

**Course Code:**

UACT201

**Session:**

2017/2018

**1. Course Title:**

Studio 2

**2. Version**

1.1

**Date of Production/Revision:**

2016/17

**Approval Date:**

30 AUG 2017 PACAAG

**3. Level:**

Level 8

**4. Credits:**

80

**5. Lead School/Board of Studies:**

School of Design

**6. Course Contact:**

Inga Paterson

## 7. Course Aims:

The course aims to:

- familiarise students with core issues and topical challenges relating to digital culture and the creative digital industries. In addition, knowledge and understanding of film language and audience engagement in globalised networked visual culture will be established as well as routine skills in moving image creation. Students will also extend their interdisciplinary creative approach and collaborative teamwork abilities.

### *Content Theme*

- introduce the influential factors in content development and aesthetic components of rich media and screen-based imagery. In addition, knowledge and understanding of narrative structure and audience engagement will be extended. Students will also develop their creative practice and software skills in the creation of digital moving image.

### *Connectivity Theme*

- familiarise students with routine features of networks, and trends and concepts relating to contemporary networked culture. In addition, students will learn to work collaboratively and apply relevant technologies and develop new skills.

### *Computation Theme*

- introduce the main areas and defining features of computing and electronic technologies and the conventions underpinning the creative coding languages used in new media art and digital design practice. In addition, the routine principles of interaction and navigation design will be applied and students will develop their problem-solving and project management skills.

## 8. Intended Learning Outcomes of Course:

**By the end of this course students will be able to:**

### *Knowledge and Understanding*

- identify and summarise core issues and challenges relating to digital culture and the digital creative industries
- analyse the relationship between audience and content, and introduce globalised networked visual culture
- identify defining features of computational devices and systems relevant to creative digital development
- demonstrate awareness of routine protocols, topologies and technologies of common networks
- appraise aesthetic components and navigation structures in interactive screen-based imagery

and installations

*Applied Knowledge and Understanding*

- demonstrate knowledge of key development production stages
- design and build a simple interactive digital artefact using routine computational techniques and practices
- apply routine conventions of a high-level languages: function, codeblocks, variables, objects and classes, conditions, logic to create an interactive digital piece
- apply routine principles of interaction design
- apply the core influences, theories and principles of good practice in the creation of screen-based digital content for different platforms
- demonstrate an understanding of contemporary forms of linear and non-linear narrative mechanisms used in digital content

*Professional Practice: Communication, Presentation, Working with Others*

- navigate group dynamics to negotiate effectively and participate collaboratively in the project development activities to meet a specified deadline
- generate, visualise and pitch a creative concept to an audience of peers and staff

**9. Indicative Content:**

A series of project based learning activities including a range of set studio projects exploring the fundamental characteristics, creative and technical processes associated with the specialist discipline.

**10. Description of Summative Assessment:**

No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Studio Based Project Participation	Review of Portfolio Submission	100	End of Semester 2

**10.1 Please describe the Summative Assessment arrangements:**

Students are required to submit a portfolio of studio work summative assessment at the end of the course. This is compulsory and must be submitted in order to attain the credits. Coursework components will be assessed in an integrated manner against a common set of assessment criteria.

Date of Production/Revision	July 2017
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**11. Formative Assessment:**

Portfolio Submission

**11.1 Please describe the Formative Assessment arrangements:**

Studio project work (portfolio) will be subject to formative assessment delivered by way of face-to-face and group tutorials.

**12. Collaborative:**

Yes

No

**12.1 Teaching Institutions:**

Not Applicable.

**13. Requirements of Entry:**

Successful completion of Level 7 (Year 1) or equivalent.

**14. Co-requisites:**

None

**15. Associated Programmes:**

BA (Hons) Interaction Design.

**16. When Taught:**

Semesters 1 and 2

**17. Timetable:**

To be advised on the virtual learning environment

**18. Available to Visiting Students:**Yes No **19. Distance Learning:**Yes No **20. Placement:**Yes No **21. Learning and Teaching Methods:**

Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture	0	0
Studio	30	300
Seminar/Presentation	4	40
Tutorial	10	100
Workshop	6	60
Laboratory work	0	0
Project work	30	300
Professional Practice	0	0
E-Learning / Distance Learning	0	0
Placement	0	0
Examination	0	0
Essay	0	0
Private Study	Not Applicable	0
Other (please specify below)	0	0
<b>TOTAL</b>	<b>80</b>	<b>800</b>

**22. Description of “Other” Teaching and Learning Methods:**

None

**23. Additional Relevant Information:**

None

**24. Indicative Bibliography:**

- Arthur, B., 2010. *The Nature of Technology: What it is and How it Evolves*. Penguin
- Bentkowska-kafe, A., 2009. *Digital Visual Culture: Theory and Practice (Computers and the History of Art)*. University of Chicago Press
- Lister, M., Donvey, J., Giddings, S., Grant, I., Kelly, K., (2008), *New Media: A Critical Introduction*. Routledge
- Varga, S., (2009). *Brilliant Pitch: What to Know, Do and Say to Make the Perfect Pitch*. Prentice Hall
- Rose, F., 2011. *The Art of Immersion: How the Digital Generation is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories*. Norton
- Block, B., 2008. *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*. Focal Press
- Taylor, A., 2010. *Design Essentials for the Motion Media Artist: A Practical Guide to Principles & Techniques*. Focal Press