

SUBJECT OUTLINE

Immersive Imaging

NM3202:03

STUDY PERIOD 10, TOWNSVILLE 2014

Internal Delivery

JAMES COOK UNIVERSITY
SCHOOL OF CREATIVE ARTS
FACULTY OF LAW, BUSINESS & THE CREATIVE ARTS
<http://www.jcu.edu.au/soca/>

Immersive Imaging NM3202

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Produced & Published by the School of Creative Arts, James Cook University.

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Subject Overview

Subject Description

This subject covers techniques and technologies which immerse the viewer within the image, from virtual reality objects to panoramic photography and interactive projection. There are a variety of display contexts for the immersive image: the art gallery, the museum interactive and the information display being three. In lectures, students look at examples of innovative presentation formats. They are introduced to ways in which key practitioners have explored the grammar of installation and influenced the wider field of image production in the fine art and commercial fields. Students are encouraged to develop an idea based in the sourcing, processing and display of images in immersive contexts. Students are encouraged to be led by the idea rather than the technology, and discussions engage them in a debate about their relationship to image, technique and output.

Subject Learning Outcomes

- Produce creative work involving contemporary imaging technologies which facilitate an immersive experience on the part of the viewer
- Engage with historical and contemporary practice in the area of interactive and immersive media
- Engage with the critical context of new media practice, including key texts and positions
- Work in an interdisciplinary team towards the production of large scale work.
- Plan and produce creative work in anticipation of the interaction of an audience
- Apply Safe working practices in the field of installation and immersive imaging

Teaching Schedule

Week	Week Beginning	Lecture Program	Workshop Series (& assessment milestones)
1	25 Feb	<p>Subject Briefing: Subject philosophy & background, teaching schedule, assessment items.</p> <p>Lecture: A brief history of post photography.</p> <p>Briefing: Major Project Introduce mesh with NM3610. Students invited to submit pitches.</p>	<p>Workshop: Video / Still: feedback loops, connections and interconnections.</p> <p>Briefing Project 1: Mechacritique Studio activity: the machine gaze. Modelling the major project. Understanding interactivity.</p> <p>Discussion: technology, agency collective authorship</p>
2	04 March	<p>Lecture: Still, moving and automated images: a history of the interzone.</p> <p>Activity: Producing an image collectively using new technology (multi-user photosynth)</p> <p>Additional activity (optional) Friday 8th March The Reading Group: (a mechacritical event), DA301-301, 6pm-9pm</p>	<p>Workshop: video: feedback loops, connections and interconnections. <i>Working out the links between sound, image and process.</i> <i>Writing a flowchart.</i> <i>Understanding artefacts.</i></p>
3	11 March	<p>Project Pitches: Deadline for initial vote: Friday 15th March.</p> <p>Guest Lecture: Robert Crispe</p>	<p>Workshop: working between still and moving images in batches (Photoshop) stills, video.</p>
4	18 March	<p>Workshop: VR objects.</p> <p>Project Pitches: Deadline for second vote: Friday 22nd March.</p>	<p>Workshop: VR objects</p>
5	25 March	<p>Group assessment: presentation of work for Mechacritique</p> <p>Census Date : Thursday 28th March.</p>	<p>Group assessment: presentation of work for Mechacritique</p>
6	1 April	<p>Group formation for major projects Discussion and feedback on selected briefs.</p>	<p>Workshop: Basic interactivity: hacking the freed pixel.</p>

7	8 April	Lecture: Interactives: theory and practice.	Workshop: Basic interactivity: controlling a video loop and slideshow.
15 April		Lecture Recess	
8	22 April	Lecture: the expanded field: traditional and digital forms of panorama and immersive image.	Workshop: Panoramic images: Using the Gigapan
9	29 April	Workshop: Basic interactives; simple physical computing.	Workshop: Basic interactives; simple physical computing.
10	6 May	Tutorials: meeting with groups about the project	Tutorials: meeting with groups about the project
11	13 May	Work in progress session Attendance & presentation compulsory.	Work in progress session
12	20 May	Work in progress session Attendance & presentation compulsory.	Work in progress session
13	27 May	Project Rehearsals	Project Rehearsals
14		3 June	
		Study Vacation	
		Deadline: final project (times TBC)	
		Deadline: Portfolio Project. 3pm Friday 7th June	

* The schedule outlined here is indicative only. If the lecturer deems it necessary to spend more time on a particular task, modes of delivery may change to accommodate these variances during the course of the semester. Assessment deadlines however, are not open to negotiation.

Mapping of Learning Outcomes and Related Content / Assessment

As a student it is important for you to understand how the essential learning outcomes are achieved throughout the subject and the way these are taught and assessed. The following table shows the alignment between the learning outcomes, the related content and assessment activities.

Subject Learning Outcomes		Related Content /Assessment
1	A working knowledge of contemporary imaging technologies which facilitate an immersive experience on the part of the viewer	Lectures, workshops Assignments 1,2,3,4
2	A knowledge and awareness of historical and contemporary practice in the area of interactive and immersive media	Lectures, workshops Assignments 1,2,3,4
3	An awareness of the critical context of new media practice, including key texts and positions	Lectures, assignments 1, 3, 4
4	The ability to work in an interdisciplinary team towards the production of large scale work.	Lectures, assignment 4
5	An ability to plan and produce work in anticipation of the interaction of an audience	Lectures, assignment 4
6	An awareness of safe working practices in the field of installation and immersive imaging	Lectures, workshops Assignments 2,3,4

Approaches to Learning and Teaching

This subject uses a combination of approaches to teaching and learning, including both student centred and teacher directed approaches. The content of the subject may be disseminated using a variety of teaching strategies including lectures, practical demonstrations, personal guidance for individual projects and class critiques.

Online and video lectures will be provided in support of certain key technical learning outcomes.

Students are expected to be active participants in the learning process and are encouraged to participate in class activities. All materials and resources referred to in this Subject Guide are available through JCU's library holdings, e-journals, or databases. Any questions in relation to the manner in which this subject is delivered should be directed to the subject coordinator responsible for the overall delivery of the subject.

Resolving Conflict

All students should be aware of, and have read, the JCU Student Conduct Policy that details what constitutes inappropriate conduct and procedures for dealing with inappropriate conduct. This policy is available online:

http://www.jcu.edu.au/studentequity/JCUDEV_005377.html

In a team based assessment item if members of a project team are experiencing difficulties with the functioning of the group dynamic or in the fulfilment of designated roles related to the delivery of a group assessment task it is critical that they approach the subject staff as early as possible so these issues can be documented and resolved.

If this does not bring about a satisfactory result, if a student feels particularly aggrieved by the behaviour of another student, or if a student does not feel adequately supported in their designated responsibility, advice should be sought from the Subject Co-ordinator or the Course Coordinator. Serious matters related to bullying, personal conflict or untenable disputes of a personal nature should be referred to the Head of School.

Further services available within the University to assist students with conflict resolution include Discrimination Advisors as provided by the JCU Student Association:

http://www.jcu.edu.au/studentassoc/theassociation/studentsupport/JCUPRD_046117.html

and JCU's Student Conflict Support Service:

<http://www.jcu.edu.au/scss/>

Academic Staffing

Staff responsible for this subject

Role	Name	Room	Phone	Email Address	Consultation Hours *
Subject Coordinator	Janet Marles	DG027-222	4781 3129	Janet.Marles@jcu.edu.au	Weds 2pm – 4pm
Subject Lecturer	Janet Marles	DG027-222	4781 3129	Janet.Marles@jcu.edu.au	Janet.Marles@jcu.edu.au

* For formal student consultations please make an appointment via email at least 24 hours prior to the published consultation times or see the lecturer before or after class to make a time. The subject co-ordinator will only answer lengthy email queries on Wednesdays between 2pm and 4pm

Class Times

Please check email correspondence and Learn JCU “Announcements” for any last minute changes.

In order to progress satisfactorily at university you should allocate 10 hours per subject per week. Students enrolled in NM3202 should attend university for a minimum of three hours of contact time each week and allocate additional hours to preparation, workshops, practice and revision.

Class Type	Day	Time*	Building & Room Number
Lecture	Tuesday	12.noon – 1.pm	DA301-014
Workshop 1	Tuesday	1pm – 3pm	DA301-014

* Lectures will start on the hour and finish 10 minutes before the hour to allow change over to subsequent classes.

Punctuality

Punctuality is a professional expectation that students need to observe. Sessions will start on time and punctuality is mandatory. If you are ten minutes or more late you may be excluded from class, at the discretion of the lecturer concerned.

Student Needs

Students with a disability who require special arrangements or consideration should contact the Disability Resources Officer <http://www.jcu.edu.au/disability/>

The Faculty of Law Business & Creative Arts employs Indigenous Student Support Officers in Townsville & Cairns. Their role is to provide Indigenous students with resources and information to assist in studies. These include scholarships, tutorial assistance, traineeships through the National Indigenous Cadetship Program, textbook bursaries and much more.

Both ISSOs Contact details are:

Florence Onus, email: Florence.Onus@jcu.edu.au ph: (07) 47814938, DA027 Rm 103 Townsville.

Robyn Boucher, email: Robyn.Boucher@jcu.edu.au ph: (07) 40421844, Building A1 Rm 22.83 Cairns.

Plagiarism

Reproduction without acknowledgement of another person's words, work or expressed* thoughts from any source is plagiarism. The definition of words, works and thoughts includes such representations as diagrams, drawings, sketches, pictures, objects, text, lecture handouts, artistic works and other such expressions of ideas, but hereafter the term 'work' is used to embrace all of these.

Plagiarism comprises not only direct copying of aspects of another person's work but also the reproduction, even if slightly rewritten or adapted, of someone else's ideas. In both cases, someone else's work is presented as the student's own.

* to align with the [Copyright Act](#) which protects expressed thoughts which are reproduced, published, performed or communicated.

The JCU Library provides an online resource for effectively employing referencing in a creative arts context: <http://libguides.jcu.edu.au/creative> .

The University also provides extensive resources and programs to assist you with your studies and to improve your learning skills, an extensive list of such programs can be found on the “Current Students” JCU website: <http://www.jcu.edu.au/learningskills/>.

RESOURCE REQUIREMENTS

Referenced Texts, Materials and Equipment

There are no required texts for this subject. However, some texts and media will be referenced throughout the semester. Certain materials and equipment may be required to successfully complete the subject.

There is however one key and inexpensive reading which represents an introduction to the history of new media art and provides an overview of contemporary practices:

Rush, Michael, (2005) *New Media in Art*, London, Thames and Hudson. (latest edition – expanded and revised)

Further Reading

Texts from a variety of mediums will be referenced during the lecture program and, when necessary, discussed during workshop and seminar sessions.

What follows is a list of additional texts that may provide the student with further inspiration and understanding. As is often the case, lists such as these are works in progress and are by no means complete. Students are encouraged to compliment this list and share access to, and knowledge of, suitable reference texts and online resources with their colleagues.

Tom Igoe, Making Things Talk

North Sebastopol, CA : O'Reilly Media, 2007.

Adobe Flash CS4 Classroom in a Book

Russell Chun / Adobe Press
Call 006.696 CHU

Bruce Naumann, 25 years / Leo Castelli

by *Nauman, Bruce, 1941*-Rizzoli : Distributed by St. Martin's Press, 1994
Call #: **700.92 NAU/NAU**

The work of Art in the Age of Mechanical Reproduction, collected in *Illuminations* / Walter Benjamin ; edited and with an introduction by Hannah Arendt ; translated by Harry Zohnby [Benjamin, Walter, 1892-1940](#)

809 BEN

Understanding Media : the Extensions of Man. Marshall McLuhan
303.4833 MACL

Gary Hill, Bruce Nauman : international new media art / Jorg Zutter, editor ; George Quasha, Lynne Cooke. National Gallery of Australia, c2002.

Call #: **709.73074 GAR**

A Cyborg Manifesto, by Donna Haraway, collected in *The Haraway Reader*, Routledge 2003,
Call #: 305.42 HAR

Websites, Media, Magazines & Journals

- www.processing.org

Website and educational resource for the open-source programming language *Processing*, a resource designed to allow artists and designers access to the workings of new technology as easily and flexibly as possible. Contains a useful forum, which links to a global network of users, able to offer current help and advice.

- www.maap.org.au

Multimedia Arts Asia Pacific is a Brisbane based organisation which promotes cutting edge new media practice in the region and overseas. MAAP's director Kim Machan will be visiting JCU as a guest speaker in week 4.

- www.arduino.cc

The Arduino system allows you to create a real world interface for your computer, allowing you the freedom to make systems which respond to touch, sound, temperature, light – you name it. Cheap. Can be rigged to work with Flash, Processing, Max MSP and other technologies, allowing the production of interdisciplinary mixed media presentations. As with Processing.org, hosts a lively user forum.

- <http://www.ubu.com/>

UBUWEB is a huge online repository of cutting edge sound and media practice. Contains everything from early C20th Futurist experimentations with noise music, to just-off-the-press generative and conceptual work. Interesting space to watch / listen to classic / canonical works of conceptual / post – conceptual art, many of which will be referenced in lectures and tutorials.

<http://makezine.com/>

Contains a huge range of experimental works in full length form, and in documentation.

Realtime magazine

Realtime is a well written and illustrated free paper which documents the live art scene in the Australia and the Pacific region – and covers the interface between performance and new media art.

www.realtimearts.net

Subject Website on LearnJCU & School Handbook

Access the subject website through LearnJCU at <http://learnjcu.jcu.edu.au> for announcements, handouts, assessment summaries and more. Login using your JCU email username and password.

Students should also be familiar with the School of Creative Arts Handbook which contains important information related to policies and procedures, including students with special requirements; this is also posted in your subject site on LearnJCU.

OVERVIEW OF ASSESSMENT

Assessment Summary

Students must attempt all assessment items and receive at least a 50% overall score to pass this subject. Students are not required to satisfy the examiners in all assessment tasks, however, they must obtain at least an average of 40% for invigilated components within the subject. Students should also be aware that no individual assessment piece should be taken as an indication of your final grade. Raw marks may also be subject to moderation or scaling.

Item	Description of Item	Invigilated	Weight	Due Date	Submission Method
1	Taking Positions	YES	30%	Friday 20 th April	Peer review in class, times to be scheduled week 5.
2	Technical Portfolio	NO	30%	Fri 30 th March	Items in digital formats - 3.00pm Friday 30 th March on SOCA server..
3	Final Major Project*	YES	40%	Fri 1 st June	Physical work to be installed in locations and at times to be negotiated with tutors. Assessment times to be allocated.

*This item must achieve a grade of no less than 50% to pass this subject

Assessment Submission Notice

Assessments must be submitted by 3pm on the due date unless otherwise stated in the course outline. Pay careful attention to the submission requirements as you may be required to submit a digital copy to the SoCA Digital Drop Box as well as a hard copy to the Assignment Drop Box in the foyer of the SoCA Admin office. **When submitting any form of digital files please ensure that you follow the following file naming protocol : Jagger_JC199567_NM3302_1**

Where “**Jagger**” is your last name, “**JC199567**” is your JC number, “**NM3302**” is the subject code and “**1**” is the number of the assessment item. For group submissions, include each group member’s last name alphabetically; for brevity we will drop the JC Number in this instance : **Jagger_Richards_Watts_NM3302_2A**

Where “**Jagger**”, “**Richards**” & “**Watts**” are the last names of the group members, “**NM3302**” is the subject code and “**2A**” is the number of the assessment item.

When handing in hard copies to the Assignment Drop Box make sure you sign and date stamp the assignment cover sheet provided. Students who are found to be cheating this system will be graded as a fail. The school takes very seriously any attempt to subvert the systems put in place to assure an equitable submission process of assignments.

Absenteeism & Assignment Extensions

Students who have been absent for medical reasons, have a letter from a counsellor, or statutory declaration re family bereavement and are seeking academic consideration in the form of an assignment extension should supply supporting documentation to the SoCA office. These students will be required to

also complete an absence form setting out details of both the time frame, nature of their absence and details of the subjects and staff affected. Details of the absence will be forwarded to the relevant staff and the documents will be retained at the SoCA office for possible future reference.

Once these forms have been submitted you may be able to negotiate an extension of your assessment deadlines with the subject coordinator. In some cases this will need to be brought to the attention of the Head of School. Issues with software bugs, computer hardware failure or confusion arising from cumulative deadlines are not legitimate excuses. See below, Student Data Management.

Late Submission Penalties

Late assignments unaccompanied by the appropriate certificates will incur a 10% reduction per day from the final mark. For example if an assessment is worth 30 marks of the overall marks available for the subject (ie 30%) then each day that the assignment is late represents a reduction of 3 possible marks.

Student Data Management

It is considered to be a default scenario that any student studying a New Media Arts subject which involves the use of home or laboratory computers for assignment completion has backed-up their work on either an external Hard Drive or personal USB stick. The SoCA student servers are temporary storage environments and by no means fail safe, while the lab computers themselves have been scripted to wipe clean the desktop, and remove any locally stored files upon reboot.

If you have any questions about this process please consult the Subject Coordinator.

Detail of Assessment Items

<i>Item</i>	<i>Description of Item</i>	<i>Assessment Detail</i>
1	Taking Positions	You are required to work in small teams to plan, present and evaluate a small project which uses communication media to explore how media transform and mediate human social interaction. The project forms part of your progress towards the final major project, and is intended to allow you to rehearse some of the exciting possibilities and ethical issues of interaction design, and receive feedback from peers and tutors.
2	Portfolio project 1: The panorama and the expanded frame.	You are required to produce three pieces of work demonstrating separate technological skills acquired in workshops. Work will be need to demonstrate a high level of technical understanding and achievement, as well as an imaginative approach to subject matter.
3	Final major project	You are required to take part in and produce an original and well constructed interdisciplinary group project which imaginatively deploys immersive technologies to enhance the viewers' encounter with the work. Designated key objectives are reviewed in workshop time, and the final project is presented as a performance at an allocated time and space.

Mapping of Graduate Attributes and Qualities

JCU Graduate Attributes	Related Content / Assessment
Critical Thinking and Problem Solving	
1.1 the ability to think critically, to analyse and evaluate claims, evidence and arguments, and to reason and deploy evidence clearly and logically	Lecture Series
1.2 the ability to adapt knowledge to new situations	Assignments 1 & 2
1.3 the ability to deploy critically evaluated information to practical ends	Assignment 1
1.4 the ability to define and to solve problems in at least one discipline area	Assignments 1 & 2
Self reliance and interpersonal Understanding	
2.1 the ability to communicate effectively with a range of audiences	Assignment 1
2.2 the ability to lead, manage and contribute effectively to teams	
2.3 the ability to work with people of different gender, age, ethnicity, culture, religion and political persuasion	Assignment 1 & 2
2.4 the ability to work individually and independently	Tutorials / Assignments 2
Literacy and Numeracy	
3.1 the ability to read complex and demanding texts accurately, critically and insightfully	Lecture Series; Assignment 1
3.2 the ability to speak and write clearly, coherently and creatively	Tutorial Sessions
3.3 the ability to generate, calculate, interpret and communicate numerical information in ways appropriate to a given discipline or discourse	Assignment 2
Information Literacy	
4.1 the ability to find and access information using appropriate media and technologies	Tutorials & Assignment 1
4.2 the ability to evaluate that information	Assignment 2
4.3 an understanding of the economic, legal, ethical, social and cultural issues involved in the use of information	
4.4 the ability to organise to select and organise information and to communicate it accurately, cogently, coherently, creatively and ethically	Assignment 1
Learning Achievement	
5.1 the acquisition of coherent and disciplined sets of skills, knowledge, values and professional ethics from at least one discipline area	Lectures & Tutorials
5.2 the ability to use a variety of media and methods to retrieve, analyse, evaluate, organise and present information	Assignment 1
5.3 the ability to reflect on and evaluate learning, and to learn independently in a self directed manner	Assignment 2
5.4 the ability to manage future career and personal development	
Using tools and technologies	
6.1 the ability to select and use appropriate tools and technologies	Assignment 1
6.2 the ability to use online technologies effectively and ethically	Assignment 2
Graduate qualities	
7.1 exemplary personal and professional moral and ethical standards	Lecture Series
7.2 a commitment to lifelong learning and intellectual development	
7.3 an understanding of Indigenous Australian issues and cultures	
7.4 an understanding of regional issues	Assignment 1
7.5 a sense of professional, community and environmental responsibilities	Lecture Series
7.6 willingness to contribute to the intellectual, cultural and social life of the regional, national and international communities	Assignment 1

RUBRICS

Assignment 1: Taking Positions:						
<i>Rubric prepared by Janet Marles 2013</i>						
<i>Item</i>	<i>Weak</i>	<i>Adequate</i>	<i>Strong</i>	<i>Mark</i>	<i>Total</i>	
Production component:						
1	Technical quality:	Technical quality is unresolved and / or overambitious, technical components are deployed in a perfunctory fashion and / or fail to function as anticipated	Technical components function as anticipated and are achievable within the timescale and scope of the project.	Technical build is watertight, all components function as anticipated, design is imaginative within the achievable scope of the project.		/20
2	Audience experience:	Project does not sufficiently anticipate audience interaction and engages participants in a perfunctory way with limited relevance to mediated experience	Project anticipates audience interaction and engages audience sufficiently to prompt reflection on a significant feature of mediated experience.	Project design imaginatively and sensitively anticipates audience interaction in an engaging event which prompts further reflection on mediated experience.		/20
Reflective component:						
3	Reflective Investigation of Topic	Listing and cataloguing of examples with no attempt at interpretation and critique	Evidence of reflective analysis and a basic ability to critique historical and contemporary practices and relate to context.	A high level of critique and reflection showing imagination, and critical acuity, and attention to detail.		/20
4	Visual and textual research	A limited sample of contemporary and historical practices, no evidence of independent data gathering	A reasonable attempt at exploring the field, including key practice examples and contextual issues	A wide ranging sample of historical, cultural, and evolutionary influences and external forces		/20
5	Language & Legibility	Poor spelling and or grammar; poor use of academic conventions	Use of language shows understanding of academic conventions and good spelling and grammar	Concise confident use of language according to academic conventions; good layout of text and image content;		/20
				Total Points:		/100

Assignment 2: Portfolio Project , assessment rubric.

Assessment component:	Weak	Strong	Mark	Weight
Technical quality of portfolio	The project is not finished to a level of basic functionality. Carelessness or lack of attention to detail in production. Less than 3 areas covered.	Three technical projects finished to a high standard of functionality, demonstrating the ability to be thorough and meticulous		/35
Vision of potential for extended techniques	The projects do not capitalise on the expanded potential of interdisciplinary technologies, and show limited imagination or ambition.	Project shows imagination, creativity and responsiveness to the expanded potential of the interface between still and moving image technologies		/35
Presentation	Work is presented to professional standards, making good use of output format, whether printed, web ready, or in a ready-to-project form.	Work is incomplete, or submitted in a form which could not be accessed by a viewer without further work.		/15
Time management	The projects do not demonstrate good use of the time available, and / or exhibit flaws due to poor decision making or time management.	The projects make good use of the time available, demonstrating good and responsive decision making and sufficient working input.		/15
		Total:		/100

Assignment 3: Final Project, assessment rubric.

Assessment component:	Strong	Weak	Mark	Weight
Quality of Concept	An exciting and engaging project which shows a responsiveness to the expanded potential of interdisciplinary technologies	The project does not capitalise on the expanded potential of interdisciplinary technologies, shows limited imagination or ambition.		/15
Relevance to practice precedents	The proposed project has strong and intelligent links to contemporary or past practice, a knowledge of and responsiveness to key examples can be demonstrated by research.	The proposed project shows little or no relationship to practice precedents, and lack of responsiveness to context, audience and a viewer's previous knowledge.		/15
Technical quality of project	The project is finished to a high standard of technical competence, and demonstrates the ability to be thorough, meticulous and anticipate problems.	The project lacks attention to detail in terms of basic functionality and / or the construction of a working interface, and demonstrate carelessness or lack of attention to detail in its production.		/20
Team working and utilisation of resources	The project imaginatively deploys the skills base of the expanded team and maximises the contribution of others to the production of a shared endeavour.	The project does not sufficiently utilise the contributions of team members with divergent skills.		/10
Time management	The projects make good use of the time available, demonstrating good and responsive decision making and sufficient working input	The projects do not demonstrate good use of the time available, and / or exhibit flaws due to poor decision making or time management.		/10
Progress:	Good work in progress presented in weeks 11 (5%) and 12 (5%)	Inadequate evidence of project development in weeks 11 and 12		/10
Safe working practices	Work is safe to view, all potential hazards to the team or the viewer have been anticipated and avoided by the intelligent use of control measures.	Work presents potential hazards to the viewer or the team which have not been sufficiently mitigated by control measures.		/10
		Total:		/100

Student Acknowledgement Form

Subject Title: NM3202 Immersive Imaging

By ticking the following boxes, I hereby acknowledge that I have read, understood and agree to the following aspects relevant to this subject:

Key component	Tick ✓
Staff consultation times and procedures for appointments/contact	
Attendance requirements	
Required texts, references and materials	
School charges pertaining to this subject (if applicable)	
Assessment requirements	
Assessment due dates	
Assessment submission procedures	
Assessment criteria	
Policy on extension of assignment due dates	
Penalties for late submission of assignments	
Procedures for accessing support for disabilities	
Criteria pertaining to the award of grades	
JCU policy regarding plagiarism	
JCU policy regarding supplementary/deferred exams	

Student number:

Student name:

Signature:

Date: