

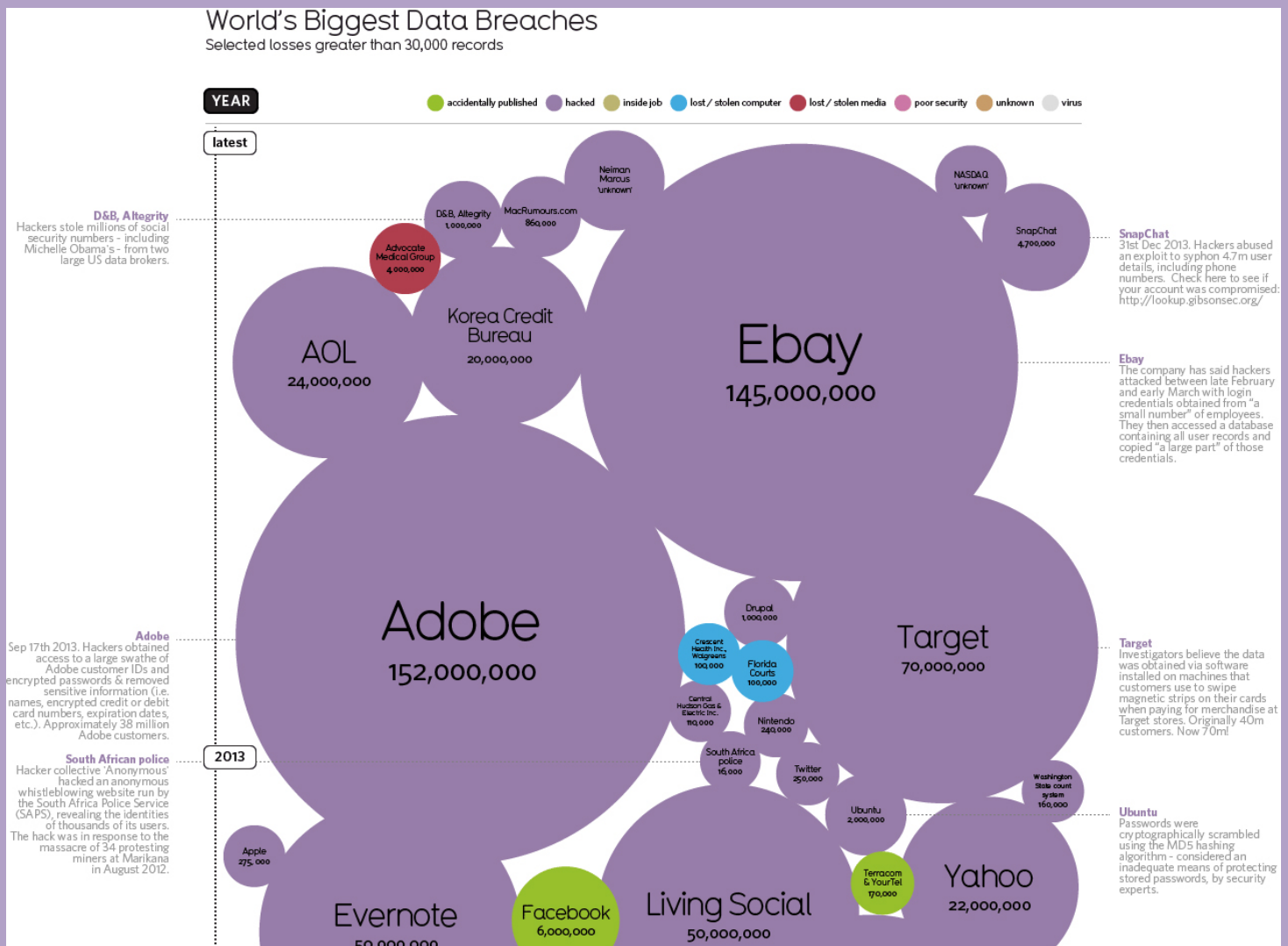
UPCP48-30-2 Data Worlds

Module Code

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Module Handbook 2016-2017



Contents

UPCP48-30-2 Data Worlds	1
Contents	2
Introduction	3
Module team contact information	4
Introduction and module aims	4
Module aims and Learning Outcomes	6
Organisation of the Module	7
Teaching and Learning Methods	7
Week by week	10
Curriculum Summary	10
Assessments	24
Dates, briefs and assessment criteria	24
Assessment Summary	25
Assessment Details	26
Suite of Individual Prototypes (individual) Submit online	26
Working Title (individual and group work) Submit online	28
Assessment: Group work	31
Referral (What happens if you fail)	31
Assessment Criteria	33
Core Reading	35
Books, articles and texts that are key to the module	35
Core Reading	36
Further Reading:	37

Introduction

Module team contact information

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Introduction and module aims

This handbook contains all the basic information for the module, but the module intranet site on Blackboard has full lecture and workshop details. These details, along with handouts, lecture materials, full reading and references will be added each week. Check blackboard every week for updates, information and suggestions.

Data Worlds explores our contemporary digital landscape where data is being accumulated on an unprecedented scale.

This module will introduce you to the dramatic growth of data that spans almost every part of our lives from consumer behaviour to our legal identities.

The module will develop an understanding of data and the techniques and creative practices that can be used to collect, visualise and manipulate it.

It will ask what data is, where we can find it, how can we access it; represent it and how we can manipulate it.

The module challenges you to create practical projects that are based on this new understanding utilising a range of production techniques.

We will explore ways that data can be creatively and experimentally visualised, mapped and interacted with. And how it can be used as a way of accessing, presenting and manipulating a variety of audio, textual and visual media, utilising open repositories, metadata and, for example, through the emerging form of data documentaries.

We will explore this intersection between data, digital interactive technology and multi media practice throughout the module introducing you to new software and new skills that build on your work in the first year.

You will be introduced to a range of media production practices that challenge and explore ideas about data from an artistic and experimental perspective.

Key themes:

- Data as a form of identity
- How data can act as form of control
- Automation and mass data collection and production

Key practices

- Visualising data and using it to communicate and create experiences for users and viewers.
- Manipulating, collecting and capturing data.
- Using data to create beautiful, challenging and critical projects

Module aims and Learning Outcomes

This module aims to develop your intellectual, critical and practical understanding of the contemporary use of data and its place in computational culture.

The focus of the module is on the practical application of themes, ideas and techniques that we will explore over the year.

The module aims to make a creative space for you to imaginatively explore the possibilities of the technologies and ideas that you encounter on the module.

On successful completion of this module students will be able to demonstrate:

1. An understanding of critical concepts and debates around data and computational culture, including data formats and methods to represent, capture and manipulate data
2. The ability to use appropriate multi media hardware, software and coding to translate a concept into an advanced online creative media project.
3. An exploratory, experimental and artistic approach to media production.
4. An ability to work in a small group and manage time and production schedules
5. The ability to conceive of a user and user experience through prototyping and iterative development.

Organisation of the Module

Teaching and Learning Methods

There is a 1 lecture seminar and a 1.5 - 2 hour workshop every week. Then in the afternoon of the same day there is a studio session which will be used for a mixture of tutorials and self directed work.

In the first semester you will work on individual exercises, submitted online as a digital portfolio. Towards the end of the first semester you will form groups of three or four to **generate ideas** for the group project. You will then begin work on the group project (submitted at the end of semester two).

In February you will present your proposal and idea to your workshop in an informal presentation.

Workshops

Production work takes place in the workshops. They include technical tuition, set exercises, group tutorials and ongoing project support. They will also provide an opportunity to relate the theoretical content of this and other modules and to the development of your project. The emphasis of the projects should be to experiment with ideas and techniques. To take an imaginative and questioning approach.

Full attendance at the workshops is very important. In missing a workshop you may miss vital technical tuition or project guidance, and hinder your group work. Technical tuition is generally only available in the timetabled workshops - make the most of them!

Lecture/seminar

The lecture/seminar session will introduce key theoretical issues and debates around the field of computational culture and data alongside production techniques and methods. Case studies and examples of a range of relevant media projects will be shown and discussed in relation to the production exercises and projects.

Blackboard

The Blackboard website is an essential element in this module. It will carry lecture materials, handouts and further reading, as well as extensive links, by lecture and topic, to relevant sites containing either theoretical sources or examples of interactive projects and approaches. It is updated every week and is the main means of communication between staff and students outside taught classes.

Tutorials

In the second semester each group project will engage with its own theoretical, aesthetic and practical issues. To support this there will be a series of tutorial based workshops. The exact content and schedule will be decided on in the light of the ideas and techniques that you require for each project. Groups should bring their own examples, ideas and questions to the workshop. Preparation and participation in workshops should be thoroughly recorded and reflected on in your project development blog.

Reading

There are a number of set texts for the module (listed below in the week by week). The readings are integral to the module and in semester 2 you will use one of them as the starting point for your project.

The purpose of further reading is to introduce various opinions expressed by a number of authors. This does not mean that just because a book is not listed here that it may not be relevant to the course. **We would encourage you from the outset to explore the wide variety of material contained in our library, which can be equally useful when researching your project and writing your evaluative essay. You will inevitably all embark on different projects about differing subjects that will demand different resources.**

Group work

Groups will be organised at the beginning of the second term. They are generally of three to four people. All groups must be agreed with your workshop tutor. Swap emails / twitter/ fb and phone numbers where appropriate within the group.

The module rule is that you must reply to a communication from a group member within 24hrs.

Hopefully your experience of collective work will be an enjoyable and productive one, however problems may arise. If at all possible tackle these through dialogue within the group, but if necessary speak to your workshop tutor / module leader as soon as possible.

Technical Support

Technical support is available by arrangement outside your workshop times. If you have used any advanced techniques not covered we will do our best to assist you, however part of the learning on the module involves mastering solving technical problems and troubleshooting yourself using online resources.

Nevertheless we want you to be AMBITIOUS, so we will try wherever possible to facilitate advanced use of a variety of software.

The University gives you a log-in / membership to the excellent online technical learning resource <http://www.lynda.com/> where you have access to the thousands of online courses in every version of every piece of software (and much more).

Week by week

Curriculum Summary

19 SEP - WEEK 1

Lecture / Seminar

Introduction, defining Data and life in the infosphere.

Reading:

Floridi, L. (2010) Information. A Very Short Introduction
Oxford: Oxford University Press.pp3-18

Further Reading

Manovich, L. (1996) Cinema and Digital Media. In: Hans Peter Schwarz (ed.). PERSPECTIVES OF MEDIA ART. 1st edition. [online]. Ostfildern. Available from:

<https://goo.gl/OxL0iT>

Gleick, J. (2011) The information. New York: Pantheon Books

Floridi, L. 2004, The Blackwell guide to the philosophy of computing and information, Blackwell, Malden, Mass;Oxford;. (see 4.Information)

<https://goo.gl/GLw6pR>

Workshop

Premiere refresher (using keyframes, and easing), HTML & CSS refresher (mobile formats / layout, chrome developer tools)

**Lecture /
Seminar**

Data visualisations

Mapping, graphing, mediation, aesthetic data, evidence, presentation and bias, From Tufte to McCandless, A Communication Primer

Reading (and looking)

Manovich, L. (2014) Selfiecity: Exploring Photography and Self-Fashioning in Social Media. Available from:

<https://goo.gl/FUJAPJ>

McCandless, D. (2016) Information is Beautiful. Available from: <http://www.informationisbeautiful.net/>

Further Reading (and looking)

Harris, J. (2016) Jonathan Harris — We Feel Fine. Available from: <http://number27.org/wefeelfine> And

<http://number27.org/wffbook>

Chun, R., (2016) Data Narratives | Data-driven multimedia stories. Available from: <http://datanarratives.org/>

Tufte, E. (1990) Envisioning information. Cheshire, Conn.: Graphics Pr.

<https://goo.gl/P4055M>

Tufte, E. (2006) Beautiful evidence. Cheshire, Conn.: Graphics Press.

<https://goo.gl/gPRZPb>

Lenticular Galaxies:

The Polyvalent Aesthetics of Data Visualization

<http://www.ctheory.net/articles.aspx?id=651>

Workshop

Introduction to motion design and After Effects. Compositions, importing, RAM preview, layers, timeline, solids and tools

3 OCT - WEEK 3

Lecture / Seminar

Discuss: Data visualisations that you have researched
Introduction to researching and reading for practical projects.

Workshop

After effects, layer properties, keyframing, easing, animation

10 OCT - WEEK 4

Lecture / Seminar

Where Data Lives

Open data, rss, Twitter, data structures: JSON, XML, CSV, SQL, APIs, mobile device data (GPS, Orientation etc), device permissions, strings, objects and arrays

Project Brief: Researching and reading

Workshop

After effects, effects, keyframing effects, effects panel, finding effects, adjustment layers, rendering

17 OCT - WEEK 5

Lecture / Seminar

Data subjectivity.

The computational subject, post human subjectivity, performing identity, avatars, data shadows, the Turing Test

Reading:

Hayles, K. (1999) How we became posthuman. Chicago, Ill.: University of Chicago Press. p1-13

Further Reading:

Bogost, I. (2010) I became a fan of Marshall McLuhan on Facebook and suggested you become a fan too. In: D.E Wittkower (ed.). Facebook and philosophy. Vol. 50. Open Court Publishing. pp. 21-32.

Floridi, L. (2013) The Onlife Manifesto. Being Human in a Hyperconnected Era <https://goo.gl/BRx0PD>

Goffman, E. (1959). The Presentation of Self in Everyday Life. New York: Doubleday. pp22-30, 70-76

Workshop

Project Brief: Visualising Information 1

After effects, type, cameras, views, 3D, motion paths, after effects for the web

24 OCT - WEEK 6

Lecture / Seminar

Discuss: Hayles, K. (1999) How we became posthuman. Chicago, Ill.: University of Chicago Press. p1-13

Project Brief: Visualising Information 2

Workshop

Wireframing and interface design. JQuery mobile, Revisiting bootstrap.

31 Oct - WEEK 7

SELF DIRECTED STUDY – NO TEACHING

7 NOV - WEEK 8

Lecture / Seminar

Information and control

From disciplinary to control societies, Foucault to Deleuze, cybernetics, protocol

Reading:

Deleuze, G. (1992). Postscript on the Societies of Control. October. 59 (Winter), pp. 3-7.

Further Reading:

Galloway, A. (2004) Protocol. Cambridge, Mass.: MIT Press. pp2-20 <https://goo.gl/MRHWMe>

Blas, Z. (2016) Contra-Internet | e-flux. Available from: <http://www.e-flux.com/journal/contra-internet/>

Workshop

JavaScript refresher 1, functions, variables, arguments, html, strings, integers, arrays

14 NOV - WEEK 9

Lecture / Seminar

Discuss:

Deleuze, G. (1992). Postscript on the Societies of Control. October. 59 (Winter), pp. 3-7.

Project Brief: Parsing Information

Workshop

Javascript refresher 2 and using data formats. Intro to parsing feeds (RSS, Twitter, Flickr). Intro to APIs, parsing strings and JSON files. External data Part 1

21 NOV - WEEK 10

Lecture / Seminar

Metrics and quantification

Transparency, visibility, Paglen, Drones, google analytics and algorithmic bias, big data, gamification

Reading:

Schrape, N. (2014) Gamification And Governmentality. In: M Fuchs (ed.). Rethinking Gamification. 1st edition. Lüneburg: meson press by Hybrid Publishing Lab.

<http://meson.press/read/rethinking-gamification>

Further Reading:

Bogost, I (2011). Persuasive Games: Exploitationware. Available

<http://www.bogost.com/writing/exploitationware.shtml>

Workshop

Catch up and revisit this terms key techniques.

28 NOV - WEEK 11

Lecture / Seminar

Discuss: Schrape, N. (2014) Gamification And Governmentality. In: M Fuchs (ed.). Rethinking Gamification. 1st edition. Lüneburg: meson press by Hybrid Publishing Lab.

Workshop

Project work

5 DEC - WEEK 12

Assessment	6 DEC: SUBMIT SUITE OF PROTOTYPE PROJECTS Data Worlds Suite of Prototypes (Individual work)
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Workshop	Finalising project work for assessment.
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CHRISTMAS BREAK END OF SEMESTER 1

SEMESTER 2

16 JAN - WEEK 13

Lecture / Seminar

MARKS AND FEEDBACK / PROFESSIONAL PRACTICE DAY TBC

(Discussion and critical evaluation of project work)

Workshop

Using images programmatically.

23 JAN - WEEK 14

Lecture / Seminar

Images and data

Data documentaries, iDocs, metadata, glitch aesthetics, tagging, scraping, mashups, found material, Jean Rouch, participation and ethnography

Reading:

Dovey, J; Rose, M (2012). "We're Happy and We Know it: Documentary:Data:Montage". In: Studies in Documentary Film. Vol. 6 Issue 2: <https://goo.gl/rlm2TA>

Further Reading:

Hensley, N. (2016) Drone Form: Word and Image at the End of Empire | e-flux. Available from: <https://goo.gl/LkMTup>

Workshop

Using videos programmatically.

30 Jan - WEEK 15

Lecture / Seminar

Discuss:

Dovey, J; Rose, M (2012). "We're Happy and We Know it: Documentary:Data:Montage". In: Studies in Documentary Film. Vol. 6 Issue 2:

Discuss project ideas and research and reading

Workshop

Intro to app building Phonegap / desktop app / phonegap directory structure. Native apps vs web apps, CSS and HTML for phonegap

6 FEB - WEEK 16

Lecture / Seminar

Persuasion, communication and transmission.

Propaganda, Orwell, subliminals, hidden persuaders, managerial control (Bernays), Behavioural psychology, Nudge Theory, Shannon, Mathematical Theory of Communication. A communication primer

Reading:

Fuller, M. & Goffey, A. (2012) Evil media. Cambridge, Massachusetts: The MIT Press. pp25-29 & pp47-49

Further Reading:

Steyerl, H. (2016) A Sea of Data: Apophenia and Pattern (Mis-)Recognition | e-flux. Available from:

<https://goo.gl/JP4WYs>

Workshop

Phonegap config file and plugins, phonegap build

13 FEB - WEEK 17

Lecture / Seminar

Discuss: Fuller, M. & Goffey, A. (2012) Evil media. Cambridge, Massachusetts: The MIT Press. pp25-29 & pp47-49

Present Individual proposals

Workshop

Phonegap plugins, javascript and device data

Assessment

13 FEB:
Presentation Individual project proposals (Group work)
Submit evidence of research and reading with references and concept / thematic outline. (Individual work)

20 FEB - WEEK 18

SELF DIRECTED STUDY – NO TEACHING

27 FEB - WEEK 19

Lecture / Seminar

Privacy and data sharing

Leaks and floods, data shadows, Snowden, Chelsea Manning, clouds and servers, cookies, local storage, sharing voluntarily and involuntarily, secure and insecure scripts.

Reading:

Morozov, Evgeny. (2011). The Google Doctrine. In: The net delusion : the dark side of Internet freedom. New York: PublicAffairs. pp1-14.

Further Reading:

Galloway, A. & Thacker, E. (2007) The exploit. Minneapolis: University of Minnesota Press.

Shirky, C (2008). Here Comes Everybody: The Power of Organizing Without Organizations. London: Penguin.

Gladwell, M (2010) Small Change, Why the revolution will not be tweeted. The New Yorker. Available <https://goo.gl/Vf38eZ>

Workshop

Phonegap command line tools, building, deploying, testing and debugging

Assessment

20 FEB: Submit proposal and presentation assets, evidenced in at least one blog post.

6 MAR - WEEK 20

Lecture / Seminar

Discuss: Morozov, Evgeny. (2011). The Google Doctrine. In: The net delusion : the dark side of Internet freedom. New York: PublicAffairs. pp1-14.

Workshop

Catch up and revisiting key techniques

13 MAR - WEEK 21

Lecture / Seminar

Data spaces, data structures and data cultures

Vannevar Bush, Linked data, Pervasive software, HCI, smart spaces, cities, Architecture APIs, Kitchen and Dodge, viruses and viral logic

Reading:

Madrigal, A. (2014) How Netflix Reverse Engineered Hollywood. Available from: <https://goo.gl/Vcngti>

Further Reading:

Kitchen, R and Dodge, M. (2009). Airport code/spaces. In:

Cwerner, S., Kesselring, S. and Urry, J. (eds) Aeromobilities: Theory and Research.. London: Routledge. Available <https://goo.gl/ljcz8O>

Parikka, J. (2007). Contagion and repetition: on the viral logic of network culture. Ephemera. Theory and Politics in Organisation, 7(2), 287-308. <https://goo.gl/VjzHnu>

Workshop

Catch up and project work

Assessment

15 MAR: Group project: Concept wireframes and interface graphics / sketches, evidenced in at least one blog post. FTP onto server.

20 MAR - WEEK 22

Workshop

Project work and workshop on demand

27 MAR - WEEK 23

Workshop

Project work and workshop on demand

3 APRIL - WEEK 24

Workshop

Project work and workshop on demand

Assessment

5 APRIL: Group project: Prototypes / media assets, evidenced in at least one blog post. FTP prototypes onto server.

STUDENT HOLIDAY 10 – 22 April

24 APRIL - WEEK 25

Workshop

Project work

Assessment

26 APRIL: Group project: Draft project and user testing, evidenced in at least one blog post. FTP project onto server.

1 MAY - WEEK 25

Assessment

Project work

Assessment

SUBMIT FINAL PROJECT 2 MAY 2pm
Group Data Media Project and Development Log

Assessments

Dates, briefs and assessment criteria

Assessment Summary

Submission Dates

There are assignments each term (or semester) for the module. In term / semester one you produce a digital portfolio of 3 small exercises and a blog post.

After Christmas you team up into small groups and produce a larger project. This group assignment has a series of staggered deadlines that follow the production process throughout the term. These staggered assignments are designed to guide you through each stage of production and each stage of problem solving. You will work on the group project right through to May; this might seem as if it is a long time, but it will fly by!

Below are the Key Assessment dates you need to know. Assessments in RED are blackboard submissions. Assessments in ORANGE are continuous assessment deadlines that are submitted via FTP and / or blog.

6 DEC 2pm:
SUBMIT SUITE OF PROTOTYPE PROJECTS (individual work)

13 FEB:
Presentation Individual project proposals (Group work)
Submit evidence of research and reading with references and concept / thematic outline. (Individual work)

20 FEB:
Submit proposal and presentation assets, evidenced in at least one blog post. (Group work)

15 MAR:
Group project: Concept wireframes and interface graphics / sketches, evidenced in at least one blog post. FTP onto server. (Group work)

5 APRIL:
Group project: Prototypes / media assets (Group work)

26 APRIL:

Group project: Draft project and user testing, evidenced in at least one blog post. FTP project onto server. (Group work)

2 MAY 2pm:

SUBMIT FINAL GROUP PROJECT and (Individual work) Development Log

Assessment Details

Assignment briefs

Below are the basic briefs for the assignments. Substantial technical and theoretical resources and suggestions to help you with these assignments will be provided both in the workshops and on blackboard as the term progresses.

Suite of Individual Prototypes (individual) Submit online

Submit all four set exercises online via your Wordpress web site. These exercises are designed to bring together the technical skills you are learning and the theoretical concerns of the module, with a view to generating lots of ideas for the group projects. We are looking for an imaginative and experimental response to the brief. Make your project using appropriate tools and platforms.

Project Brief: Visualising Information 1

Design a static graphic that maps, depicts or contrasts some statistical information, so that it surprises and challenges how we might think about it. Present the graphic in a full screen, single, responsive web page. Your graphic will be a critical and creative reflection on the information it uses as a source.

Your blog should document your design process and should include:

- Research (links, screenshots, analysis) into related visualisations
- Concept ideas (underpinning ideas)

- Sketches of your graphic ideas.
- Reflection on your data sources.

Project Brief: Visualising Information 2

Design a short (less than 30s) motion graphic that maps, depicts or contrasts some statistical information, so that it surprises and challenges how we might think about it.

Present the graphic in a full screen, single, responsive web page.

Your graphic will be a critical and creative reflection on the information it uses as a source.

Your blog should document your design process and should include:

- Research (links, screenshots, analysis) into related visualisations,
- Sketches of your graphic ideas.
- Concept ideas (underpinning ideas)
- Written reflections on your data sources.

This project may use the same data and extend the graphic schema used in the first Visualising Information project, or you may choose to use different sources and a different approach.

Project Brief: Parsing Information

Design and build a mobile web page that incorporates data or is formatted or transformed by data. The mobile page might use live or archived data, including external data via RSS or similar feeds, or it might utilise data generated by the device (date, time, gps etc).

You will need to consider creative and imaginative relationship between the data that is utilised and the way in which it formats or transforms the mobile web page.

Your blog should document your design process and should include:

- Sketches of your mobile page design.
- Concept ideas (underpinning ideas)
- Written reflections on your data sources.

Project Brief: Researching and reading

Write a short (less than 700 words) blog post that collates, notates and extends the theme of one of the set texts with your own research. (Using only academic texts). This blog post may be in note form, or a short piece of

writing. In either case its primary purpose is to demonstrate your understanding of the reading that you have done.

Your blog post should include:

- UWE Harvard references (see <http://www.citethisforme.com> for a UWE Harvard bibliography generator)
- Key ideas of the original text and your own research.
- Concept ideas (underpinning ideas)
- Some reflection on the direction in which your reading and research has taken.

Data Worlds Project (individual and group work) Submit online

Create a project that uses one of the set texts / lecture themes listed below as its starting point. The project should either be a web based project or a native iOS / Android app.

In both cases it should only be targeted at tablets and / or phones with appropriate interfaces and functionality to reflect this.

The project should be small in scope, but should be a more or less fully working draft, with a polished interface and user experience.

The themes are:

Data subjectivity, Information and control, Metrics and quantification, Persuasion communication and transmission, Privacy and data sharing, Data spaces, data structures and data cultures

Choose one of the following options:

1. Create a project and user experience that exploits and utilises data to drive, transform and format it.

This may include live or a live, collated or archived data, including external data via RSS or similar feeds, or it might utilise data generated or created by the device, particularly if it is a native app (eg: date, time, location, orientation, motion, media capture etc). Or data generated by the user.

2. Create a project and user experience that explores information and data using interactivity and making use of still / moving images.

Your project may use data, or it may represent, reflect or visualise it.

In both instances the aim of the project should be to imaginatively transform, explore and reflect the chosen theme. There are no technical restrictions on how you make the project and it can be made up of any combination of text, photograph, graphic, video, or web-based media/interactive / code elements.

Your individual development log should reflect that exploration with notes, reading, reflection on the underpinning ideas, references to other related projects. The log should explain how the project is a response to the lecture topic / set text. It is individually assessed. The log is individual work and whilst you may share resources within your group you may not copy each others blog posts.

Group project: Proposal / presentation & evidence of research and reading

For the group project you must present and submit a proposal for the project you are planning to undertake.

You must explain to us: What ideas underpin your proposal. How it addresses the chosen theme. What thematic and theoretical research supports your proposal.

The proposal is your working outline for your project - it should provide you and us with a vivid idea of what you are attempting.

Your proposal should be written in two forms:

In 2 sentences, In several paragraphs.

So that you are able to articulate your idea and project both in summary and in more detail.

You will present your proposal to your peers in an informal session, then submit the presentation assets and reading / research in blog posts.

Group project: Concept wireframes and interface graphics / sketches.

Submit interface designs / sketches and navigation / wireframes / graphic mock up / navigation architecture for your project.

It should include a clear indication of what the final project will look like and how it will work (what platforms and technologies it will use) this might be based on sketches, visualisations and / or examples of other work. All of this should be posted as series of entries on your blog.

Group project: Prototypes / media assets

Submit a prototype or prototypes that test various aspects of the functionality of your project. Your prototypes are a way of demonstrating (to yourself and to us) that a particular tool or technique can and will do what you want it to.

You should ensure that you fully test your project prototypes before they are incorporated into the draft project. Make separate mini project exercises for each prototype. How many prototypes you make will depend on the each project.

Part of making a prototype means testing it until it breaks. You and others should try to find the limits of the functionality of your prototypes. You should be testing everything you make with users (friends, flatmates) from the start.

If your project contains media beyond the interface graphics (which might include footage from video shoots, images, audio, found media, rough or trial edits, animation sequences) you should submit at around one third of the actual production media needed to realise the project (rather than research): certainly enough to provide a sense of how the project will look, and what it will contain.

Samples of this material should be submitted online and embedded / linked in your blog either as samples (preferable) or as a complete repository via youtube, vimeo, google drive or by ftp on the University server.

Group project: Draft project and user testing

The draft project should be a complete working version of your project that you have begun testing in its complete state.

This should include all the assets and prototypes woven into the whole for final testing and polish. By this point in the development of the project you should also be testing the user experience: Do your users do what you expected? Are your assumptions about navigation layouts and functionality correct? Do your users have the sort of experience (emotional, pleasurable, frustrating) you expected?

Group project: SUBMIT FINAL GROUP PROJECT and Individual Development Log

The final project will be an amended version of the draft project, with glitches and problems ironed out and the feedback from your user testing incorporated into the amended design and implementation of your project.

This should be uploaded onto our servers (whether an .ipa, .apk or a mobile web project) and linked to on your blog.

Assessment: Group work

Group assessments

We recognise that group work is always tricky. But working with people that you do not always agree with is one of the core skills in any media production environment.

When you finally submit your project you **MUST** include a log of your practical contributions to the project. What you did, what date and with which group members.

We think it is crucial that you are marked on the work you produced (as part of a group) so we may mark you individually according to your log or we may, in exceptional circumstances, ask you to undertake a viva (oral exam) for the group assignments where we have information that suggests students have not done an equal amount of work on the project. **If we deem it necessary we will award individuals different marks for a group project to ensure that you are marked fairly for the actual work you have done.**

Referral (What happens if you fail)

If you fail the module as whole you will be referred for a second assessment.

This referral will comprise of two components:

Creating a new practical project and a new portfolio. You will need to resubmit all parts of the module, substantially reworking the elements that failed.

Description of each element weighting

Element

- | | |
|---|-----|
| 1. Individual prototypes | 25% |
| 2. Group data media project, development log and presentation | 75% |

Assessment Criteria

The assignments will be assessed on the effectiveness of you / your group's attempts to do the following:

Suite of prototype projects (individual work 25% of total module mark, split evenly between 4 projects)

Assessment Criteria for:

1. Visualising Information 1
2. Visualising Information 2
3. Parsing Information

Method & Research (10%)

Engagement with relevant design resources, engagement with contemporary media contexts, initiative in finding appropriate resources.

Technical realisation (45%)

Technical competence and control in a range of digital hardware and software.

Creative realisation (45%)

Innovation in media form and content, application of imaginative and critical ideas through production, editorial judgement, and execution.

Assessment Criteria for:

4. Researching and reading

Method & Research (70%)

Engagement and research with relevant academic resources, initiative in finding appropriate resources.

Presentation (30%)

The presentation of ideas, explanations and findings in clearly written form.

Group project (55% of total module mark) and development log (20% of total module mark)

Assessment Criteria for Group project:

Technical realisation (50%)

Technical competence and control in a range of digital hardware and

software, reflection on research and production processes and outcomes.

Creative realisation (50%)

Innovation in media form and content, application of critical and imaginative ideas through production, editorial judgement, and execution.

Assessment Criteria for Individual development log:

Method (50%)

Engagement with group work, production of prototypes and assets on time, management of time and resources.

Research (30%)

Engagement with relevant theoretical and design resources, engagement with contemporary media contexts, initiative in finding appropriate resources, initiative in finding appropriate examples and analysis of them.

Presentation (20%)

The presentation of ideas, explanations and findings in clearly written form.

Core Reading

Books, articles and texts that are key to the module

Core Reading

Essential reading will be provided throughout the year via Blackboard and or via links to online texts.

Deleuze, G. (1992). Postscript on the Societies of Control. October. 59 (Winter), pp. 3-7.

Dovey, J; Rose, M (2012). “We’re Happy and We Know it: Documentary:Data:Montage”. In: Studies in Documentary Film. Vol. 6 Issue 2: <https://goo.gl/rlm2TA>

Floridi, L. (2010) Information. A Very Short Introduction Oxford: Oxford University Press.pp3-18

Fuller, M. & Goffey, A. (2012) Evil media. Cambridge, Massachusetts: The MIT Press. pp25-29 & pp47-49

Hayles, K. (1999) How we became posthuman. Chicago, Ill.: University of Chicago Press. p1-13

Hensley, N. (2016) Drone Form: Word and Image at the End of Empire | e-flux. Available from: <https://goo.gl/LkMTup>

Madrigal, A. (2014) How Netflix Reverse Engineered Hollywood. Available from: <https://goo.gl/Vcnqti>

Manovich, L. (2014) Selfiecity: Exploring Photography and Self-Fashioning in Social Media. Available from: <https://goo.gl/FUJAPJ>

McCandless, D. (2016) Information is Beautiful. Available from: <http://www.informationisbeautiful.net/>

Morozov, Evgeny. (2011). The Google Doctrine. In: The net delusion : the dark side of Internet freedom. New York: PublicAffairs. pp1-14.

Schrape, N. (2014) Gamification And Governmentality. In: M Fuchs (ed.). Rethinking Gamification. 1st edition. Lüneburg: meson press by Hybrid Publishing Lab. <http://meson.press/read/rethinking-gamification>

Further Reading:

Blas, Z. (2016) Contra-Internet | e-flux. Available from: <http://www.e-flux.com/journal/contra-internet/>

Bogost, I (2011). Persuasive Games: Exploitationware. Available <http://www.bogost.com/writing/exploitationware.shtml>

Bogost, I. (2010) Ian became a fan of Marshall McLuhan on Facebook and suggested you become a fan too. In: D.E Wittkower (ed.). Facebook and philosophy. Vol. 50. Open Court Publishing. pp. pp. 21-32.

Chun, R., (2016) Data Narratives | Data-driven multimedia stories. Available from: <http://datanarratives.org/>

Floridi, L. (2013) The Onlife Manifesto. Being Human in a Hyperconnected Era <https://goo.gl/BRx0PD>

Floridi, L. 2004, The Blackwell guide to the philosophy of computing and information, Blackwell, Malden, Mass;Oxford;. (see 4.Information) <https://goo.gl/GLw6pR>

Galloway, A. & Thacker, E. (2007) The exploit. Minneapolis: University of Minnesota Press.

Galloway, A. (2004) Protocol. Cambridge, Mass.: MIT Press. pp2-20 <https://goo.gl/MRHWMc>

Gladwell, M (2010) Small Change, Why the revolution will not be tweeted. The New Yorker. Available <https://goo.gl/Vf38eZ>

Gleick, J. (2011) The information. New York: Pantheon Books

Goffman, E. (1959). *The Presentation of Self in Everyday Life*. New York: Doubleday. pp22-30, 70-76

Harris, J. (2016) Jonathan Harris — We Feel Fine. Available from: <http://number27.org/wefeelfine> And <http://number27.org/wffbook>

Kitchin, R and Dodge, M. (2009). Airport code/spaces. In: Cwerner, S., Kesselring, S. and Urry, J. (eds) *Aeromobilities: Theory and Research*. London: Routledge. Available <https://goo.gl/ljcz8O>

Lenticular Galaxies:
The Polyvalent Aesthetics of Data Visualization
<http://www.ctheory.net/articles.aspx?id=651>

Manovich, L. (1996) Cinema and Digital Media. In: Hans Peter Schwarz (ed.). *PERSPECTIVES OF MEDIA ART*. 1st edition. [online]. Ostfildern,: . Available from: <https://goo.gl/OxL0iT>

Parikka, J. (2007). Contagion and repetition: on the viral logic of network culture. *Ephemera. Theory and Politics in Organisation*, 7(2), 287-308.
<https://goo.gl/VjzHnu>

Shirky, C (2008). *Here Comes Everybody: The Power of Organizing Without Organizations*. London: Penguin.

Steyerl, H. (2016) A Sea of Data: Apophenia and Pattern (Mis-)Recognition | e-flux. Available from: <https://goo.gl/JP4WYs>

Tufte, E. (1990) *Envisioning information*. Cheshire, Conn.: Graphics Pr.
<https://goo.gl/P4055M>

Tufte, E. (2006) *Beautiful evidence*. Cheshire, Conn.: Graphics Press.
<https://goo.gl/gPRZPb>