

## **Unit 3\* Assembly and Amplification: Cultural Change Group project 40 Credits**

**\*unit 1 was the Media Architectures project, unit 2 was the cross-school elective.**

Students are asked to assemble projects that use social and/or sustainable communication design and **user-engaged responsive production methods to explore contexts and/or amplify marginal ideas and/or voices** in media culture.

This might include working with marginalised groups, engaging with political issues or leveraging the power of contemporary media platforms to instigate social or cultural change.

This body of work will be shown collectively and students will be asked to develop collaborative strategies to identify and engage public audiences through appropriate media forms.

**Final presentation date: term 3, Tuesday 30<sup>th</sup> April, 10-5, 2019**

The project is a **group project**. It is **summative**, meaning each student will be assessed. It is a **pass/fail** assessment.

This unit will be assessed as a **portfolio** of work containing the following:

- Sustainable communication design project: proposal and production, the project is to be delivered in an assessable media form

- Project presentation (15 mins)
  - Reflective blog (each student must have a personal blog) with a statement of your personal intent and an account of your evaluation of and participation in the project - this should be summarised by each student during the presentation.
- Process film (3 mins)
- Web-engagement strategy in an assessable media form

### **Project Briefing:**

This is a largely practice based, summative assessment, which will be marked via studio presentation on **Tuesday 30<sup>th</sup> April 2019**, from 10am - 5 pm. The project is engaged with the digital and post-digital theme of **social and sustainable communication**.

Whatever form your project takes, you should **evidence the development of strategies for presenting complex ideas through design. You should maintain a blog that documents your ideas and responses and also produce a three-minute film about your project and its development process.**

Above all, the assessment is focused on **making**. It leverages the knowledge and skills delivered through your Term 1 & 2 seminars, workshops, tutorials, critical reviews and technical instruction, building on the core principles of experimentation, strategic and critical thinking, as well as a material understanding of both digital and post/non-digital cultures and practices.

This unit introduces you to social and sustainable communication design approaches and theories within the context of media, storytelling, user-engaged content development and digital technologies. It provides an opportunity for you to

work together with other students to originate, produce and evaluate fluid, complex narrative content using multiple forms of media and varying skill requirements.

In small groups, you will explore practices associated with post-broadcast filmmaking, digital collage, interaction, visual design and audio production and develop critical perspectives on media and communication design in contemporary society.

### **Learning Outcomes/Marking criteria:**

- Assemble complex and experimental narrative-driven media content within your practice
- Articulate social and sustainable communication and media design and innovation strategies within your practice
- Apply strategies for navigating and utilising the Attention Economy within your practice
- Work with others to originate, plan, realise and evaluate the production and distribution of a complex media experience

You may be influenced by your Term 1 & 2 elective(s) and CHS, but be careful not to submit the same work twice. Your work for these assessments must be distinct.

Interim presentations and tutorials, as well as critical feedback sessions will provide

opportunities for refining your Assembly and Amplification Unit 3 project.

### **Unit 3 project time-table:**

#### **Proposal presentation and feedback: Wednesday, 23<sup>rd</sup> January 2–5**

During this session you will have an opportunity to get feedback on your **unit 3 group project proposal**. You might also discuss ideas and blogging practice during personal tutorials.

**Interim review:** quick presentations **27<sup>th</sup> March 2-5, get** further feedback on your **unit 3 project progression**.

**Final presentation: Tuesday 30<sup>th</sup> April, 10-5 (term 3)**

### **Essential Reading**

Austin, T. ed., 2008. Rethinking documentary: New perspectives, new practices. McGraw-Hill Education (UK).

Begleiter, M. (2001) From word to image: storyboarding and the filmmaking process. Studio City, Calif.: Michael Wiese Productions.

Berger, A.A. (2012) Media and Society: A Critical Perspective. Rowman & Littlefield Publishers.

Booker, S., (2005) The Seven Basic Plots; Why We Tell Stories, Bloomsbury

Baudrillard, J. (1994). Simulacra and Simulation (The Body in Theory: Histories of Cultural Materialism). The University of Michigan Press.

Bourriaud, N. (1998). Relational Aesthetics [English Language Version]. Les Presse Du Reel.

Daniels, D. and Naumann, S. eds., 2011. See this Sound: Audiovisuology Essays 2: Histories and Theories of Audiovisual Media and Art. Verlag der Buchhandlung Walter König.

Eisenstein, S. (1986). The Film Sense. Faber & Faber.

Fuller, M. & Goffey, A. (2012) Evil Media. MIT Press.

Fourie, P.J. (2010) Media Studies: Media History, Media and Society. Media Studies. Juta.

Klanten R. Data Flow 2: Visualizing Information in Graphic Design, Volume 2. (2010). Prestel Pub.

Mandiberg, M. (2012) The Social Media Reader. New York University Press.

Manovich, L. (2002). The Language of New Media (Leonardo Book Series) MIT Press.

Pariser, E. (2012) The Filter Bubble: What the Internet is Hiding from You. Penguin UK.

Petersen, A.R., 2015. Installation Art Between Image and Stage. Museum Tusculanum Press.

Rose, F. (2012) The art of immersion: how the digital generation is remaking Hollywood, Madison Avenue, and the way we tell stories. New York, N.Y.: W.W. Norton & Co.

Rees, A.L., 2011. A history of experimental film and video. BFI Palgrave/Macmillan.

Simonsen, J. and Robertson, T. (2012) Routledge International Handbook of Participatory Design. Taylor & Francis.

Walter, S. R. J. (2007). Motion Blur 2: Multidimensional Moving Imagemakers, Volume 2. Laurence King.

Wolf, Mark J. P. Building Imaginary Worlds: The Theory and History of Subcreation (New York: Routledge, 2012)

Virilio, P. (2005). The Information Bomb (Radical Thinkers). Verso Books.