



UNSW | Arts and
AUSTRALIA | Social Sciences

SCHOOL OF THE ARTS AND MEDIA

Room 312, Level 3 Robert Webster Building;
Email: sam@unsw.edu.au;
Telephone: 9385 4856.

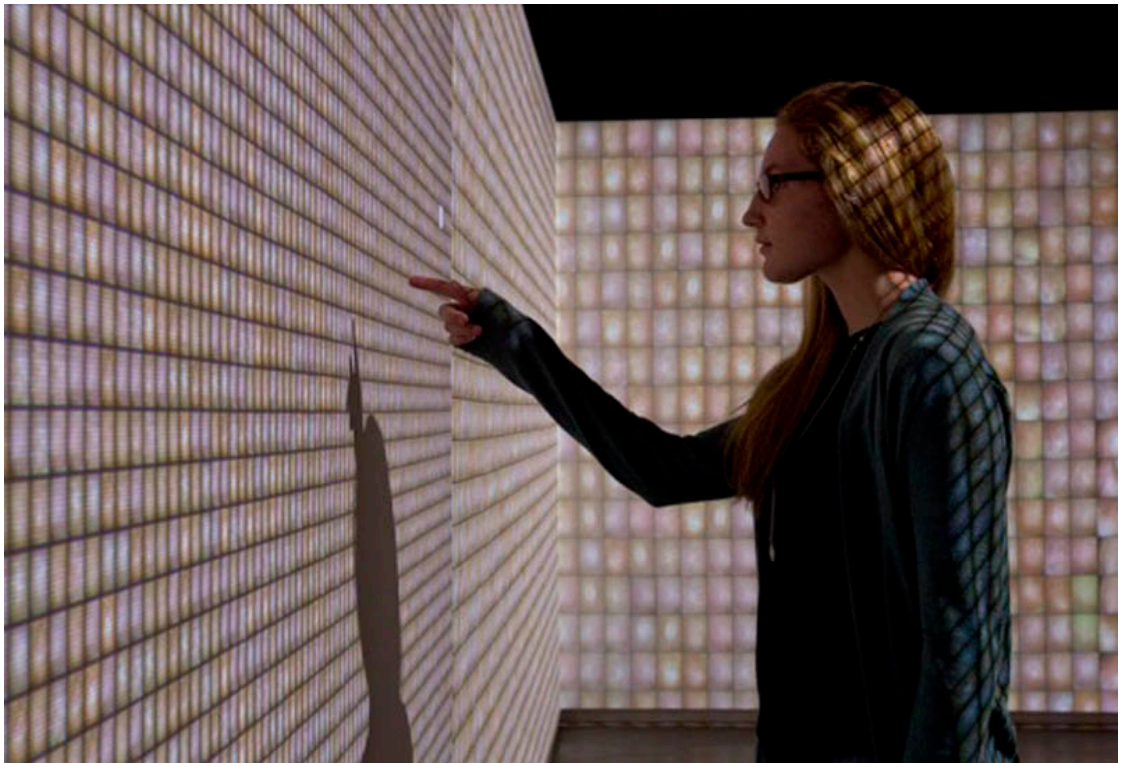
MDIA2001

Bodies & Interfaces

Session 2, 2014

<http://moodle.telt.unsw.edu.au>

CRICOS Provider Code: 00098G



Rafael Lozano-Hemmer Pulse Index: <http://collabcubed.com/2013/07/01/rafael-lozano-hemmer-pulse-index/>

1. Location			
FACULTY	Arts and Social Sciences		
SCHOOL or DEPARTMENT	School of the Arts and Media		
COURSE CODE	MDIA2001		
COURSE NAME	Bodies and Interfaces		
SESSION	2	YEAR	2014
LECTURE	Webster G17		
STUDIO	Webster 138		
WEBSITE	http://moodle.telt.unsw.edu.au/		

2. Staff contact details	
Course Convener	
Name	Brigid Costello
Phone	9385 6805
Office	Robert Webster Level 3 Room 311P
Email address	bm.costello@unsw.edu.au
Contact time and availability	Thursdays 2.00pm-3.00pm or by appointment
Lecturer	
Name	Andrew Burrell
Office	Robert Webster Level 3 Room 311P
Email address	andrew@miscellanea.com

3. Contents		
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4. Timetable		
Day	Time	Room
Mondays	1-2pm	Webster G17
Wednesdays	11am-1pm or 2-4pm	Webster 138
Thursday 16th October	4-7pm	IO Myers Theatre (NB: attendance compulsory)

5. Attendance Requirements

- Attendance at the lecture and studios will be recorded each week. Attendance at the online lectures will be recorded each week via your timely online response to the weekly lecture discussion question.
- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

6. Essential Information For FASS/SAM Students

- For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

7. Course details

Credit Points	6 uoc
Summary of the Course	The body is the intense centre of our media world. This is a point often forgotten in the determination of media producers to communicate a particular message. As media producers our aim is to forge a visceral connection between bodies, between body and world, between body and data. This course introduces the student to interaction design via a series of practical exercises. It encourages students to experiment openly in the production of projects that explore the relationship between the body, media forms and media technologies. In the process students are introduced to the use of sensors and input devices, feedback devices, and the dynamic visualization and sonification of real time and streaming data.
Aims of the Course	This course will deepen students' understanding of the various approaches that can be taken to the design of interactions and will develop their knowledge of practical techniques for creating interfaces. As students apply these approaches and techniques to the development of prototype projects they will develop practical insights that will enrich their understanding of the creative possibilities of this media production context. The course will encourage experimentation and students will also develop a practical understanding of the knowledge and skills required to critically evaluate the results of these experiments.
Student Learning Outcomes	<ol style="list-style-type: none"> 1. An understanding of a range of approaches to the design of interactive interfaces. 2. The ability to creatively apply these approaches to the design of a media production project.

	<table border="1"> <tr> <td>3.</td> <td>Development of skills for producing interactive interfaces.</td> </tr> <tr> <td>4.</td> <td>An increased ability to experiment and innovate when developing project concepts.</td> </tr> <tr> <td>5.</td> <td>An understanding of methods for critically evaluating interactive interfaces and the ability to apply these methods.</td> </tr> </table>	3.	Development of skills for producing interactive interfaces.	4.	An increased ability to experiment and innovate when developing project concepts.	5.	An understanding of methods for critically evaluating interactive interfaces and the ability to apply these methods.												
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Graduate Attributes	<table border="1"> <tr> <td>1.</td> <td>An appreciation of the cultural diversity of media audiences, media forms and media delivery contexts.</td> </tr> <tr> <td>2.</td> <td>The capacity for enterprise, initiative and creativity.</td> </tr> <tr> <td>3.</td> <td>The skills of communicating effectively through media production and the ability to tailor this communication to suit different audiences and delivery platforms.</td> </tr> <tr> <td>4.</td> <td>The skills involved in practice-based research.</td> </tr> <tr> <td>5.</td> <td>The capacity for analytical and critical thinking and for creative problem solving within a media production context.</td> </tr> <tr> <td>6.</td> <td>The skills required to create, discuss and evaluate creative work in collaboration with others.</td> </tr> <tr> <td>7.</td> <td>The skills to appropriately locate, evaluate and use relevant information to develop media production content and learn new practice techniques.</td> </tr> <tr> <td>8.</td> <td>The ability to independently learn media production skills and to critically reflect on their value and purpose as tools of practice.</td> </tr> <tr> <td>9.</td> <td>The capacity to keep abreast of changes in the audiences, platforms, tools and practices of media production.</td> </tr> </table>	1.	An appreciation of the cultural diversity of media audiences, media forms and media delivery contexts.	2.	The capacity for enterprise, initiative and creativity.	3.	The skills of communicating effectively through media production and the ability to tailor this communication to suit different audiences and delivery platforms.	4.	The skills involved in practice-based research.	5.	The capacity for analytical and critical thinking and for creative problem solving within a media production context.	6.	The skills required to create, discuss and evaluate creative work in collaboration with others.	7.	The skills to appropriately locate, evaluate and use relevant information to develop media production content and learn new practice techniques.	8.	The ability to independently learn media production skills and to critically reflect on their value and purpose as tools of practice.	9.	The capacity to keep abreast of changes in the audiences, platforms, tools and practices of media production.
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8. Teaching Strategies and Rationale

Our driving philosophy is that deep skills and understandings of media production evolve through cycles of practice and reflection. To this end each week's workshop session will involve some kind of applied practical task and there will be two practical assessment tasks. One of these practical outcomes will be associated with an individual written assessment task where students will reflect on and evaluate their practical experiences. Lectures and Workshops will be structured to encourage students to give support and feedback to fellow students. This will provide opportunities for students to reflect on the production practices of others and to view their own practice experiences within a broader context.

The course uses a combination of theoretical/conceptual lectures, demonstration of practical skills, guided practical exercises, and independent development (with consultation) of projects from concept to realisation. An element of group work is included, as the field of interactive media requires a substantial amount of collaboration for successful outcomes.

9. Course Schedule (All readings are online and can be accessed from the course website)

Week	Lecture
1	<i>Live Lecture: Interfaces Real and Imagined</i> Studios begin next week in week 2.
2	<i>Online Lecture: Augmentation: past, present and future</i>
3	<i>Online Lecture: Creative Coding: precedents, implementations and concepts</i>
4	<i>Online Lecture: Program or be Programmed</i> <i>Due online: Concept Research Document</i>
5	<i>Online Lecture: Design Practice and Experimentation</i>
6	<i>Online Lecture: Perception and the Body</i> <i>Due in Studio & Online: Group Project Proposal (Presentation & digital copy)</i>
7	<i>Online Lecture: Data Visualisation and Data Mediated Selves</i>
8	<i>Online Lecture: Cyborg: the ultimate interface?</i>
9	<i>Online Lecture: Evaluating Prototypes</i>
Break 29th Sept – 6th Oct	
10	<i>Live Lecture: Final prototype consultations with Andrew</i> <i>Due in Studio: Working demo of prototype.</i>
11	<i>No Lecture: IO Myers set-up all day Tues 14th Oct, Wed 15th Oct, Thurs 16th Oct</i> <i>Due: Exhibition at IO Myers Theatre</i> Exhibition: Thursday 16th October 4-7pm (NB: attendance compulsory!!)
12	<i>Online Lecture: Design Reflection and Analysis</i>
13	No lecture <i>Due next week: Prototype perspectives paper (7/11/2014)</i>

10. Assessment

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
Concept Research	1000-1500 words plus images, diagrams etc	30%	1,4	1,2,4,7,8,9	Week 4
Interactive Project	Proposal, exhibition and evaluation of interactive prototype.	30%	2,3,4,5	1,2,3,4,5,6,7,8,9	Week 11
Prototypes Perspectives Essay	2000 words +/- 10%	40%	1,2,4,5	1,3,4,5,6,7,8	7/11/2014

Task 1: Concept Research Document

30% (individual)

Task Description (full description on the course website):

Using the themes and theories from the lectures in combination with your own research, produce a document that outlines 3-4 creative ideas for interactive prototypes. Your ideas should be based on the equipment available for use in this course. For each concept use the following headings:

- **Question:** What question about the relationship between bodies and interfaces does the concept explore?
- **Description:** Give both written and visual/aural descriptions of the concept. Include a diagram of the installation that specifies the equipment that might be used.
- **Points of Inspiration:** Describe and explain your sources of inspiration for the concept e.g. other artworks, an object, images, videos, aural or musical sources, human/animal social, cultural or physical behavior, existing technology, fiction or non-fiction books, personal experience, a dream etc. Make sure that your text in this section clearly connects each source with the relevant specific aspects of your concept description above. Reference each source and where possible include a copy of the source or a link to it within your document.

The total document should be around 1000-1500 of your own words plus illustrative material. You may attach digital files if needed e.g. video, audio, swf etc.

Task Objectives:

This task will encourage you to think creatively and critically about the form and content of interactive works. You will also develop a deeper understanding of the theories covered in class. These creative and conceptual tools will help you to successfully complete tasks 2 & 3.

Task Criteria:

- Creativity and innovativeness of practical concepts described.
- Quality and depth of research.
- Ability to synthesise theories and practice precedents with own concept.
- Evidence of engagement with the theme and with ideas and practices addressed in the course.
- Evidence of critical thinking beyond mere description.
- Generic aspects of scholarly writing i.e. writing style, citation practice, structure.

Task 2: Interactive Prototype

30% (group)

Task Description (full description on the course website):

Step 1: Write a brief (1-2 pages max including images) description of the project that your team intends to make for your Interactive Interface. Clearly explain the question your project is exploring and the relationship between the theme and your concept. Include diagrams or illustrations as required. Present this proposal to the class in the studio of week 6 and hand in a PDF of your proposal via the course website.

Step 2: In teams, using the technology provided, create a working prototype of an interactive interface that responds to the human body in some way. Base your design on the theme introduced in week one and use a clearly defined question about the relationship between bodies and interfaces to help drive your design choices.

Step 3: As a group present, demonstrate and evaluate your working prototype at Io Myers in week 11. Your project will be marked during this exhibition.

Exhibition: Thursday 16th October 4-7pm (NB: attendance compulsory!!)

Task Objectives:

This task is designed to encourage creative-thinking and innovative approaches to the design of interactive interfaces. In completing this task students will gain experience producing interactive interfaces using sensor technology and will also gain experience evaluating interactive interfaces.

Task Criteria:

- Evidence of thoughtful experimentation in the relationship between the theme, the project question and the design of the interactive interface.
- Overall creativity of response to the design problem as defined in the group's project proposal.
- Evidence of engagement with ideas and practices addressed in the course.
- Creativity of group presentation and demonstration of project.

Task 3: Prototype Perspectives Essay

40% (individual)

Task Description (full description on the course website):

Note: As the due date for this task is during the exam period it will appear on your exam timetable.

Write a 2000 word paper that critically reflects on the following two perspectives:

Section 1 - The Designer: Reflect on the interactive object that your team designed. Did you achieve the interactive experience that you were aiming for? What, if anything, would you (or did you) change about your design? What were the results from your evaluation? What answers* to your project question were generated?

Section 2 – The Participant: Describe the experience of interacting with two of the objects designed by other teams. From your personal experience, what worked, what didn't and why? After re-reading your chosen teams' project proposals reflect on the question that drove their concept. What answers* to this question did your experience of their project generate?

Use the readings and/or references to other interactive works where relevant, to support your discussion/ reflection.

** note: "answers" in this context are not necessarily neatly defined. They might be new questions, ideas for other projects, an emotional response or responses, reflections on an existing interface that you now see in a different light etc.*

Task Objectives:

This task is designed to help students develop the skills and knowledge required to critically evaluate interactive prototypes. In completing this task, students will also reflect critically on interaction design from two experiential perspectives.

Task Criteria:

- Evidence of critical thinking beyond mere description when examining and evaluating the three objects under discussion.
- Evidence of engagement with ideas and practices addressed in the course, and with the relationship of theoretical and creative practice.
- Generic aspects of scholarly writing i.e. writing style, citation practice, structure.

Assessment Policy

Assessment Submission

There are three assessment tasks to complete. You must complete and hand in all three tasks in order to pass this course. This means that you will fail if you do not hand in one task even if you have a total grade of over 50 from the other two assignments.

Late Work

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>.

Keep a Copy

It is extremely important that you keep **a copy** of ALL assignments. Assignments do sometimes go missing and when this occurs the onus is on the student to prove that they have completed the assignment and to provide another copy for marking. With this in mind, please ensure that you collect all marked assignments promptly and keep them until after you have received your official results for the course.

Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- The Course Authority advises their decision through the online extension tool.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

11. Academic honesty and plagiarism

All assessment tasks in this course must be either created completely by you OR if they include material created by others such as words, music, sounds, videos or images, they must be scrupulously referenced. Taking the work of others and passing it off as your own is regarded as plagiarism and is a type of intellectual theft. The School will impose severe penalties on any student who is identified as plagiarising the work of others.

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms,

from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Duplication:** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website [Plagiarism & Academic Integrity website \(http://www.lc.unsw.edu.au/plagiarism\)](http://www.lc.unsw.edu.au/plagiarism), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the [Student Misconduct Procedure \(pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your essay so it may be reviewed using this procedure.

12. Course Resources for students

Essential Information for SAM students:

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Please ensure that you read the essential information for SAM students. You can find this information on the school website in the resources section (see link above). This document details the SAM policies and procedures for late assignments and for obtaining assignment extensions. It also contains information about plagiarism and links to useful resources for learning about referencing and essay writing.

Website: <http://moodle.telt.unsw.edu.au>

The course website will contain weekly updates on the information contained in this outline. You should make sure that you check it at least once a week. It is also a space where you can post comments and feedback

about the course and where you can go to ask and find answers to your questions about the technical or creative aspects of the course.

Lecture Readings:

The readings for the lectures are available online via the course website.

13. Your Feedback is Important

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. You will find out in the first lecture any changes that have been made based on last year's feedback.

14. Email Policy

If any of the course staff need to contact you they will use your student email account (the one with the format z[student number]@student.unsw.edu.au). If you do not use this account then make sure that you set it to redirect mail to the account that you do use. You can do this at

<https://www.it.unsw.edu.au/students/zmail/index.html>

All correspondence re this course should be sent with the subject line **MDIA2001**. Email correspondence should be used only for administrative matters and personal issues. The course website will have a discussion area for issues to do with assignments and technical problems. Any questions about such matters should be posted there. Before posting, please make sure that you look through the previous posts to see if your question has already been answered.