Creative computing II: interactive multimedia
Coursework assignments 2015–16

Introduction

The following coursework assignments are an opportunity for you to obtain a broader and deeper understanding of some of the material in this unit.

You may wish to use the artwork from your assignments as the basis for developing an item in your Portfolio; see the appropriate sections of the subject guide and the Portfolio booklet for details.

Academic approach to discussion questions

You are expected to approach the coursework assignments in this unit in a rigorous and academic way. While it is fine to use Internet search tools and Wikipedia to obtain a broad understanding of a topic, it is also essential that you use reliable academic references to obtain your information.

In any essay that you write, you must make sure that you use and cite your reference material appropriately. You can look at the end of any journal or conference paper to get an idea of how to do this.

We also expect you to approach the work in an informed and critical manner, and to develop an ability to form views based on evidence (substantiating any strong claims you may make), and to argue in support of your claims.

If you make use of any code that you have not written yourself – whether you use it as is, or make modifications to it – it is essential that you acknowledge this properly. Likewise, you are free to use material from Creative Commons, but you must respect and adhere to any licensing information that is associated with the material.

Submission

Completed coursework assignments are to be uploaded to the VLE for submission. In general:

- ► essays and discussions must be in the form of a PDF;

- ► any *Processing* sketches should be in a ready-to-run form (which may mean that you have to submit them as a zip file containing an appropriate Data folder); and

- ► it is essential that you comment any code that you submit.

University of London International Programmes Creative computing CO2227 Coursework assignment 1: 2015–16

Banksy and guerilla art

Your task for this coursework assignment is to investigate guerilla art, of which the English artist Banksy is an excellent example, and to develop your own artefact that links to the ideas in this genre.

Your submissions will be assessed for how successfully they fulfil their briefs, the technical content of the sketches, the clarity of your written descriptions, and any added value. We also begin to develop your critical evaluation of your own and others' work.

A. Banksy is a graffiti artist who produces work that is often political in nature. His true identity is unknown, though his art pieces are recognised by many. One of his works has been mentioned in a Creative Computing subject guide, but there are many more, including a video and books.

Your task for this part of the coursework is to find material that discusses Banksy's work, and to write a critical essay that describes and situates his approach in the guerilla art landscape. Your essay should be around 1000 words long, and you need to pay attention to academic writing. You should decide on some questions that you feel are appropriate to answer, in constructing your essay, in order to create structure and focus. For example, one way you might approach it is to ask questions such as "Is Banksy's art unique? If so, why? If not, what's it like? What historical strand of guerilla art is it most closely related to?" These are not necessarily questions you must answer, just examples of one way to focus and structure your approach.

Submission is to be a .pdf file, called *YourNameYourSRN*PartA.*pdf* (for example, the file could be called `JoBloggs10923467PartA.pdf`).   [30%]

B. Think about Banksy's work in the digital arena, and discuss what you feel are the connections between what he does and what digital artists do. Banksy is not principally a digital artist, but you are required to find links between his work and the kinds of things that you've been studying in the creative computing topics.

Again, submit a .pdf file, this time called *YourNameYourSRN*PartB.*pdf*.   [10%]

C. Decide on an aspect of Banksy's work that you wish to concentrate on, and design an interactive *Processing* sketch that is inspired by this. Be very clear in your written report for this section exactly what it is you are trying to demonstrate or achieve.

As your submission to this part, include your *Processing* sketch code, and any source materials along with origin and attribution. It should be easy for examiners to run your sketch,

so you need to make sure you include everything required for them to do so. Instructions on how to use the sketch should be included here if appropriate, in the form of a .pdf.

Accompanying your code submission, in .pdf, you should submit a description of the aspects of guerilla art or Banksy's work that you've focused on. Under a separate heading, include a description of your design decisions, any aesthetic considerations you made, and a critique of your work, which looks at the effectiveness of what you have achieved, as well as the technical hurdles you may have encountered while doing so. This should be up to 1000 words, though you may be able to do it in a much concise document. You won't be penalised for a much shorter document, nor will you get higher marks for one that is close to 1000 words. What is important is the quality and incisiveness of your description and critique.

Submission should be in a zip or rar file containing appropriately named files, to be called *YourNameYourSRN*PartC.*ext*. You should have a folder for the *Processing* artefact, and a separate file for the .pdf discussion. It is important that the *Processing* sketch works directly, so make sure any relevant data files are also included in the appropriate folder.   [58%]

D. Identify a fellow student who is also submitting an attempt at this coursework. Please arrange to swap with the student their whole submission, **after** the deadline for submission has passed. You will need their submission in order to complete your next coursework.

Submit, in a file called *YourNameYourSRN*PartD.pdf, the name and student number of the student with whom you will be swapping work, and a brief sentence about how you know this student. Students at teaching institutions may choose a classmate, but this is not compulsory and any student taking the course this year is permissable. For students studying independently, the VLE is your best bet for finding a student to partner with on this part of the coursework.

Although this part is worth a very small number of marks, it is not optional. If you do not complete this part, you will not be able to do the second coursework.   [2%]

[Total 100%]

For coursework 1, you are to submit a single .zip or .rar file, that contains 4 files — one for each part of the coursework. This will consist of pdf files for parts A, B and D, and another compressed file containing your *Processing* sketch and everything needed in order to run it.

University of London International Programmes Creative computing CO2227 Coursework assignment 2: 2015–16

Physical art : the Kelpies

The Kelpies are a sculpture work by artist Andy Scott, which were completed in 2013 and installed in Falkirk, Scotland. The installation itself consists of two horses' heads, around 30m high, and is lit from the inside, giving a spectacular view for miles around. Andy Scott has made other works, which are also worth looking at. The physical structure and engineering of the Kelpies and some of his other work is interesting and innovative, making use of linked steel plates.

For this coursework, you are to find out more about this kind of physical art, and link it to the approaches used in *Processing*, incorporating an interactive element. First though, you will be looking at critical evaluation of others' work, in order to develop this important ability.

A. In the previous coursework assignment, you were required to develop a creative artefact that was inspired by guerilla art and Banksy's work. As part of this, you were required to provide a critique of the effectiveness of the artefact.

Using the work (artefact and accompanying report/s) that you obtained from a fellow student, you should now perform your own critique of that work. You should now obtain or already have obtained the artefact, and you are to critique each of the first three parts — the essay, the discussion linking guerilla art and digital work, and the artefact. Put most of your effort into your critique of the artefact (and the student's own critique of that), but also comment on the essay and discussion from Parts A and B.

Remember that critique does not mean simply finding fault; in order to properly critique something, you need to understand the broad area (which you should, from having done the background reading for your own coursework assignment) and you need to evaluate the strengths and weaknesses of the work in that context. Most importantly, you should try to determine whether the artefact is effective — that is, whether it achieves its aim.

Please submit your critique or evaluation as a PDF, named *YourNameYourSRN*PartA.pdf. Make sure you clearly identify, again, the name of the student whose work you are critiquing; if you need to change this from the one you identified in your submission for Coursework assignment 1, you must get in touch with us through the VLE to explain the reasons for the change. At the end of the critique, you should include a general grade, that you would award to the work. Do this for each of the three sections, and then for the submission overall. Please note that the grades you award will have no effect on the grade that your fellow student is awarded by the University of London Examiners; this is simply for you to give us an indication of how you rate this work. [20%]

B. Take a look at images and videos that you can find of *The Kelpies*, a sculptural work by Andy Scott. Look also at other work of Andy Scott's and also at work of other artists that you can find that share similarities. In particular, look at the physical processes that are taken to create such works, and the intended impact. Write a short informative description, distilling what you've found, in an essay of up to 1000 words. (Note that you may be able to achieve this in less than 1000 words, but do be careful not to make your essay so short that it is trivial.)

Please submit the essay as a PDF, named *YourNameYourSRN*PartB.pdf.   [20%]

C. Develop an interactive sketch based on the visual impact and the physical nature of the work you've examined in Part B of this coursework. This is a fairly open-ended brief, and you may include whatever aspects you feel are appropriate, but it is essential that you make the sketch appropriately interactive, and that it is clearly connected to the work by Andy Scott, or aspects of The Kelpies. Be very clear about both of these in your written report for this part.

As your submission to this part, include your *Processing* sketch code, and any source materials along with origin and attribution. It should be easy for examiners to run your sketch, so you need to make sure you include everything required for them to do so. Instructions on how to use the sketch should be included here if appropriate, in the form of a .pdf.

Accompanying your code submission, in .pdf, you must submit a description of how your aretfact is interactive, and how it relates to the impact of Andy Scott's work, or to The Kelpies. Under a separate heading, include a description of your design decisions, any aesthetic considerations you made, and a critique of your own work, which looks at the effectiveness of what you have achieved, as well as the technical hurdles you may have encountered while doing so. This should be up to 1000 words, though you may be able to do it in a much concise document. You won't be penalised for a much shorter document, nor will you get higher marks for one that is close to 1000 words. What is important is the quality and incisiveness of your description and critique.

Submission should be in a zip or rar file containing appropriately named files, to be called *YourNameYourSRN*PartC.*ext*. You should have a folder for the *Processing*artefact, and a separate file for the .pdf discussion. It is important that the *Processing* sketch works directly, so make sure any relevant data files are also included in the appropriate folder.   [60%]

[Total 100%]

For coursework 2, you are to submit a single .zip or .rar file, that contains 3 files — one for each part of the coursework. This will consist of pdf files for parts A and B, and another compressed file containing your *Processing* sketch (part C) and everything needed in order to run it.