

Live Art Forms program module guide for the winter semester 2021/22

GEOS I

<i>period</i>	year 1, semester 1, attendance phase 1+2, week W1-8
<i>requirements for participation</i>	none
<i>applicability of the module</i>	MA Live Art Forms
<i>requirements for ECTS</i>	Regular attendance; oral exam of 15 minutes; work book (min. 10 pages)
<i>ECTS CP and grading</i>	15 CP, graded, weighting factor 1
<i>frequency</i>	annually
<i>Workload</i>	450 h; attendance: 163 h; self-study: 287 h
<i>duration</i>	1 Semester

Contents and qualification goals of the module:

In GEOS 1, students encounter for the first time the concrete artistic practices of second year students, external mentors (external lecturers), and professors of the AdBK (internal mentors). Their diverse artistic activities are introduced as specific publications in a complex multiplicity of public spheres. Students begin to relate their own work to the digital, physical, performative, and temporarily ephemeral publications presented. They will learn to read these practices as interwoven with their respective cultural and local contexts, with global platform architectures and infrastructures, and with local rites and current norms. In a first series of individual presentations, a series of positionings in relation towards experienced mentors, students learn to set course on a navigationally and dramaturgically understood practice of self-directed artistic development.

Students are guided to survey the space of the campus as a local, artistic production space and to place their own work in relation to an internal mentor of their choice in consultation with the course director. First encounters with the digital mentorship format in-between attendance periods help students to organize their own projects within a post-studio practice beyond group conversations that require physical presence on-campus.

Teaching Formats:

G1-N1 – Navigating Intensities 1 (spaces and timings of post-studio practice):

This group meeting in the presence of students from both years and the course director occurs at the beginning and end of each attendance period and establishes a shared space for orientation in the

course and in the academy. In the course meeting, the specific navigations and intensities of post-studio practice, travel, and procedures are discussed. It also concludes each attendance period with a review and feedback session that bids farewell to the time on campus.

Group meeting / discussion, Prof. JP Raether, 36h, 3 CP.

G1-C – Setting Course:

Initial inventory by the course director of aesthetic and performative practices of first year students. The students' individual topics, places, and techniques become tangible for the course and are outlined as navigational project planning guides for the 2 years ahead.

Group meeting / discussion, Prof. JP Raether, 18h, 2 CP

G1-D – Drifting: Technologies of navigational positioning in complex space:

The series of presentations by 2nd year students with the participation of their respective external mentors gives 1st year students a detailed insight into their performance practice and shows results of the collaborations in mentorships for orientation. Their own course-taking within the "drift" through the complexity of multiple public spheres, digital platforms and global contexts is prepared.

Group meeting / presentation, co-teaching Prof. JP Raether + xMentor, 30h, 2 CP.

G1-L1 – Live Art Form Lectures 1:

This series of lectures by external mentors will introduce a variety of artistic positions and practices across media and disciplines. It helps students to situate themselves within the professional field.

Lecture, Co-Teaching Prof. JP Raether + xMentor, 20h, 1 CP

G1-NM1 – Internal Mentorship 1:

Students familiarize themselves with the classes and their professors at the academy and choose one of them as their internal mentor. During the first attendance period, they attend a first class meeting

as guest; during the second attendance period, they present their work for the first time in their mentor's class.

Group meeting / discussion and presentation, nMentor, 12h, 1 CP.

G1-XM1 – Mapping the Artistic Body 1:

In one-on-one conversations with all ten external mentors (five in one week during both attendance phases), first-year students have the opportunity to discuss both their previous work and their plans with external mentors from different artistic and theoretical perspectives. The Townhall Conversations in the evening serve as an orientation within the format and further introduction to the work of the 2nd year students.

Individual meeting, xMentor, 15h, 3 CP.

G1-TC1 – Townhall Conversation: group meeting / conversation, co-teaching Prof. JP Raether + xMentor, 20h, 1 CP.

G1-DM1 – Digital Mentorship 1:

Digital mentorship focuses on the student's particular project during the self-study phase. This virtual course establishes at regular intervals another way for contact with the professor and optionally by arrangement with the internal or external mentors and assistant professor beyond the attendance phase on campus.

virtual individual meeting, Prof. JP Raether, 12h, 2 CP

SOMA I

<i>period</i>	year 1, semester 1, attendance phase 1+2, week W1-8
<i>requirements for participation</i>	none
<i>applicability of the module</i>	MA Live Art Forms
<i>requirements for ECTS</i>	Regular attendance; oral presentation or presentation of a dramaturgical script, score or notation (15 min.)
<i>ECTS CP and grading</i>	9 CP, not graded
<i>frequency</i>	annually
<i>Workload</i>	270 h; attendance: 81 h; self-study: 189 h

<i>duration</i>	1 Semester
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Contents and qualification goals of the module:

In the module SOMA 1, students are encouraged to take inventory of their respective individual body concepts. The module addresses the experience of extreme polarity of on the one hand highly individualized forms of embodiment in artistic performative work and on the other hand complete social interconnectedness within multiple and digital public spheres. The ability for each student to move between these poles is taught via a set of different encounters in co-teaching courses with professor, assistant professor (KMA), external mentors and second year students. As they work together in the collaborative process, students develop an understanding of various, even novel and unfamiliar body forms and formations. The body as an ordering system of the world, its choreographies and dramaturgies, speech and language practices are taught as foundations for working on expanding and concretizing one's own concepts of the body.

Teaching Formats:

S1-M1 – Metabolisms of Artistic Bodies 1:

This course interweaves collective practical generative work with the mappings of the artistic body undertaken in the GEOS module (see GEOS I). Between the individual one-on-one meetings during the day and the Townhall Conversations in the evening, the social and technologically networked group body becomes the central element of performative practices. In this process, students learn to shape their own immersion in the collaborative formations that performative practices assume in multidimensional space. The focus here is on a flexible, fictionalized structure of additive or subtractive group processes, identities, and roles. Embodiments of such (fictionalized) group processes (live action role play) are introduced and explored. Students gain an understanding of the contrasts and analogies of highly individualized forms of artistic work and the collectivity of pre-modern forms (rites, ceremonies) and digital collective platforms (Minecraft, Second Life).

Workshop, co-teaching Prof. JP Raether + Visiting Teacher, 45 h, 4 CP.

S1-D1 – Dramaturgy 1 – Body concepts

This seminar teaches historical and contemporary notions of the body as a cosmological ordering system: Pre-modern concepts of global societies, anthropological and ethnographic procedures and

systems of classification. Current concepts, theories, practices of somatic digitalization and globalization.

Seminar/Workshop, KMA, 18 h, 2 CP.

S1-D2 – Dramaturgy 2 – Scores

Instruction in dramaturgical and artistic writing for performances in diverse public spheres, digital platforms, and global contexts. Teaching scripts, scores, notation, and coding of artistic action. Historical and current practices of (digital) scripting, methods of storage and archiving.

Seminar/Workshop, KMA, 18h, 3 CP

TECHNE I

<i>period</i>	year 1, semester 1, attendance phase 1+2, week W1-8
<i>requirements for participation</i>	none
<i>applicability of the module</i>	MA Live Art Forms
<i>requirements for ECTS</i>	Regular attendance; practical art presentation or documentation of a digital project design (15 min)
<i>ECTS CP and grading</i>	6 CP, not graded
<i>frequency</i>	annually
<i>Workload</i>	180 h; attendance: 48 h; self-study: 132 h
<i>duration</i>	1 Semester

Contents and qualification goals of the module:

In the module TECHNE 1, the first step is to take stock of the students' existing skills in the use of classical media supporting performance, such as (digital) drawing, (digital) sculpture, photography, moving image and related generative digital imaging processes. In the initial workshop and seminar sessions, different artistic positions will be presented and an understanding of the multiplicity of technologies and their concepts will be reviewed and discussed. Current digital technologies that aid and facilitate performances, such as 3D CAD (Unity, Rhino, Maya, Blender), Mixed Reality Headsets (HoloLens), and Virtual Reality Headsets (Oculus and HTC Vive) will be introduced.

Teaching Formats:

T1-TP1 – Techniques of practice 1

The external mentors, who were co-selected by 2nd year students, make the methods, techniques, and technological infrastructures central to their own artistic, scientific, and dramatic work accessible to 1st year students in an inter-generational workshop course.

Group workshop, Co-Teaching Prof. JP Raether + xMentor, 30h, 4 CP

T1-DT1 – Digital Performance Technologies 1

Teaching digital methods and devices that are currently used to support performances . 3D CAD (Unity, Rhino, Maya, Blender) Mixed Reality Headsets (HoloLens) and Virtual Reality Headsets (Oculus and HTC Vive).

Group workshop, Visiting Teacher, 18h, 2 CP

GEOS II

<i>period</i>	Year 1, semester 2, attendance phase 3+4, week W9-16
<i>requirements for participation</i>	GEOS I
<i>applicability of the module</i>	MA Live Art Forms
<i>requirements for ECTS</i>	Regular attendance; 30 min. art-practical examination, workbook min. 10 pages
<i>ECTS CP and grading</i>	15 CP, graded, weighting factor 2
<i>frequency</i>	annually
<i>Workload</i>	450 h; attendance: 114 h; self-study: 336 h
<i>duration</i>	1 Semester

Contents and qualification goals of the module:

GEOS 2 continues the coursework on the student's own positioning of the 1st semester through intensive and individual mentorship. The internal mentorship is deepened by an individual

presentation to the professor. An external mentor is selected for the second year of study. The digital mentorship expands the understanding of the post-studio practice between the attendance phases. At the end of GEOS 2, a first public presentation for the annual exhibition of the academy documents each student's progress in their artistic and performative research. They also learn to situate their own artistic forms in a larger context of global and digital public spheres and to find ways of narrating and documenting events, some of which are distant in time and space, in a concise and comprehensible way for the local context. Derivative performative formats of re-enactment, exemplary repetition and recording will be attempted for the first time and experimentally captured and embodied in practical experience.

Teaching Formats:

G2-N2 – Navigating Intensities 2 (spaces and timings of post-studio practice):

The group meetings with students of both years and the course directors take place at the beginning and end of each attendance phase and establishes a common space of orientation in the course and in the university. The course discusses the necessary navigations and intensities of post-studio practice, travels and procedures. It also provides a feedback session at the end of the attendance phase and bids farewell to the time on campus and the academic year.

Group meeting, Prof. JP Raether, 24 h, 4 CP.

G2-Y1P – Year 1 Assessments (Preparation).

This course prepares students for the Year 1 Assessments with individual and group work discussions, instruction, corrections, and consultations. During the course, students learn to set up the performative and aesthetic practices developed during their first year for the presentations. Students are guided to use the assessments as an initial positioning with their own work in the context of diverse public spheres, digital platforms, and global contexts.

Individual and group meeting, Prof. JP Raether, 48 h, 4 CP.

G2-Y1X – Year 1 Assessments (Presentations)

Student presentations mark the end of the 1st year of study and document the course taken to date in diverse public spheres, digital platforms, and global contexts. The presentation, which is open to the academy public, is a first experimental approach to formats of derivative retelling, of reporting distant experience of "original" or "authentic" artistic action "remotely" or "elsewhere." Students learn to understand the experience of disembodiment and mediatization of such a process as a fundamental aspect of performative action as they engage in the the ephemeral and complex translation of "actual" work. Students develop an understanding of the dynamic changeability of their own assumed position, document and publish the distance they have already traveled, map important milestones, and practice to discuss their methods and procedures in an oral examination at the end.

Group meeting, Prof. JP Raether, 24h, 4 CP.

G2-NM2 – Internal Mentorship 2:

An individual work meeting between mentor and student that deals in depth with the individual needs and questions regarding the development of the artistic work and the course work.

Individual meeting, nMentor, 6h, 1 CP

G2-DM2 – digital mentorship 2

Digital mentorship focuses on the student's individual project during the self-study phase. This virtual course establishes at regular intervals another way for contact with the professor –and optionally by arrangement with internal or external mentors and assistant professor– beyond the attendance phase on campus.

virtual individual meeting, Prof. JP Raether, 2 CP

SOMA II

<i>period</i>	Year 1, semester 2, attendance phase 3+4, week W9-16
<i>requirements for participation</i>	SOMA I
<i>applicability of the module</i>	MA Live Art Forms

<i>requirements for ECTS</i>	Regular attendance; 15 min. art-practical examination
<i>ECTS CP and grading</i>	9 CP, not graded
<i>frequency</i>	annually
<i>Workload</i>	270 h; attendance: 84 h; self-study: 186 h
<i>duration</i>	1 Semester

Contents and qualification goals of the module:

The module SOMA 2 focuses on the body in digital and global public spheres, on its movement practices and profiles, and on the capture and extraction of its data traces. Subject of the course become the very material, carnal bodies and their metabolisms of nourishment and care. Skills for a deeper understanding of one's own corporeality in individual and collective performative activity are taught. The course offers a model for working through various body-related practices in mutual exchange between participating visual and performing artists, course director, assistant professor (KMA), and visiting teachers. Conceptual choreographies (in digital and diverse public spaces), movement practices from different global contexts, expanded dramaturgies, re-learning and re-adjustment of speech and text forms in the space of performative publications that accounts for its digital and global contexts.

Teaching formats

S2-B1 / S2-B2 – Body practices

This art-practice-oriented, body-based course is the core of the SOMA module group. In response to the needs and interests of students and MA course professors, either two visiting teachers for one week each or one visiting teacher for two weeks are invited for a workshop. Students' and teachers' performative practices in xSpaces (hybrid, digital performative spaces) in the immediate local public sphere of the city of Nuremberg, glocal corporate public spheres, or in regional environmental spaces.

Aspects of teaching are applied and conceptual choreographies (in digital and diverse public spaces), movement practices from different global contexts as well as techniques of consciousness.

Part 1: Group workshop, Visiting Teacher, 30h, 3 CP.

Part 2: Group workshop, Visiting Teacher, 30h, 3 CP.

S2-D3 – Dramaturgy 3 – Basic Expanded Dramaturgies

Teaching expanded dramaturgies of current performative and aesthetic practices in the complex space of multiplied contexts. Unlearning the limitations of modernist dramatic forms of stage and studio as well as any culturally limited spaces. Re-learning and re-adjustment of speech and text forms in the space of performative publications expanded by the digital and global contexts.

Seminar/Workshop, KMA, 24h, 3 CP

TECHNE II

<i>period</i>	Year 1, semester 2, attendance phase 3+4, week W9-16
<i>requirements for participation</i>	TECHNE I
<i>applicability of the module</i>	MA Live Art Forms
<i>requirements for ECTS</i>	Regular attendance; written paper (5-10 pages) or oral presentation (15 min)
<i>ECTS CP and grading</i>	6 CP, not graded
<i>frequency</i>	annually
<i>Workload</i>	180 h; attendance: 60 h; self-study: 120 h
<i>duration</i>	1 Semester

Contents and qualification goals of the module

The workshops in the module TECHNE II seek to enrich the technical skills of working with new performance-aiding media such as computational tools and devices, (social) networks, databases and algorithmic tools, as well as mixed and virtual reality. The theory course "Technologies of Reflection" (working title) challenges acquired concepts of digitality and leads to an advanced historical and systematic understanding of their genealogy. This module supports the individual artistic development through collective engagement with texts from philosophical, sociological and ethnological sources on the one hand and poetic, artistic and aesthetic text forms on the other.

At this point, students are confronted for the first time with an understanding of a fundamentally networked digitality in the master program, which cannot be limited within but rather traverses the categorical distinctions between the practices of art and theory production in the context of an art academy in a practical way. Students will also arrive at a current and critical understanding of

digitality in relation to the multiplicity of (new) public spaces and platforms, that doesn't remain limited to digital devices and their aesthetics, but must include globally networked tools and forms of work, platforms, technological complexes and infrastructures for artistic activity in public and global space, as well as proto-digital forms of pre-digital times.

Teaching formats

T2-TR2 – Technologies of Reflection 1

The first of the two core theoretical-artistic seminars provides an understanding of various theories of digitality, the public sphere, and the global. All three concepts are illuminated here as the sum of their textual, political, discursive, and narrative techniques, thus moving them out of their respective specialized discourses into a synthesized actualization. Students will learn to understand these concepts that are central to our lived present through the technologies of reflection and the production frameworks of complex artistic and social relations in which these concepts materialize. This seminar is first and foremost an introduction to understanding artistic work itself in, with and as language, instead of separating theory and philosophy from artistic practice in disciplinary terms.

Seminar, Prof KT, 48h, 4 CP, open to undergraduate students.

T2-DT2 – Digital Performance Technologies 2

In-depth study of selected examples of digital processes and devices currently used to support performance. Extension into social media and diverse digital public spheres. (VR Chat, 2D Social Media) Teaching of how to use digital platform architectures and cloud infrastructures.

Group meeting, Visiting Teacher, 24h, 2 CP

GEOS III

<i>period</i>	Year 2, semester 1, attendance phase 5+6, week 17-24
<i>requirements for participation</i>	GEOS II
<i>applicability of the module</i>	MA Live Art Forms
<i>requirements for ECTS</i>	Regular attendance; 15 min. oral exam, workbook min.

	10 pages
<i>ECTS CP and grading</i>	14 CP, graded, weighting factor 1
<i>frequency</i>	annually
<i>Workload</i>	420 h; attendance: 145 h; self-study: 275 h
<i>duration</i>	1 Semester

Contents and qualification goals of the module

GEOS 3 marks the beginning of the collaboration between students and their external mentors who they co-selected in the previous year. Students take the first approaches to expose their own work to fundamental scrutiny and re-situate it in the context of diverse global and digital public spheres. In the co-teaching courses, students are instructed to present their own work to the group of external mentors, to host the mentors' public lectures (Live Art Form Lecture), and to prepare and make available for 1st year students the materials that have been discussed with the external teachers. During the comprehensive presentation of their artistic-performative research results to a group of up to 5 external mentors from heterogeneous fields and practices, the students' own forms are not only situated, but projected into diverse contexts and subjected to an examination of their potential for current and global effectiveness.

Teaching and learning forms

G3-N3 – Navigating intensities 3 (spaces and pacing of post-studio practice):

The group meeting in the presence of students from both years and the course director takes place at the beginning and end of each attendance phase and re-establishes the shared space of orientation in the course and at the university. The course discusses the specific navigations and intensities of post-studio practice, travels, and procedures. It also provides a feedback session at the end of the attendance phase and bids farewell to the time on campus and the academic year.

Group meeting, Prof. JP Raether, 6 days, 36h, 3 CP.

G3-CX – Course Taking and Crossing – Technologies of Navigational Positioning in Complex Space:

The series of presentations of the 2nd year students with the participation of their external mentors

provide a comprehensive insight into their performance practice and show exemplary results of the collaborations in the mentorships. The continued navigation of one's own course through the complexities of diverse public spheres, digital platforms, and global contexts intersects for the first time with that of the external mentor.

Group work discussion, co-teaching Prof. JP Raether + xMentor, 30 h, 3 CP.

G3-L2 – Live Art Form Lectures 2:

This lecture series by the external mentors presents a variety of artistic positions across media and disciplines. The hosting of this series by 2nd year students serves as a practical discursive collaboration with fellow artists.

Lecture, co-teaching Prof. JP Raether + xMentor, 20h, 1 CP

G3-XM2 – Mapping the artistic body 2

In one-on-one conversations with all ten external mentors (five in one week during both attendance phases), students will have the opportunity to discuss both their previous work and their plans with the external mentors from different perspectives according to their respective artistic or theoretical and cross-disciplinary practice. Participation in the evening Townhall Conversations not only situates one's own forms, but projects them into a wide variety of contexts and interrogates their potential for current and global effectiveness.

Individual Conversations, xMentor, 15h, 3 CP

G3-TC2 – Townhall Conversation: group discussion, co-teaching Prof. JP Raether + xMentor, 20h, 1 CP

G3-NM3 – Internal Mentorship 3

The internal mentorship concludes with two presentations (one per attendance period) and group work discussions in the class context.

Group meeting, nMentor, 12h, 1 CP

G3-DM3 – digital mentorship 3

Digital mentorship focuses on the student's particular project during the self-study phase. This virtual course establishes at regular intervals another way for contact with the professor and optionally by arrangement with the internal or external mentors and assistant professor beyond the attendance phase on campus.

virtual one-on-one, xMentor, 12h, 2 CP

SOMA III

<i>period</i>	Year 2, semester 1, attendance phase 5+6, week 17-24
<i>requirements for participation</i>	GEOS II
<i>applicability of the module</i>	MA Live Art Forms
<i>requirements for ECTS</i>	Regular participation; workbook of at least 10 pages documenting the workshop process "Metabolisms of Artistic Bodies"
<i>ECTS CP and grading</i>	6 CP, not graded
<i>frequency</i>	annually
<i>Workload</i>	180 h; attendance: 63 h; self-study: 117 h
<i>duration</i>	1 Semester

Contents and qualification goals of the module:

The subjects of module SOMA 3 are the biological condition and ecological precariousness of the individual as well as collective social body. Each student's own artistic practice is placed in relation to updated concepts of humanity and non-human life, and an expanded understanding of the individual vs. the collective is brought forth. The goal of the last module is for students to be able to see themselves and their own artistic practice as both a prerequisite and a limit of an actualized localization. The events in the module will help students take a course towards transformations of western modernist cosmologies towards a yet merely indistinct new paradigm of (digitally interwoven) planetarity.

Teaching Formats:

S3-M2 – Metabolisms of Artistic Bodies 2

This course repeats the interweaving of collective and practical generative work with the mappings of the artistic body undertaken in the GEOS module (see GEOS III). Between the one-on-one meetings during the day and the Townhall Conversations in the evening, the socially and technologically networked body of the group is understood as a central element of performative practices. In doing so, students deepen their own immersion in the communal formations that any performative practice must assume in multidimensional space. The focus here is on a flexible and fictionalized structure of additive or subtractive group processes, identities, and roles. The embodiments of such (fictionalized) group processes (Live Action Role Play) are further developed and broadened. In doing so, students gain a deeper understanding of the contrasts and analogies of highly individualized forms of artistic work and the collectivity of pre-modern forms (rites, ceremonies) and digital collective platforms (Minecraft, Second Life).

Workshop, co-teaching Prof. JP Raether + Visiting Teacher, 45 h, 4 CP

S3-D4 – Dramaturgy 4 – Experimental Expanded Dramaturgies

Advanced application of expanded dramaturgies of current performative and aesthetic practices in the multiplied space of complex contexts to each student's own publications. Positional speaking from and with one's own work. Vulnerabilities and productivities of bodily and dramatic action in digital spaces along social positionings and projections (origin, gender, skin color). Somatic and healing practices as non-representative forms of diverse performativities and abilities. Magical and ritual practices, embodiment, and disembodied language practices in the context of diverse identities and cultures. Teaching historical and contemporary differentiations in oral and written cultures.

Seminar/Workshop, KMA, 18h, 2 CP

TECHNE III

<i>period</i>	Year 2, semester 1, attendance phase 5+6, week 17-24
<i>requirements for participation</i>	TECHNE II
<i>applicability of the module</i>	MA Live Art Forms
<i>requirements for ECTS</i>	Regular attendance; written paper (5-10 pages) or presentation (15 min)
<i>ECTS CP and grading</i>	10 CP, not graded

<i>frequency</i>	annually
<i>Workload</i>	300 h; attendance: 96 h; self-study: 204 h
<i>duration</i>	1 Semester

Contents and qualification goals of the module:

In the third and final module TECHNE III, both, the "technologies of reflection" in the context of an artistic-theoretical seminar as well as the artistic skills in dealing with (digital) technologies will be deepened through advanced artistic-technical workshops and seminars. The second theoretical-artistic seminar will build on the conceptual and textual work of the first year to provide a fundamentally different and critical understanding of digital pervasiveness of all forms of life, of art, and of work, while the courses of the artistic-technical workshops will focus on experimental applications of the digital toolset learned in the 1st year of study.

Teaching Formats:

T3-TP2 – Techniques of Practice 2

In the workshop format, external mentors make accessible the methods and techniques, technologies and infrastructures central to their respective artistic, scientific and/or dramatic work.

Workshop, co-teaching Prof. JP Raether + xMentor, 30h, 4 CP

T3-TR2 – Technologies of Reflection 2

The second of the theoretical-artistic seminars deepens the understanding of theories of digitalities, public spheres and globalities by concretizing the question of their textual, political, discursive and narrative techniques. Since this seminar builds on the students' work, it doesn't try to elaborate these three concepts from their epistemological histories. Instead it starts from the students specific interests and gathers around them discourses, forms of writing, linguistic patterns from history and the present, and thus creates a space for discussion that allows for students to think through the scope of their own approaches and their aesthetic and political consequences.

Seminar, Prof. Dr. Kerstin Stakemeier, 8 days, 36h, 4 CP

T3-DT3 – Digital Performance Technologies 3

Students will develop skills in the experimental use of specific performance-related digital technologies in 3D/social media and mixed realities (digital and physical public spheres). They will perform with simple algorithmic tools (computational arts) and will be introduced to reverse engineering of consumer devices through physical interventions in hardware.

Workshop, Visiting Teacher, 3 days, 18h, 2 CP

GEOS IV

<i>period</i>	Year 2, semester 1, attendance phase 7+8 week 25-36
<i>requirements for participation</i>	GEOS III
<i>applicability of the module</i>	MA Live Art Forms
<i>requirements for ECTS</i>	Regular attendance; examinations: 45 min. practical art examination, 15 min. oral examination, written paper (10 pages), workbook min. 10 pages
<i>ECTS CP and grading</i>	30 CP, graded, weighting factor 4
<i>frequency</i>	annually
<i>Workload</i>	900 h; attendance: 90 h; self-study: 810 h
<i>duration</i>	1 Semester
<i>Processing period of the master thesis</i>	The processing time for the master thesis must not exceed 4 months (April-July)

Contents and qualification goals of the module:

In GEOS 4, students learn to present their own artistic work and publish the documentation of a series of positionings as a their course over the past 2 years. They are qualified to present their work process, the development of their own formats, actions, materializations and corporealities and to defend them in conversation. A written contextualization accompanies the presentation.

Teaching and learning forms:

G4-N4 – Navigating intensities 4 (spaces and pacing of post-studio practice):

The group meeting in the presence of students from both years and the course director occurs at the beginning and end of each attendance period and establishes a shared space for orientation in the course and in the academy. In the course meeting, the specific navigations and intensities of post-studio practice, travel, and procedures are discussed. It also concludes each attendance period with a review and feedback session that bids farewell to the time on campus.

Group work discussion, Prof. JP Raether, 12 h, 2 CP.

G4-NM4 – Internal Mentorship 4

An individual work discussion between mentor and student at the end of the program prepares for the master presentation.

One-to-one meeting, nMentor, 6 h, 1 CP

G4-DM4 – Digital Mentorship 4

Digital mentorship focuses on the student's particular project during the self-study phase. This virtual course establishes at regular intervals another way for contact with the professor and optionally by arrangement with the internal or external mentors and assistant professor beyond the attendance phase on campus.

virtual one-on-one meeting, xMentor, 6 h, 1 CP

G4-Y2P / G4-Y2X – Endpoint – Positioning (Preparation) / Presentations

This course prepares students for the master presentations in individual and group work discussions that give instructions, corrections, and consultations. During the course, students will learn to organize and set up their master presentation on the basis of the performative and aesthetic practices they developed during the 2 years of study. Students will be qualified to produce the master thesis as a final positioning in navigating their own work in the context of diverse public spheres , digital platforms, and global contexts.

Group class, Prof. JP Raether, 66 h, 5 CP