0	0	0	0	11	N/A	N/A	N/A	N/A	N/A	N/A
28. Optional Question 5	0	0	0	0	0	11	N/A	N/A	N/A	N/A	N/A	N/A

MD=Missing Data

LEGEND:

Individual Courses are represented thus: 

Departmental results are represented thus: 

The term 'N/A' stands for 'Not Applicable'.

STATISTICS:

The total number students participating in the evaluations and the total number of classes used in the comparisons for this particular report are listed in the following table:

TOTALS	Department		Faculty	
	Current Semester	All	Current Semester	All
#of Classes	13	89	78	1271
#of Participants	245	1732	1586	23158

NOTES:

1. Departmental means and percentages have been calculated as the average of all the individual course means and percentages (rather than from the individual responses for the department which would result in large classes unduly influencing the results).
2. If the number of returns is less than 10, the responses are not aggregated into departmental mean or sector mean.
3. The numbers quoted are actual numbers of respondents.
4. Standard Deviation is a measure of the degree to which the responses varied for each question. A smaller value suggests a higher level of agreement among the respondents.
5. The lowest and highest mean for a course in this department is for the current semester.

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  You can now create customized statistical reports based on course level and class size. This will enable you to compare your results with those of professors teaching courses of similar level and class size within your department and sector (for this semester as well as historically).

  Important: The unofficial reports are for user reference only and have no official values. To see the "official" course evaluation report again, make sure to disenable this feature by removing the matching criteria.

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Course Evaluation Display

ENGINEERING & COMPUTER SCIENCE

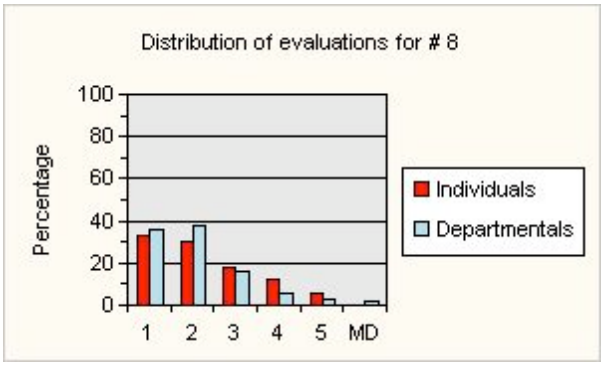
PROF: XINWEI SHA **DEPT:** COMPUTER SCIENCE **COURSE:** COMP471 **SECTION:** F **YEAR:** 2006-2007 **TERM:** 2F

NUMBER OF STUDENTS: 51
RETURNED EVALUATIONS: 33
PERCENTAGE OF STUDENTS RESPONDING: 64.71%

8. Overall, I am learning a great deal in this course

Mean for this course:	2.27
Standard Deviation:	1.23
Departmental Mean (current semester):	2.01
Departmental Mean (historical):	2.14
Faculty Mean (current semester):	1.95
Centiles:	>
Lowest mean for a course in this department:	1.21
Highest mean for a course in this department:	3.74

Student	1	2	3	4	5	MD
Responses:	11	10	6	4	2	0

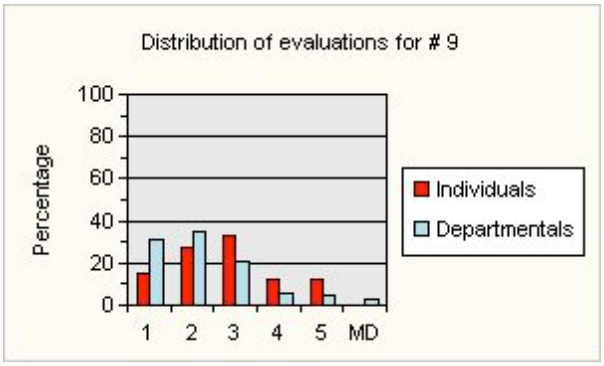


1=Strongly Agree, 2=Agree, 3=Neither agree nor disagree, 4=Disagree, 5=Strongly Disagree, MD=Missing Data

9. Overall, this is an excellent course.

Mean for this course:	2.79
Standard Deviation:	1.22
Departmental Mean (current semester):	2.13
Departmental Mean (historical):	2.26
Faculty Mean (current semester):	2.05
Centiles:	>>
Lowest mean for a course in this department:	1.17
Highest mean for a course in this department:	3.84

Student	1	2	3	4	5	MD
Responses:	5	9	11	4	4	0

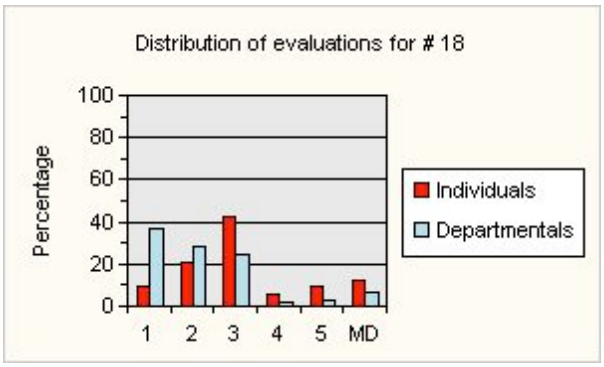


1=Strongly Agree, 2=Agree, 3=Neither agree nor disagree, 4=Disagree, 5=Strongly Disagree, MD=Missing Data

18. The professor is available during office hours for consultation.

Mean for this course:	2.83
Standard Deviation:	1.07
Departmental Mean (current semester):	1.98
Departmental Mean (historical):	2.06
Faculty Mean (current semester):	1.87
Centiles:	>>
Lowest mean for a course in this department:	1.14
Highest mean for a course in this department:	3.86

Student	1	2	3	4	5	MD
Responses:	3	7	14	2	3	4

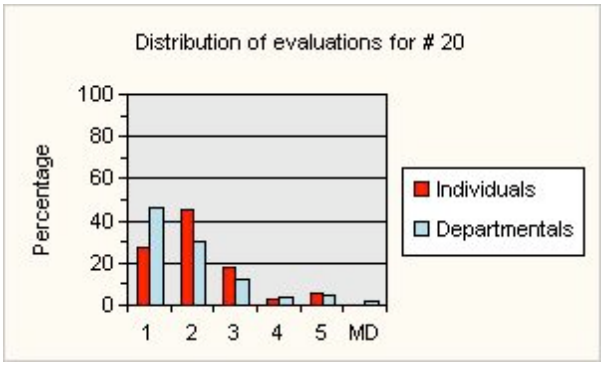


1=Strongly Agree, 2=Agree, 3=Neither agree nor disagree, 4=Disagree, 5=Strongly Disagree, MD=Missing Data

20. Overall, the professor is an effective teacher.

Mean for this course:	2.15
Standard Deviation:	1.06
Departmental Mean (current semester):	1.87
Departmental Mean (historical):	1.99
Faculty Mean (current semester):	1.81
Centiles:	>
Lowest mean for a course in this department:	1.05
Highest mean for a course in this department:	4.24

Student	1	2	3	4	5	MD
Responses:	9	15	6	1	2	0



1=Strongly Agree, 2=Agree, 3=Neither agree nor disagree, 4=Disagree, 5=Strongly Disagree, MD=Missing Data

		1	2	3	4	5	MD	Class Mean	Class Std.Dev.	Dept. Semester	Dept. History	Faculty Mean	Centiles	Low Mean	High Mean
1.	The course outline/syllabus provided sufficient information on the course content.	6	9	8	7	3	0	2.76	1.25	1.85	1.91	1.74	>>	1.25	3.48
2.	The distribution of marks (tests, assignments, labs, final exam) was clearly stated in the course outline.	5	6	8	7	7	0	3.15	1.37	1.73	1.76	1.60	>>	1.00	3.21
3.	I find the course materials (such as class notes) useful.	2	5	12	11	3	0	3.24	1.03	2.03	2.10	1.90	>>	1.29	3.79
4.	I find the textbook useful.	0	1	17	1	7	7	3.54	0.95	2.53	2.51	2.32	>>	1.26	3.89
5.	The assignments help me understand the material.	9	13	7	2	2	0	2.24	1.12	1.86	2.02	1.87	>	1.14	3.26
6.	The tests correspond to what was covered in class.	4	3	17	2	2	5	2.82	1.02	1.91	2.03	1.84	>>	1.11	3.69

7.	I am satisfied with the amount of material covered in this course.	5	13	7	6	2	0	2.61	1.14	2.04	2.17	1.97	>>	1.31	3.72
10.	The professor is well prepared for the classes .	8	18	1	3	3	0	2.24	1.20	1.72	1.82	1.63	>	1.00	3.90
11.	The professor presents the material clearly.	5	13	8	3	4	0	2.64	1.22	1.95	2.04	1.88	>	1.13	4.24
12.	The prefessor generates interest in the subject.	10	15	5	1	2	0	2.09	1.07	2.01	2.13	1.95		1.11	4.14
13.	The professor gives the lectures at an appropriate pace.	6	11	8	4	4	0	2.67	1.27	1.95	2.04	1.90	>>	1.14	3.90
14.	The professor makes effective use of the class time.	3	12	11	3	4	0	2.79	1.14	1.83	1.97	1.79	>>	1.16	3.67
15.	The professor is concerned that students understand the material.	7	11	10	1	4	0	2.52	1.23	1.90	2.00	1.83	>	1.05	4.29
16.	The professor encourages students to participate in class.	9	16	4	2	2	0	2.15	1.09	2.01	2.07	1.98		1.11	3.95
17.	The professor provides timely and effective feedback regarding the tests and assignments.	3	9	10	8	3	0	2.97	1.13	2.21	2.28	2.05	>>	1.21	4.30
19.	The professor is helping me to learn a great deal in this course.	4	10	12	3	3	1	2.72	1.11	2.08	2.20	1.99	>	1.14	4.19

LEGEND:

Individual Courses are represented thus:

Departmental results are represented thus:

The term 'N/A' stands for 'Not Applicable'

STATISTICS:

The total number students participating in the evaluations and the total number of classes used in the comparisons for this particular report are listed in the following table:

TOTALS	**Department**		**Faculty**	
	Current Semester	**All**	**Current Semester**	**All**
# of Classes	46	735	189	2837
# of Participants	1183	21808	6134	87210

NOTES:

1. Departmental means and percentages have been calculated as the average of all the individual course means and percentages (rather than from the individual responses for the department which would result in large classes unduly influencing the results).
2. The numbers quoted are actual numbers of respondents.

3. Standard Deviation is a measure of the degree to which the responses varied for each question. A smaller value suggests a higher level of agreement among the respondents.
4. The graphical symbols represented as Centiles are decoded as: << (0-10) < (10-30) > (70-90) >> (90-100) in which the number designates the percentile of the class mean in relation to the faculty.
5. The lowest and highest mean for a course in this department is for the current semester.
6. The value for faculty mean columns have been calculated as the average of all the individual course means.

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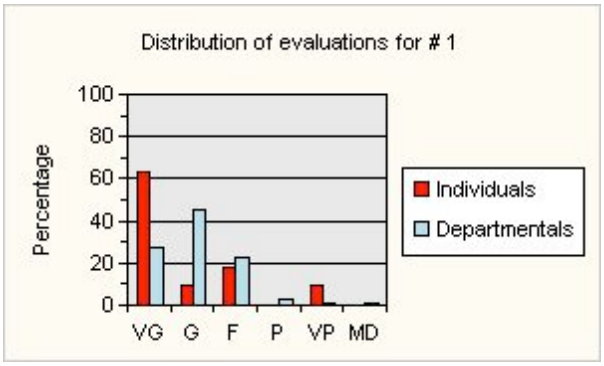
Course Evaluation Display

FINE ARTS

PROF: XINWEI SHA **DEPT:** DESIGN ART **COURSE:** CART498C **SECTION:** A **YEAR:** 2005-2006 **TERM:** 2F

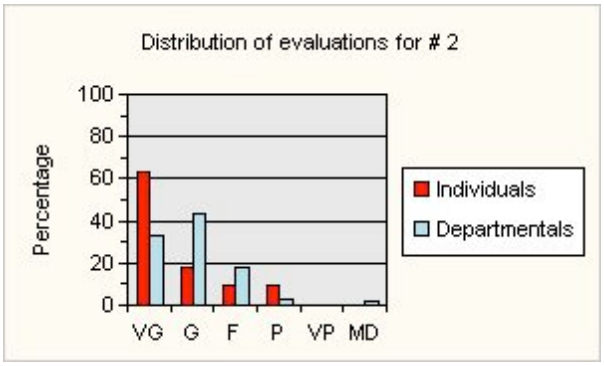
NUMBER OF STUDENTS: 11
RETURNED EVALUATIONS: 11
PERCENTAGE OF STUDENTS RESPONDING: 100.00%

1. Overall, this course has been...						
Mean for this course:						1.82
Standard Deviation:						1.33
Departmental Mean (current semester):						1.99
Departmental Mean (historical):						1.93
Lowest mean for a course in this department:						1.43
Highest mean for a course in this department:						2.63
Student	**VG**	**G**	**F**	**P**	**VP**	**MD**
Responses:	7	1	2	0	1	0



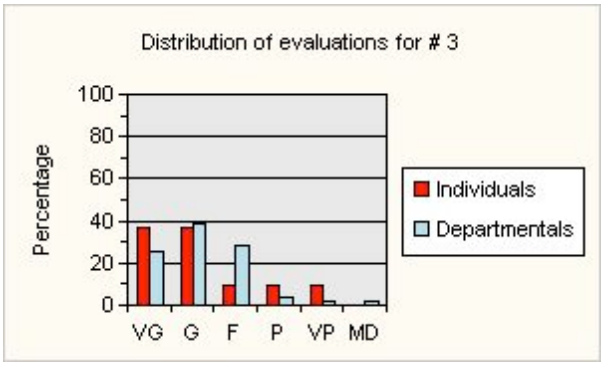
VG=Very Good, G=Good, F=Fair, P=Poor, VP=Very Poor, MD=Missing Data

2. Overall, the instructor has been...						
Mean for this course:						1.64
Standard Deviation:						1.03
Departmental Mean (current semester):						1.86
Departmental Mean (historical):						1.82
Lowest mean for a course in this department:						1.33
Highest mean for a course in this department:						2.47
Student	**VG**	**G**	**F**	**P**	**VP**	**MD**
Responses:	7	2	1	1	0	0



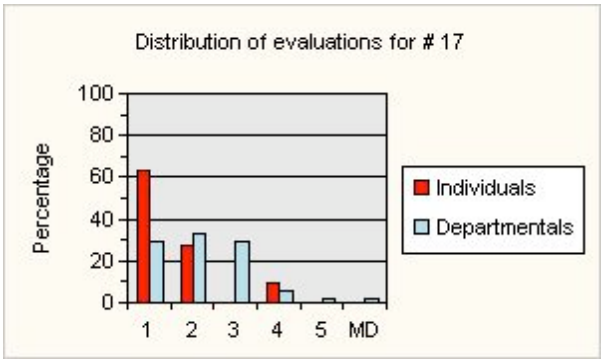
VG=Very Good, G=Good, F=Fair, P=Poor, VP=Very Poor, MD=Missing Data

3. Overall, my learning has been...						
Mean for this course:						2.18
Standard Deviation:						1.33
Departmental Mean (current semester):						2.13
Departmental Mean (historical):						2.11
Lowest mean for a course in this department:						1.52
Highest mean for a course in this department:						2.58
Student	**VG**	**G**	**F**	**P**	**VP**	**MD**
Responses:	4	4	1	1	1	0



VG=Very Good, G=Good, F=Fair, P=Poor, VP=Very Poor, MD=Missing Data

17. Instructor was accessible to students during office hours or after class.						
Mean for this course:						1.55
Standard Deviation:						0.93
Departmental Mean (current semester):						2.14
Departmental Mean (historical):						2.08
Lowest mean for a course in this department:						1.50
Highest mean for a course in this department:						3.05
Student	**1**	**2**	**3**	**4**	**5**	**MD**
Responses:	7	3	0	1	0	0



1=Strongly Agree, 2=Agree, 3=Neither agree nor disagree, 4=Disagree, 5=Strongly Disagree, MD=Missing Data

		1	**2**	**3**	**4**	**5**	**MD**	**Class Mean**	**Class Std.Dev.**	**Dept. Semester**	**Dept. History**	**Low Mean**	**High Mean**
4.	Individual classes were well organized.	5	1	3	2	0	0	2.18	1.25	2.25	2.10	1.48	2.66
5.	Course materials were well prepared and carefully explained	2	5	3	0	1	0	2.36	1.12	2.12	2.03	1.52	2.44
6.	Required readings/texts were valuable	6	4	0	0	1	0	1.73	1.19	2.13	2.20	1.53	2.58
7.	Proposed objectives agreed with those actually taught	5	3	1	2	0	0	2.00	1.18	2.17	2.01	1.55	2.63
8.	Reading, homework, workshops contributed to appreciation and understanding of subject	6	3	1	1	0	0	1.73	1.01	2.02	1.96	1.38	2.44
9.	The pace of the course was suitable	3	4	3	1	0	0	2.18	0.98	2.23	2.25	1.68	3.40
10.	The amount of work required was appropriate for the number of credits	6	2	2	1	0	0	1.82	1.08	2.12	2.12	1.58	3.95
11.	Instructor presented the background or orgin of ideas/concepts developed in the class.	5	5	0	1	0	0	1.73	0.90	1.81	1.80	1.40	2.38
12.	Instructor presented points of view other than his/her own when appropriate	7	3	1	0	0	0	1.45	0.69	1.90	1.92	1.40	2.50
13.	Instructor adequately discussed current developements in the field	5	4	1	0	1	0	1.91	1.22	1.85	1.86	1.38	2.68
14.	Instructor was dynamic and energetic in conducting the course	6	4	0	1	0	0	1.64	0.92	1.76	1.78	1.25	2.63
15.	Instructor's style of presentation held my interest during class	6	3	1	1	0	0	1.73	1.01	2.06	2.10	1.50	2.94
16.	Instructor made students feel welcome in seeking help/advice in or outside of class	8	3	0	0	0	0	1.27	0.47	1.92	1.87	1.27	2.81
18.	Students were encouraged to participate in class discussion.	8	3	0	0	0	0	1.27	0.47	1.51	1.59	1.10	1.81
19.	Students weer encouraged to ask questions, which were addressed meaningfully.	8	2	1	0	0	0	1.36	0.67	1.67	1.66	1.33	2.14
20.	Students were encouraged to express their own ideas and knowledge.	8	3	0	0	0	0	1.27	0.47	1.57	1.66	1.10	2.00
21.	Feedback on graded assignments was valuable.	2	3	4	2	0	0	2.55	1.04	2.34	2.31	1.47	3.26

22.	Methods of evaluating student work were fair and appropriate.	5	1	4	1	0	0	2.09	1.14	2.30	2.21	1.52	3.00
23.	Examinations/graded materials tested course content as emphasized by the instructor.	3	3	3	2	0	0	2.36	1.12	2.23	2.19	1.67	2.68

LEGEND:

Individual Courses are represented thus:

Departmental results are represented thus:

The term 'N/A' stands for 'Not Applicable'

STATISTICS:

The total number students participating in the evaluations and the total number of classes used in the comparisons for this particular report are listed in the following table:

TOTALS	Department		Faculty	
	Current Semester	All	Current Semester	All
# of Classes	15	146	94	2080
# of Participants	263	2560	1726	33199

NOTES:

1. Departmental means and percentages have been calculated as the average of all the individual course means and percentages (rather than from the individual responses for the department which would result in large classes unduly influencing the results).
2. The numbers quoted are actual numbers of respondents.
3. Standard Deviation is a measure of the degree to which the responses varied for each question. A smaller value suggests a higher level of agreement among the respondents.
4. The lowest and highest mean for a course in this department is for the current semester.

- For more detailed information please click on this link: Centre for Teaching & Learning Services (CTLS).
- Scanned version of the Questionnaire Forms are also available at the CTLS website.
- To print this page click here

  Note: *This web-page has been adjusted to be printed on A4 (or American Letter), in **Portrait** mode. You may need to change the page setup (in your browser options) or even change the default values for the **margins** in order for the contents to fit within the page. Also, in order to print the charts properly, you need to activate the **"Print background colors and images"** option. The option is accessible via the Advanced tab from the Internet Options in Microsoft Internet Explorer.*

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Concordia University Course Evaluation Report

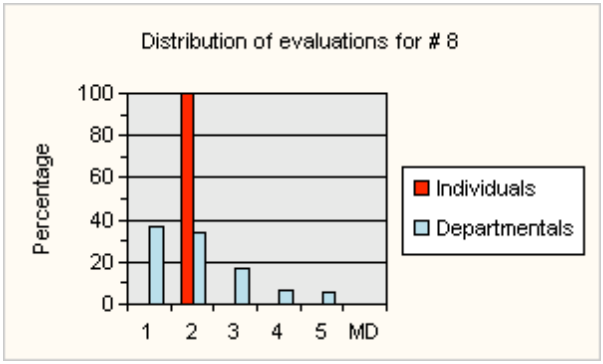
ENGINEERING & COMPUTER SCIENCE

PROF: XIN WEI SHA **DEPT:** COMPUTER SCIENCE **COURSE:** COMP498A **SECTION:** A **YEAR:** '2007' **TERM:** 2F

NUMBER OF EVALUATIONS:	1
NUMBER OF STUDENTS:	6
STUDENTS RESPONDING:	2
PERCENTAGE OF STUDENTS RESPONDING:	33.33%

8. Overall, I am learning a great deal in this course.

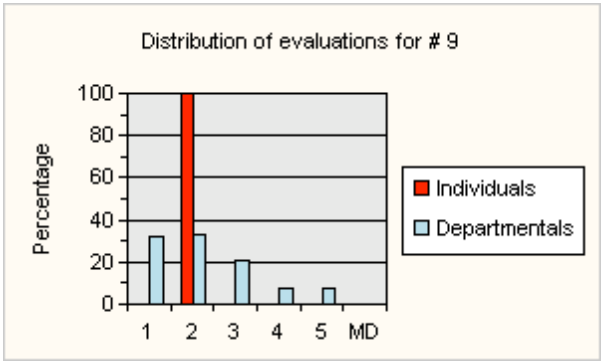
Mean for this course:						2.00
Standard Deviation:						0.00
Departmental Mean (current semester):						2.13
Departmental Mean (historical):						2.14
Faculty Mean (current semester):						2.05
Centiles:						
Lowest mean for a course in this department:						1.23
Highest mean for a course in this department:						3.19
Student	**1**	**2**	**3**	**4**	**5**	**MD**
Responses:	0	2	0	0	0	0



1=Strongly Agree, 2=Agree, 3=Neither agree nor disagree, 4=Disagree, 5=Strongly Disagree, MD=Missing Data

9. Overall, this is an excellent course.

Mean for this course:						2.00
Standard Deviation:						0.00
Departmental Mean (current semester):						2.27
Departmental Mean (historical):						2.27
Faculty Mean (current semester):						2.13
Centiles:						
Lowest mean for a course in this department:						1.14
Highest mean for a course in this department:						3.58
Student	**1**	**2**	**3**	**4**	**5**	**MD**
Responses:	0	2	0	0	0	0

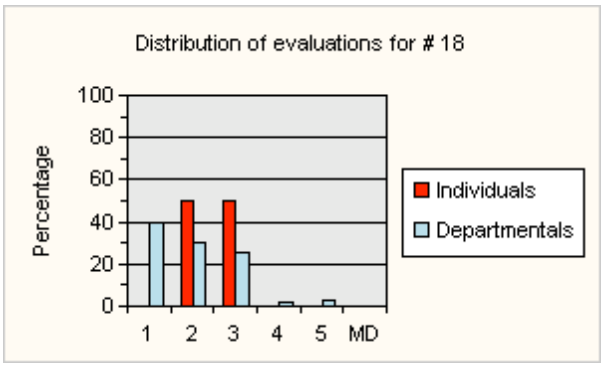


1=Strongly Agree, 2=Agree, 3=Neither agree nor disagree, 4=Disagree, 5=Strongly Disagree, MD=Missing Data

18. The professor is available during office hours for consultation.

Mean for this course:	2.50
Standard Deviation:	0.71
Departmental Mean (current semester):	2.00
Departmental Mean (historical):	2.05
Faculty Mean (current semester):	1.94
Centiles:	>
Lowest mean for a course in this department:	1.11
Highest mean for a course in this department:	2.77

Student	1	2	3	4	5	MD
Responses:	0	1	1	0	0	0

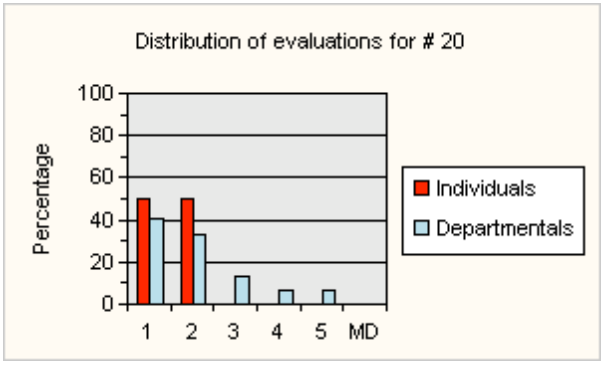


1=Strongly Agree, 2=Agree, 3=Neither agree nor disagree, 4=Disagree, 5=Strongly Disagree, MD=Missing Data

20. Overall, the professor is an effective teacher.

Mean for this course:	1.50
Standard Deviation:	0.71
Departmental Mean (current semester):	2.07
Departmental Mean (historical):	2.01
Faculty Mean (current semester):	2.00
Centiles:	<
Lowest mean for a course in this department:	1.00
Highest mean for a course in this department:	3.33

Student	1	2	3	4	5	MD
Responses:	1	1	0	0	0	0



1=Strongly Agree, 2=Agree, 3=Neither agree nor disagree, 4=Disagree, 5=Strongly Disagree, MD=Missing Data

		1	2	3	4	5	MD	Class Mean	Class Std.Dev.	Dept. Semester	Dept. History	Faculty Mean	Centiles	Low Mean	High Mean
1.	The course outline/syllabus provided sufficient information on the course content.	1	1	0	0	0	0	1.50	0.71	1.88	1.91	1.75	<	1.18	3.15
2.	The distribution of marks (tests, assignments, labs, final exam) was clearly stated in the course outline.	0	1	0	1	0	0	3.00	1.41	1.74	1.76	1.60	>>	1.09	3.00
3.	I find the course materials (such as class notes) useful.	0	1	1	0	0	0	2.50	0.71	2.20	2.12	2.04	>	1.18	4.40
4.	I find the textbook useful.	0	1	0	0	0	1	2.00	0.00	2.54	2.51	2.26		1.33	4.22
5.	The assignments help me understand the material.	1	1	0	0	0	0	1.50	0.71	2.03	2.02	1.91	<	1.08	3.10
6.	The tests correspond to what was covered in class.	0	1	0	0	0	1	2.00	0.00	1.96	2.03	1.87		1.15	3.35
7.	I am satisfied with the amount of material covered in this course.	1	1	0	0	0	0	1.50	0.71	2.12	2.17	2.02	<<	1.23	3.37
10.	The professor is well prepared for the classes.	1	1	0	0	0	0	1.50	0.71	1.89	1.85	1.74		1.00	3.26

11.	The professor presents the material clearly.	1	1	0	0	0	0	1.50	0.71	2.09	2.06	2.00	<	1.05	3.52
12.	The professor generates interest in the subject.	1	1	0	0	0	0	1.50	0.71	2.13	2.15	2.06	<	1.05	3.65
13.	The professor gives the lectures at an appropriate pace.	0	2	0	0	0	0	2.00	0.00	2.06	2.05	1.95		1.05	3.35
14.	The professor makes effective use of the class time.	0	2	0	0	0	0	2.00	0.00	1.95	1.97	1.85		1.05	3.17
15.	The professor is concerned that students understand the material.	0	2	0	0	0	0	2.00	0.00	2.00	2.01	1.93		1.00	3.42
16.	The professor encourages students to participate in class.	0	2	0	0	0	0	2.00	0.00	2.05	2.07	2.04		1.16	3.57
17.	The professor provides timely and effective feedback regarding the tests and assignments.	1	1	0	0	0	0	1.50	0.71	2.14	2.28	2.04	<	1.15	3.44
19.	The professor is helping me to learn a great deal in this course.	0	2	0	0	0	0	2.00	0.00	2.26	2.21	2.11		1.08	3.57

LEGEND:

Individual Courses are represented thus:

Departmental results are represented thus:

The term 'N/A' stands for 'Not Applicable'

The term 'MD' stands for 'Missing Data'

STATISTICS:

The total number students participating in the evaluations and the total number of classes used in the comparisons for this particular report are listed in the following table:

TOTALS	Department		Faculty	
	Current Semester	All	Current Semester	All
# of Classes	43	789	198	3087
# of Participants	974	23332	5596	96212

NOTES:

1. Departmental means and percentages have been calculated as the average of all the individual course means and percentages (rather than from the individual responses for the department which would result in large classes unduly influencing the results).
2. The numbers quoted are actual numbers of respondents.
3. Standard Deviation is a measure of the degree to which the responses varied for each question. A smaller value suggests a higher level of agreement among the respondents.
4. The graphical symbols represented as Centiles are decoded as: << (0-10) < (10-30) > (70-90) >> (90-100) in which the number designates the percentile of the class mean in relation to the faculty.
5. The lowest and highest mean for a course in this department is for the current semester.
6. The value for faculty mean columns have been calculated as the average of all the individual course means.

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Ouija Experiment On Collective Gesture In Responsive Media Spaces

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The Topological Media Lab conducted a series of experiments - called **Ouija** - regarding movement and intentionality, June 25 - July 18, 2007, at Concordia's EV Hexagram-Blackbox.

Choreographers Soo-yeon Cho & advisor Michael Montanaro , 7 dancers, media creators from the Topological Media Lab, and collaborating researchers held a series of experiments in structured improvisation exploring the emergence of collective intention in a field of movement. The field of movement includes un-prepared everyday "un-conscious" movement, pre-conditioned but un-rehearsed movement, as well as fully phrased movement. The experiments included dancers and non-dancers, sometimes identified as such, sometimes not. Themes included entrainment, camouflage, calligraphy and exchanging initiative and momentum between dancers and media.

All these experimental events lived in a set of responsive substrate media supplied with Oxygen's calligraphic media and gestural sound, WYSIWYG's sounding tapestries, and some proto-jewelry. See the TML Showcase of Cosmicomics, Meteor Shower, WYSIWYG, and Excitable Sites for related work.

We will invite expert collaborators to join some of the TML campfires that we'll hold during the Blackbox residency. Please see the Google calendar for the details of our experiment.

A public presentation was held on Wednesday July 18.

VIDEO (320 X 240:: 28 MB)

VIDEO (320 X 240:: 7 MB)

Prof. Sha Xin Wei, Director

Soo-yeon Cho, Choreographer

Dancers:
Mike Croitoru
Kiani del Valle
Veronique Gaudreau
Rebecca Halls
Marie Laurier

Joannie Pharand
Olivia Foulke

Oxygen:
Jean-Sebastien Rousseau, Calligraphic video, videography, visual effects, production
Tim Sutton, Gestural sound design and programming, production
Emmannuel Thivierge, State engine, camera tracking, production
Filip Radonjik, Live ink painting

WYSIWYG:
Marguerite Bromley (XS Labs), Tapestry design and weaving
Elliot Sinyor (IDMIL McGill), Tapestry mechatronics
David Gauthier, Tapestry mechatronics
Freida Abtan, Sound design & programming
David Birnbaum (IDMIL McGill), Sound design & programming
Doug van Nort (IDMIL McGill), Gestural motion feature analysis

Josee-Anne Drolet, TML Project Coordinator, production, videography, editing
Harry Smoak, TML Research Coordinator, production support, research advisor
Ma Zhiming, Production

Special thanks to Faculty Colleagues:

Prof. Michael Montanaro, Contemporary Dance, Ouija movement experiment design
Prof. Marcelo Wanderley, IDMIL, McGill University, WYSIWYG gestural control of sound synthesis
Prof. Joey Berzowksa, XS Labs, Interactive textiles

Thanks also to affiliates of the TML and the SenseLab for artistic and research support: Michael Fortin, Elena Frantova, Olfa Driss, Rene Sills, Raul Gomez, Paul Melançon, Antoine Blanchet, Younjeong Choi, Shermine Sawalha