



# ADAD9406 Creative Experimentation

Term Summer, 2020

Students are advised to read this Course Outline in conjunction with the [General Student Information Guide](#), which provides essential information for all students and is available under 'Student Services' on the Art & Design Current Students website: [artdesign.unsw.edu.au/current-students/student-services](http://artdesign.unsw.edu.au/current-students/student-services).

**NOTE:** Late enrolment into this course is not allowed. Students will not be permitted to enrol after the end of Week 1 of term.

## Course Information

**Units of Credit:** 6

**Teaching Times and Locations:** <http://timetable.unsw.edu.au/2020/subjectSearch.html>

**Parallel Teaching:** DART2190

**Course Convenor:** Paul Thomas

**Email:** [p.thomas@unsw.edu.au](mailto:p.thomas@unsw.edu.au)

**Room:** F218F

**Consultation times:** Friday 2-5 13th 17th January

The Course Convenor is your key point of contact for questions about the course. You should first talk to your lecturer or tutor in class, if they are not also convening the course, but if further information is needed, please contact the Convenor by email, or arrange a meeting. All Convenors are available for consultation during the semester.

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## Course Overview

### Course Description

'Creative Experimentation' is designed to help you experience the full potential of your own creativity by engaging in experimental art, design or digital media practices. You will also learn how to apply these principles of experimentation to your own area of study in this intensive course.

This course will extend your knowledge, research and technical skills through discourse and engagement in reflective practice and concept development. You will work with peers from a wide range of backgrounds such as design, science, medicine, creative artists, engineering, architecture, mathematics, etc., to develop practice-led research within the areas of emerging technologies. You will be guided in generating random data based upon a physical location, which you will visualise in different creative mediums. The result of this process will be a body of work through which you can demonstrate your experimental process, resulting in a range of innovative, unexpected creative outputs. By engaging with this process using a range of emergent technologies, you will broaden your existing knowledge and skills, and develop a framework for experimentation that is current, innovative, personally meaningful, and professionally relevant.

This course is a part of the of ADADA2 Creativity and Innovation Stream, and is open to students from all faculties and disciplines. You are also able to enrol in this course separately as an elective or general education course.

### Course Learning Outcomes

On completion of this course, the student should be able to:

1. Explore and discuss the role of experimentation in art and design to create foundation for their own practice.
2. Conduct experimental research that allows for the potential of new models of creativity and innovation in a diverse range of disciplines.
3. Visualise and present experimental outcomes that demonstrate self directed research.

### Teaching and Learning in this Course

This courses uses a variety of teaching approaches:

#### Blended/online

- Other
- Moodle - learning management system

UNSW wiki

## Expectations of Students in this Course

### Attendance

**Students are expected to attend all classes for each course in which they are enrolled.** Not attending your classes or participating in learning activities such as discussions, peer feedback, studio sessions, online activities, group work, etc., *may place you at risk of failing assessments or even failing the entire course.* [Studies](#) have shown that high attendance correlates with better engagement and success on a course. By punctually attending and actively participating in your classes you not only increase your own opportunities for success, but you also help build a learning community with other students.

If you are unable to attend your classes, please inform your relevant Course Authority. If the absence is for medical reasons you will be required to present a medical certificate. If examinations or other forms of assessment have been missed, then you should apply for [Special Consideration](#).

## Course Specific Expectations

This course is taught in an intensive mode and is designed to challenge student preconceptions as to the nature of their discipline and the ways in which experimental practice is undertaken. The focus of teaching is on guided group and individual experimental practice where the outcomes are less important than the exploratory research.

Experimental art is often achieved independently of what is explained, reviewed, or talked about in class. Often these solutions are based on lectures and demonstrations. Experimental outcomes are the result of "problem finding" rather than "problem solving".

The best creative solutions extend the given assignment into another area or level of exploration.

Good creative solutions combine other people's discoveries in the solution that does not present a new problem.

Ordinary creative solutions dilute ideas into a simple component of what is required, and do not explore problem finding.

Poor creative results are obvious attempts to exploit the easy solution to an assignment already discovered by the student.

## Risk of Failure Warnings

If you are at risk of failing the course, because of lack of attendance, low marks in assignments, failing to submit assignments, or lack of participation or engagement, you may be notified by email. Please ensure you read your university email, and respond to any official risk of failure warning promptly. NOTE - If the warning email is sent to your UNSW e-Mail address, it is considered as being read by you whether you check your UNSW email or not.

## Late Submission Penalties

### Late submission is not allowed

In this course late submission is not allowed, meaning you may receive a mark of zero for any assessment submitted after the deadline.

## Special Consideration

Please note that the University's Special Consideration process allows students to apply for an extension within 3 days of the assessment due date. This provides for more extensive extensions, subject to documentation, and Course Convenor approval. You can apply for special consideration online through [my.UNSW.edu.au](http://my.UNSW.edu.au). More information about special consideration can be found here [student.unsw.edu.au/special-consideration](http://student.unsw.edu.au/special-consideration).

## Supplementary Assessment

Supplementary assessments are available to students in this course who have failed an assessment but have subsequently had an application for Special Consideration approved by the university. The supplementary assessment may take a different form than the original assessment and will be defined by the course convenor - but it will address the same learning outcomes as the original assessment. If Special Consideration has not been awarded, the maximum mark that may be awarded for a supplementary assessment is 50% of the full assessment mark.

## **Continual Course Improvement**

It is important that students complete the myExperience course and teaching surveys for this course. This is completely anonymous and provides important student observations and suggestions to ensure that the course is continually improved. To see how the course convenor has responded to student feedback from these surveys, please see the View Feedback on Student Surveys section in the course Moodle site.

## Assessment

### Assessment Task 1

**Title:** “Serendipity” - Part 1: Innovative and conceptual progress

**Weighting:** 20 %

**Assessment type:** Art Studio Work

**Requires group work:** No

#### Assessment summary

In this project you are required to conceive, produce and present a body of experimental art or design work in relation to the notion of “Serendipity”.

#### Approach:

Serendipity is “a natural gift for making useful discoveries by accident”. What is often missed in modern discussions of the word Serendipity is “sagacity” which means being able to link together apparently innocuous facts to come to a valuable conclusion.

Experimental science defines itself as being based on systematic observation of phenomena for the purpose of learning new facts or testing the application of theories to known facts.

Progressive assessment is used to evaluate your engagement with and development of experimental abilities regarding:

**Part 1: Innovative and conceptual progress**

**Part 2: Independent progress**

**Part 3: Skillful progress**

Prepare a Final Visual Presentation as a fully formed proposal demonstrating three self-determined experimental concepts, each accompanied by a 300 statement of meaning. Your final presentation will include a self-evaluation of your experimental process.

#### Assessment Task 1

Initiate physical experiments and collect documentary evidence of random processes used to identify and generate data on a physical location or thing.

Your aim is to create a mechanism as a random process to help you identify a physical location or a thing, then use any materials and means to document that location or thing. It is important to gather as much data of the location (Take a container and collect things that catch your eye) or thing in as many forms as you can.

You will also need to submit a 300 word written reflection using an autoethnographic approach. This should include comprehension of what you selected the data that you did, and why you discounted others, to help understand the significance of your actions.

**Submission Details:** Assessable experimentation and relevant support material can be displayed in the studio during your scheduled assessment time. Experimental research and a 300-word reflection should be uploaded on the Creative Experimentation website.

#### **Assessment Criteria With Marking Rubric**

CRITERIA	FL	PS	CR	DN	HD
Ability to engage in self-initiated problem finding.	There is limited evidence of an engagement with the intellectual process of problem finding.	There is evidence of a basic engagement with the intellectual process of problem finding.	There is evidence of a considered engagement with the intellectual process of problem finding.	There is evidence of a sophisticated engagement with the intellectual process of problem finding.	There is evidence of an insightful and original engagement with the intellectual process of problem finding.
Ability to collect and analyse appropriate experimental data.	There is limited evidence of the collection of experimental data, or the data collected is inappropriate or irrelevant to the stated problem.	There is evidence of the collection of relevant experimental data.	There is evidence of the collection and presentation of insightfully selected experimental data.	There is evidence of the collection and presentation of insightfully selected experimental data that helps illuminate the problem at hand.	There is evidence of the use of careful and considered experimental data that helps illuminate the process.
Analysis of data collection methods	There is no analysis of the student's data collection process and results.	There is a brief analysis of the student's data collection process.	There is some analysis of the student's data collection process, which identifies key themes but not why they matter.	There is some analysis of the student's choices in selection of data. Student has identified key themes, why they matter and how they have influenced the data collection.	There is insightful analysis of the student's choices in selection of data. Student identifies key themes and how they have influenced the data collection and how they may have been influenced by external sources and preconceived ideas.

### Course learning outcomes addressed in this task:

1. Explore and discuss the role of experimentation in art and design to create foundation for their own practice.

### How will students receive feedback on this task:

Students will receive verbal and written feedback in addition to studio consultation prior to submission.

## **Assessment Task 2**

**Title:** "Serendipity" - Part 2: Independent progress

**Weighting:** 30 %

**Assessment type:** Art Studio Work

**Requires group work:** No

### **Assessment summary**

Bring back collected evidence from the random process to form the basis for your conceptual and material experimentation. You are encouraged to actively use the experimental process to help explore, develop or extend beyond the basic requirements in order to increase the possibility of serendipitous discovery.

For Assessment Task 2, you must visualise one of your experimental investigations in a research journal online and present it to class. You must also provide a short evaluation of your work (300 words) as being either 'Poor creative', 'Ordinary creative' or 'Good creative or Best creative solutions' using the definitions provided. You are also required to contribute to the online critique of process and discussion of ideas.

**Submission Details:** Assessable Experimentation and relevant support material can be displayed in the studio during your scheduled assessment time. Experimental research and evaluation of work should be uploaded on the Creative Experimentation website.

### **Assessment Criteria With Marking Rubric**

CRITERIA	FL	PS	CR	DN	HD
Evidence of independent experimentation and analysis.	There is limited evidence of independent experimentation and analysis, or experimentation and analysis is irrelevant or inappropriate derivative.	There is evidence of independent experimentation and analysis.	There is evidence of considered independent experimentation and analysis.	There is evidence of considered independent experimentation and insightful analysis.	There is evidence of considered independent experimentation and insightful analysis at an exceptional level.
Ability to visualise research in journal.	Research visualisation is poorly executed or not attempted.	Research is appropriately visualised.	Research visualisation is considered and enhances the overall work.	Research visualisation is insightful and enhances and expands the scope of the overall work.	Research is innovatively visualised in such a way as to generate new and unexpected insights.
Quality of online contribution.	There is minimal or no attempt at online contribution	Online contribution is limited in scope but presents a genuine attempt.	Online contribution is engaged and constructive.	Online contribution is engaged, constructive, original and insightful.	Online contribution provides evidence of original material and insightful reflections and is engaging to the reader.
Self-evaluation of creativity	Student is unable to reflect on successes and setbacks. Student demonstrates poor insight into their level of creativity.	Student provides minimal reflection on successes and setbacks. Student shows evidence of their comprehension of creativity and recognition of experimentation.	Student provides some reflection on successes and setbacks. Student shows consideration into their level of creativity and recognition of experimentation.	Student provides insightful reflection on successes and setbacks. Student shows consideration into their level of creativity providing rationale and recognition of experimentation.	Student is able to reflect on successes and setbacks. Student demonstrates insight into their level of creativity, providing convincing rationale. Student makes connections between their experimentation and other experimentations.

### **Course learning outcomes addressed in this task:**

1. Explore and discuss the role of experimentation in art and design to create foundation for their own practice.
2. Conduct experimental research that allows for the potential of new models of creativity and innovation in a diverse range of disciplines.

### **How will students receive feedback on this task:**

Students will receive verbal and written feedback.

### **Assessment Task 3**

**Title:** “Serendipity” - Part 3: Skilful progress

**Weighting:** 50 %

**Assessment type:** Art Studio Work

**Requires group work: No**

### Assessment summary

A body of work resulting from individual research and experimentation.

Test your experiments against various spatial constructs. Consider how the experimental art concept is described by the space.

When a work is constructed then the space it exists within is part of that experiment as is the observer.

Document your physical attempts to explore the spatial relationships needed to construct meaning. How the experiment is observed and exists in the world leads to further discovery and experimentation. Self evaluate your experimental process.

**Submission Details:** Assessable experimentation and relevant support material can be displayed in the studio during your scheduled assessment time. Experimental research and self-evaluation should be uploaded on the Creative Experimentation website.

### Assessment Criteria With Marking Rubric

CRITERIA	FL	PS	CR	DN	HD
Quality of visualisation of experimental concepts in final presentation	Visualisation is of a poor standard, or not sufficiently attempted.	Successful visualisation of experimental concepts in presentation.	Successful and considered visualisation of experimental concepts in presentation.	Successful and original visualisation of experimental concepts in presentation.	Successful, original, and innovative visualisation of experimental concepts in presentation.
Quality of 300 word statement of meaning for each concept presented.	Statements are of an insufficient quality, or not adequately attempted.	Statements are a coherent articulation of meaning for each concept presented.	Statements are a coherent articulation of meaning that synthesise each concept presented.	Statements are well written and insightfully synthesise each concept presented.	Statements are well written and insightfully synthesise each concept presented to generate new knowledge.
Presentation of experimental ideas as an informed proposal	Insufficient presentation of experimental ideas.	Presentation of experimental ideas constitutes an informed proposal.	High quality presentation of experimental ideas constituting an informed proposal.	High quality and original presentation of experimental ideas constituting an informed proposal.	High quality and innovative presentation of experimental ideas constituting an informed and considered proposal.
Evaluates their command of experimental research strategies	There is little or no evidence of a command of experimental research strategies.	Some evaluation of basic experimental research strategies with little or no rationale for the evaluation.	Evaluation of skilful experimental research strategies, providing some rationale for the evaluation.	Comprehensive evaluation of their advanced experimental research strategies, providing extensive rationale for the evaluation.	Comprehensive evaluation of their innovative and advanced experimental research strategies, providing convincing rationale for the evaluation. Student makes connections between their experimentation and other experimentations.



CRITERIA	FL	PS	CR	DN	HD
Analyses the potential for further creative experimentation in practice-led research	Fails to acknowledge the potential for further creative experimentation in practice-led research.	Superficially acknowledges the potential for further creative experimentation in practice-led research.	Acknowledges the potential for further creative experimentation in practice-led research.	Provides some analysis of the potential for further creative experimentation in practice-led research.	Completes comprehensive analysis of the potential for innovative approaches to further creative experimentation in practice-led research.

**Course learning outcomes addressed in this task:**

1. Explore and discuss the role of experimentation in art and design to create foundation for their own practice.
2. Conduct experimental research that allows for the potential of new models of creativity and innovation in a diverse range of disciplines.
3. Visualise and present experimental outcomes that demonstrate self directed research.

**How will students receive feedback on this task:**

Students will receive verbal and written feedback.

**General Assessment Feedback Strategies**

Under normal circumstances, feedback for assessments in this course will be delivered in a format that is suitable for the assessment task within a period of 10 working days of submission.

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## References for this Course

### Materials for classes and Development Tasks

Students are encouraged to explore a wide range of mediums and technologies in the development of their project.

Students should bring their own laptop computers.

## General Information

### Academic Honesty and Plagiarism

Plagiarism is taking the ideas, words, images, designs or objects of others and passing them off as your own. Plagiarism is a type of intellectual theft. Plagiarism can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement. Plagiarism can have serious consequences, so it is important that students be aware of what it is, and how to avoid it. All written submissions are automatically checked for plagiarism using the Turnitin site.

Please see the Academic Integrity & Plagiarism website [student.unsw.edu.au/plagiarism](http://student.unsw.edu.au/plagiarism) for further information.

The Learning Centre can provide support and workshops. Please see [lc.unsw.edu.au](http://lc.unsw.edu.au). In all assessment tasks, any material or ideas taken from another source must be referenced in accordance with the Referencing Style Guidelines as outlined in the UNSW Assessment Policies.

### Referencing Requirements for Assessments

This course follows the Oxford Footnote / Bibliography referencing system. Useful guidelines on how to reference according to this system can be found at: <http://libraryguides.vu.edu.au/oxford-referencing>. You may follow these guidelines in your assessment tasks, or seek additional advice from your lecturer. Oxford styles for Endnote are downloadable from the [Endnote website](#).

Accurate and correct referencing is an important academic prerequisite at University level, and if your work does not meet these requirements, it will be marked down, or in more serious cases it may be treated as an instance of plagiarism and academic dishonesty.

## Health and Safety

Ensuring student and staff health and safety is very important at UNSW Art & Design. Health and safety is everyone's responsibility. As a student, you have a responsibility not to do anything that risks your own health and safety, or the health or safety of your fellow students, staff members or visitors. This means, for example, exiting the building during a fire drill; wearing personal protective equipment and clothing (PPEC) when staff or signage instructs you to do so; undertaking induction to using equipment or carrying out processes that require specific knowledge; and reporting hazards or incidents to your lecturer or supervisor as soon as you become aware of them. For more information please see [ohs.unsw.edu.au](http://ohs.unsw.edu.au). You can also find safe work procedures relevant to your course on the UNSW Safesys website [safesys.unsw.edu.au](http://safesys.unsw.edu.au) by logging in with your zID.

### After Hours Access to the Paddington Campus

The core operating hours for the Paddington Campus are below. All students have access to the campus during these hours:

- Monday to Friday 0800 – 2100
- Saturday 0900 – 1700

Some students are permitted to have "After Hours Access" (AHA) to the campus upon completion of a

series of inductions. The inductions are dependent on location, as well as the types of activities undertaken in those locations. The first of these is this **Primary Induction**, and this must be completed online <https://my.artdesign.unsw.edu.au>. All students requiring AHA are required to complete this induction. The Primary Induction gives access to the following Low Risk areas:

#### Post Graduate Students

- PG Research students – Level 4 F Block, Computer Labs and Learning Commons
- Master of Art students – Level 3 F Block, Computer Labs and Learning Commons
- Master of Design students – Level 3 D Block, Computer Labs and Learning Commons
- Master of Curating and Cultural Leadership students – D207, Computer Labs and Learning Commons

#### 4th Year Undergraduate Students

- Fine Arts – Level 1 & 3 F Block, Computer Labs and Learning Commons
- Design – Level 3 D Block, Computer Labs and Learning Commons
- Media Arts – Level 3 D Block, Computer Labs and Learning Commons

Subsequent inductions are workshop and lab specific, and are conducted face-to-face by the UNSW Art & Design Technical staff. Students and staff must first successfully complete the Primary Induction before requesting a Workshop/Lab specific Induction.

## Additional Support for Students

At UNSW you can also find support and resources if you need help with your personal life, getting your academic success on track or just want to know how to stay safe. See [student.unsw.edu.au/wellbeing](https://student.unsw.edu.au/wellbeing).

Additional support for students is available by contacting the following centres:

- Student Support and Development [student.unsw.edu.au/support](https://student.unsw.edu.au/support)
- Academic Skills and Support [student.unsw.edu.au/academic-skills](https://student.unsw.edu.au/academic-skills)
- UNSW IT Service Centre [it.unsw.edu.au/students/index.html](https://it.unsw.edu.au/students/index.html)
- The Current Student Gateway [student.unsw.edu.au](https://student.unsw.edu.au)
- Disability Services [student.unsw.edu.au/disability](https://student.unsw.edu.au/disability) 02 9385 4734 -information and support for students with disabilities.