



Module Title:

**Contemporary Media Arts Practice**

<i>Academic Yr</i> 11-12	<i>Level</i> Level 7	<i>Programmes on which offered</i> MA Creative Technology
<i>Credits</i> 30 Credits	<i>Duration</i> 12 weeks	

**Staff**

<i>Module Co-ordinator</i>	<i>Teaching Staff</i>	<i>Support Staff</i>
Paul Sermon	Paul Sermon David Hancock Charlotte Gould Gary Peploe Mathias Fuchs	Chris Warwick

**Verification** (*external verification requires confirmation in writing [email OK] – please indicate who holds this*)

<i>Verifier</i>	<i>Name</i>	<i>Confirmation held by</i>	<i>Date</i>
Internal 1	Mathias Fuchs		21/09/11
Internal 2	Prof. Paul Sermon		21/09/11
External	Prof. Martin Rieser		

**Module Details**

**Rationale** (*from MS1*):

This course is delivered through a combination of lectures, workshops and personal tutorials by a range of lecturers and practitioners from creative industries. Emphasis will be placed upon student centred learning. The practical background will be delivered through a series of workshops. The area of project study will be negotiated with the appropriate tutor.

Aims of Module:

- To further develop advanced skills and knowledge through projects utilising creative technologies
- To encourage a broad range of projects that reflects the student intake.
- To enable students to realise innovative products.
- To develop students' critical awareness within a chosen technological medium.
- To encourage creativity within all aspects of project development and implementation.
- To provide an opportunity to undertake and evaluate a major project

**Module Learning outcomes** (*from MS1*)

On completion of this module the student should be able to:

- Demonstrate an advanced knowledge and skill in a specified area
- Demonstrate an awareness of the creative works of others within their domain of interest
- Demonstrate awareness of current technological developments in specified area/s.

**Transferable/Key Skills and other attributes** (*as indicated on MS1*):

Communication	Working with others
Managing own learning	Information Technology
Problem Solving	

**Risk Assessment:**

<i>Date completed</i>	<i>Completed by</i>	<i>Special Instructions</i>

**Module Assessment Criteria** (*select as appropriate*)

- |                          |  |
|--------------------------|--|
| 1) Creativity            | 6) Knowledge and understanding of subject matter |
| 2) Visual communication  | 7) Team Working                                  |
| 3) Written communication | 8) Critical judgement and analytical ability     |
| 4) Oral communication    | 9) Enquiry and use of sources                    |
| 5) Technical skills      |  |

**Teaching Details**

**Module Programme** (*content, dates, activities, Interim deadlines, lecture programme, reviews etc.*):

Location: 3.18 MediaCity, Time 10.00 to 13.00, Day: Wednesday

The first session will take place on 8th February 2012

8 Feb	PS	Module introduction PA2, Decode/Recode Allan Turing
15 Feb	PS	Nano / Bio Art
22 Feb	MF	Disembodiment / Reembodiment I
29 Feb	DH	Disembodiment / Reembodiment II
7 Mar	PS	Media interventions in public space
14 Mar	DH	Subverting the space
21 Mar	MF	Sonic Arts
28 Mar	PS	Project proposals
Easter Vacation		
25 Apr	PS	Interim Presentations
30 Apr	DH	Tutorials with full time students (Monday)
2 May	DH	Tutorials to prepare for Final Presentations for CMAP
9 May	PS	Assessment Presentations (full time students) for CMAP and start of MPP module
Sept 2012		Assessment Presentations (part-time students)

**Assignment Details** (*project outline, essay questions etc.*)

Students will be expected to complete a practical based project/work during the duration of the module. Whilst formal technical support will not be provided directly from this module, individual tutorial guidance and support will be given at both a practical and theoretical level. Students will be expected to present these projects at the end of the module together with the submission of a written project report. Students are required to produce a 500 word statement of intent at the beginning of the module - date to be specified by the module teaching staff.

You are offered a multitude of optional directions, personal interpretation and direction within the context of creative technology is encouraged.

<b>Assessable Work</b>				
<i>Deliverable</i>	<i>Weight</i>	<i>Deadline</i>	<i>Hand in Location</i>	<i>Specific Assess Crit</i>
Practical Project	75%	09/05/12	MC 3.18	
<i>Feedback available</i>	<i>Date:</i>	<i>Method: e.g. Blackboard, tutorials FB1</i>		
Project Report (1000 words)	25%	09/05/12	Turnitin	
<i>Feedback available</i>	<i>Date:</i>	<i>Method: e.g. Blackboard, tutorials FB1</i>		
	%			
<i>Feedback available</i>	<i>Date:</i>	<i>Method: e.g. Blackboard, tutorials</i>		
	%			
<i>Feedback available</i>	<i>Date:</i>	<i>Method: e.g. Blackboard, tutorials</i>		
<b>Indicative texts and/or other learning materials/resources (please use Harvard system):</b>				
Course material (core texts) can be found on:				
<a href="http://creativegames.org.uk/MSc_CreativeGames/modules/Media_and_Cultural_Theory/">http://creativegames.org.uk/MSc_CreativeGames/modules/Media_and_Cultural_Theory/</a>				
Recommended Reading beyond the core texts includes:				
Baudrillard, J (1988) Selected Writings, London: Polity Press				
Bell, D & Kennedy, B (2000) The Cybercultures Reader, London: Routledge				
Benjamin, W (1973) The work of art in the age of mechanical reproduction. in Illuminations, London: Fontana				
Boorstin, D (1992) The Image: A Guide to Pseudo-Events in America, New York: Vintage				
Cassell, Justine and Henry Jenkins (Eds) (1999) From Barbie to Mortal Kombat: Gender and Computer Games				
Crosby, A (1997) The Measure of Reality, Cambridge: CUP				
Hill, S (1988) The Tragedy of Technology, London: Pluto				
King, Geoff and Tanya Krzywinska (Eds) (2002) ScreenPlay: Cinema/videogames/interfaces. Wallflower Press				
King, Lucien (2002) Game On: Universe Books				
McLuhan, M & Fiore, Q (1967) The Medium is the Massage, Harmondsworth: Penguin				
Marcuse, H (1964) One Dimensional Man, Boston: Beacon Press				
Mumford, L (1934) Technics and Civilisation, New York: Harcourt, Brace and Co				
Murphy, A & Potts, J (2003) Culture and Technology, London: Palgrave				
Poole, St (2000) Trigger Happy				
Postman, N (1985) Amusing Ourselves to Death: Public Discourse in the Age of Show Business, London: Methuen				
Postman, N (1993) Technopoloy; The surrender of culture to technology, New York: Alfred A Knot				
Sontag, S (1977) On Photography, Harmondsworth, Penguin				
Stevenson, N (2002) Understanding Media Cultures, London: Sage				
Williams, J P, Hendricks, S Q, Winkler W K (2005) Gaming Cultures Reader, Georgia University Press				

The University makes awards to students that properly reflect your achievement. Unless instructed otherwise, you are expected to work on your own and to ensure that material you submit for assessment does not contain the work of others, except for properly referenced sources where appropriate. The University takes a very serious view of any attempt to gain unfair advantage from the work of others. The use of unfair means in any assessment is likely to result in severe penalties. Gaining unfair advantage can take many forms such as:

**a) Plagiarism**

Plagiarism involves taking the work of another person or source and using it as if it were your own, for example written work, ideas, musical compositions, computer programs, laboratory or survey results, diagrams, graphs, drawings and designs.

**b) Collusion**

Collusion involves working with others on tasks that should be carried out on an individual basis. Collusion should not be confused with collaborative work which is sometimes used as a means of learning. It will be clearly stated when collaborative work is permitted in an assessment. Unless advised otherwise, any work which you submit for assessment must be produced by you on an individual basis.

**c) Falsifying experimental or other investigative results**

This could involve a range of things that make it appear that information has been collected by scientific investigation, the compilation of questionnaire results, etc. whereas in reality it has been made up or altered to provide a more favourable result.

**d) Taking unauthorised material (including electronic devices) into an examination**

This involves deliberately taking in materials or electronic device of any sort, not specifically permitted, that could be used to gain advantage, whether you use it or not.

**e) Contracting another to write a piece of assessed work**

This involves any means whereby a person does work on behalf of another. It includes assessments done for someone else in full or in part by a fellow student, a friend or family member. It includes sitting an examination for someone else. It also covers obtaining material from Internet 'cheat sites' or other sources of work. Penalties for this type of unfair means are likely to apply both to a student who does work on behalf of another and one who has work done for him/her.

Particular care should be taken with regard to poor referencing. If you use work which has been produced by other people within an assignment you will need to ensure that you acknowledge or reference the source of the work. Marks may be deducted for poor referencing. If poor referencing is extensive throughout a piece of work it could appear that you are trying to claim credit for the work and you may be deemed to have committed plagiarism.

**For further details on the University's policy of Academic Good Conduct, please refer to [www.academic.salford.ac.uk/aqa/sections/28\\_conduct\\_assessed\\_work.pdf](http://www.academic.salford.ac.uk/aqa/sections/28_conduct_assessed_work.pdf)**

***Completed PA2 forms should be uploaded to the module area on Blackboard for distribution to students – for help contact the School Office***