



1. SEMESTER - GENERAL INFORMATION (ART_BA)

 Announcements  1 unread post

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 Art and Technology, AAU, 1st semester 2017 

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SCULPTURE AND TECHNOLOGY / SKULPTUR OG TEKNOLOGI

Semester details

School School of Music, Music Therapy, Psychology, Communication, ArT and Technology (MPACT)

Study board ArT & Technology

Study regulation: BA Study Program in Art & Technology, The Faculty of Humanities, AAU, September 2015

Semester Guide:

Equipmentlist

Schedule (notice - this is the first edition - remember to follow your calendar, as all changes will be made here - and now where else).

The semester project for ArT1 2017 is called: Sculpture and Technology

Description of the semester project

The semester theme focus on the intersections between sculpture and technology. The semester project aims at the creation of a dynamic sculpture, that addresses the theme of MOTION.

During the semester, the students will participate in a number of courses, that are designed to support the project work. In relation to the courses each project group will carry out a series of experiments that are closely related the field of sculpture and technology, and that will provide tools for developing a dynamic sculpture. The courses in the semester will introduce various materials, different ways of constructing artefacts and various forms of technology that can be included to create dynamic effects.

The experiments are:

1. A mobile (part of Materials, Structure, Composition)
2. A static art work, transformed and re-interpreted as a dynamic, motorized artwork (an experiment that takes departure in PID)
3. A sculpture/object in soft materials (textile/sting/rubber, fur/wool etc) (part of Perception)

The experiments must be documented and analyzed in a section of the report that serves as a portfolio of the works. At the end of the portfolio setion each group must identify 3 significant concepts from the experiments that they want to investigate, develop further and implement in their final sculpture.

In addition to these aesthetic/constructive and/or technical features the main sculpture must:

- Interpret the theme of MOTION
- Move by application of one of the principles of making objects move introduced in the courses
- Combine more than one construction principle (carving, modelling, joining, casting)

Each project group must carry out their own research on "MOTION". Technical, historical, phenomenological, psychological etc. investigations can be useful approaches to understand MOTION. Each group can choose an approach (or a combination of approaches) based on their interests, and the arguments for the choices must be made clear in the report as part of the problem formulation.

The report must demonstrate clear links between knowledge, skills and competences from the courses, the three sculptural experiments and the conceptualisation of the main sculpture.

Process documentation: Each group must make produce a photo and video log of the project work. At the exhibition video documentation, that document: The dynamic sculpture in action and the audience interaction from a 1st perspective must be part of the hand-in.

Semester coordinator

Line Marie Bruun Jespersen, KOM

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Secretariat

Anne Nielsen, KOM

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Supervisors

Jakob Borrits Sabra, KOM

Falk Heinrich, KOM

Line Marie Bruun Jespersen, KOM

Overview of the modules

Module 1: Sculpture and Technology (15 ECTS)

Courses:

Materials - form, structure and composition

Perception in Theory and Praxis I

Artistic and Academic Methodology I (Creative Methods)

Sketching Techniques I

Supervisors:

Jakob Borrits Sabra, KOM

Line Marie Bruun Jespersen, KOM

Teaching staff:

Thomas Kristensen, KOM

Dario Parigi, BYG

Tony Brooks, MT

Walther Jensen, MT

Elizabeth Jochum, KOM

Falk Heinrich, KOM

Jakob Borrits Sabra, KOM

Module 2: Problem-Based Learning (5 ECTS)

Course:

Problem Based Learning

Supervisors:

Tony Brooks, MT

Teaching staff:

Tony Brooks, MT

Module 3: Physical Interface Design I (5 ECTS)

Courses:

Basic Electronics

Sensors and Actuators I

Supervisors:

Walther Jensen, MT

Teaching staff:

Walther Jensen, MT

Module 4: History of Art and Technology I (5 ECTS)

Course:

History of Art and Technology I

Supervisors:

Line Marie Bruun Jespersen, KOM

Teaching staff:

Line Marie Bruun Jespersen, KOM

Departments:




KOM Department of Communication and Psychology

AD Department of Architecture, Design and Mediatechnology (Architecture and Design)

MT Department of Architecture, Design and Mediatechnology (Mediatechnology)



BYG Department of Civil Engineering

ITS IT-support

  Schedule 

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 Topic 2 

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Project Groups



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 Topic 3 

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Group representatives for Exhibition - and PR groups



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 Topic 4 

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Semester group meetings

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 Topic 5 

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 Topic 6 



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 Topic 7 

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 Topic 9 

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 Topic 10 

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MODULE 1 - SCULPTURE AND TECHNOLOGY (M1, P) (ART_BA)



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Topic 1

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Module title, ECTS credits (and possibly STADS code)*English title: Sculpture and Technology**15 ECTS**Link to Study Regulation (Program)**http://www.fak.hum.aau.dk/digitalAssets/109/109056_ba_art_2015_hum_aau.dl***Location***1st semester, MPACT School***Module coordinator***Line Marie Bruun Jespersen, KOM***Type and language***Module type**Project Module**Language of instruction**English***Objectives***From the study regulations, page 10-11, quote:*

'Module contents: In this module, students work with basic theories and practical methods in regard to the creation of sculptures and sculptural installations and the design of physical artefacts as an aesthetic manifestation. Using materiality as a point of departure, students work with basic principles of form, tactility, structure

composition and artistic expression. Students experiment with a variety of materials and basic technologies in connection with the design and creation of physical artefacts. Students work theoretically and experimentally with a variety of formal static and dynamic principles, and contexts of use.

Courses:

In connection with the module, courses may be offered within the following areas:

- Materials - Form, Structure and Composition
- Perception in Theory and Practice I
- Artistic and Academic Methodology I: Creative Methods and Academic Writing
- Sketching Techniques

Learning objectives:

The objective of Module 1: "Sculpture and Technology" is to introduce the students basic problem subjects and solutions in relation to the creation and construction of artefacts, products and installations of sculptural and aesthetic quality.

During this module, students should acquire:

Basic knowledge about

- physical artefacts, sculptures and sculptural installations
- application of basic technology in connection with the production and use of artefacts
- aesthetic and artistic means of expression, interaction of form and technology and choice of materials
- methods and tools for the creation of a work from idea to completed artefact

Skills in

- identifying, formulating, and analyzing an artistic problem within the theme "sculpture and technology" and developing alternative concepts for a selected problem
- describing and motivating choice of methods in connection with the production of sketches, models and prototypes of artefacts
- identifying, developing and describing artistic ideas and concepts, and the interaction between form and technology, choice of materials and aesthetic expression
- applying appropriate technologies and construction methods in connection with production and use of artefacts

Competencies in

- describing and analyzing physical artefacts, sculptures and sculptural products
- producing conceptual suggestions of artefacts with artistic quality
- developing practical skills regarding aesthetics and artistic idioms

· describing the completed product in texts, diagrams, drawings, and models, and communicating this in a project report, portfolio, etc. ”

Academic content and conjunction with other modules/semesters

The semester theme focus on the intersections between sculpture and technology. The semester project aims at the creation of a dynamic sculpture, that addresses the theme of MOTION.

During the semester, the students will participate in a number of courses, that are designed to support the project work. In relation to the courses each project group will carry out a series of experiments that are closely related to the field of sculpture and technology, and that will provide tools for developing a dynamic sculpture. The courses in the semester will introduce various materials, different ways of constructing artefacts and various forms of technology that can be included to create dynamic effects.

The experiments are:

1. A mobile (part of Materials, Structure, Composition)
2. A "hacked", transformed and animated art work, turned into a dynamic motorized artwork (an experiment that takes departure in PID)
3. A sculpture/object created as part of Perception (see Perception description)

The experiments must be documented and analyzed in a section of the report that serves as a portfolio of the works. At the end of the portfolio section each group must identify 3 significant concepts from the experiments that they want to investigate, develop and implement in their final sculpture.

In addition these aesthetic/constructive and/or technical features the main sculpture must:

- Interpret the theme of MOTION
- Move by application of one of the principles of making objects move introduced in the courses
- Combine more than one construction principle (carving, modelling, joining, casting)

Each project group must carry out their own research on "MOTION". Technical, historical, phenomenological, psychological etc. investigations can be useful approaches to understand MOTION. Each group can choose an approach (or a combination of approaches) based on their interests, and the arguments for the choices must be made clear in the report as part of the problem formulation.

The report must demonstrate clear links between knowledge, skills and competences from the courses, the three sculptural experiments and the conceptualisation of the main sculpture.

Process documentation: Each group must produce a photo and video log of the project work. At the exhibition video documentation that documents the dynamic sculpture in action and the audience interaction from a 1st person perspective must be part of the hand-in.

Scope and expected performance

15 ECTS=405 hours pr. student

Course work: 5 ECTS = 135 hours pr. student

Project work: 10 ECTS = 270 hours pr. student

Participants

ArT1

Prerequisites for participation

Examination

From the study regulations p. 11, quote:

1. "The module is completed with:

Examination 1

An internal combined written and oral examination in Module 1: "Sculpture and Technology" (Skulptur og teknologi).

The examination will take the form of a conversation between the students, the examiner and another examiner on the basis of the project report or portfolio prepared by the student(s) as well as the product created by the students. The project exam will also address other content from the module courses.

Form of examination: b)

Number of pages: the written work must not exceed 10 pages per student (15 pages in the case of individual reports).

Duration of examination: 20 minutes per student and 10 minutes for assessment and communication of grades per group, however, the duration of the examination is maximum 2 hours.

Evaluation: Grading according to the 7-point scale.

Proportional weighting: An aggregate grade is awarded for the artefact, the written and oral performances.

The assessment results in an individual grade. Credits: 15 ECTS

The written report, the product and the oral examination should demonstrate that the student has fulfilled the objectives outlined above. ”

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ARTISTIC AND ACADEMIC METHODOLOGY I (CREATIVE METHODS) (M1, C) (ART_BA)

  Announcements 

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 Topic 1 

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Introduction to Methods: Qualitative Research and Research Design

Artistic research methods involve qualitative and quantitative research. Qualitative Research is primarily exploratory research: it is used to gain an understanding of underlying reasons, opinions, and motivations. It provides insights into the problem or helps to develop ideas or hypotheses for potential quantitative research. Qualitative Research is also used to uncover trends in thought and opinions, and dive deeper into the problem. Qualitative data collection methods vary using unstructured or semi-structured techniques, including focus groups (group discussions), individual interviews, and participation/observations.

This course introduces students to the basics of qualitative methods for artistic research and introduces the concept of Research Design.

Required Reading

Qualitative research & Evaluation Methods by Patton Michael Quinn - CH 5 (20 pages) (pdf)

"Research Design" in *Encyclopaedia of Survey Research Methods* (SAGE) Editor Paul Lavrakas. (2008) 6 pages.

DOI: <http://dx.doi.org/10.4135/9781412963947.n471>

(pdf)

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 Topic 2 

Edit 

Introduction to Methods: Quantitative Research

Artistic research methods involve qualitative and quantitative research. Quantitative Research is used to quantify the problem by way of generating numerical data or data that can be transformed into usable statistics. It is used to **quantify** attitudes, opinions, behaviors, and other defined variables – and generalize results from a larger sample population. Quantitative Research uses measurable data to formulate facts and uncover patterns in research. Quantitative data collection methods include various

forms of surveys - online and paper surveys, mobile surveys, face-to-face interviews, telephone interviews, longitudinal studies, and systematic observations.

This course introduces students to the basics of quantitative methods for artistic research, and prompts students to consider when

Required Reading

"Quantitative Research", *The SAGE Encyclopaedia of Theory in Psychology*. (Ed. Harold Miller). (2016) 6 pages (pdf)

"The Effects of Exposure to Different Social Robots on Attitudes toward Preferences." Vlachos, Evgenios; Jochum, Elizabeth Ann; Demers, Louis-Philippe. In: *Interaction Studies: Social Behaviour and Communication in Biological and Artificial Systems*, Vol. 17, No. 3, 2016, p. 390-404. (14 pages). (pdf)

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Topic 3

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Fundamentals of Academic Writing - Part 1

This course introduces students to the fundamentals of academic writing. Special attention will be given to organizational and research methods for ArT semester reports (including bibliographic references citation methods), as well as case studies/user studies, and challenges unique to interdisciplinary and co-authored reports. Special attention will be dedicated to online resources, AAU library services, as well as PBL requirements.

Peer Review Assignment (due in Topic 2), will be given out.

Required Reading:

Form & Style (Carole Slade & Robert Perrin) Chapter 1, 3, and 7 (pdf)




Handbook for Writers (Ruszkiewicz et al.) Ch 6: How Do You Write in College? (pdf)

Resources:

<https://owl.english.purdue.edu/owl/resource/658/01/>

<http://www.chicagomanualofstyle.org/home.html>

<http://www.en.aub.aau.dk>

  Perception Assignment (Portfolio Writing Sample) 

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 Topic 4 

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Fundamentals of Academic Writing - Part 2

This course continues the fundamentals of academic writing in Topic 1. Here we focus on developing research questions and peer-reviewing. Working in groups, students will review and give feedback on Perception writing samples (portfolio on Perception assignment), and work collaboratively to hone report writing skills.

Peer Review Assignment due *in class*

  Peer Review Assignment 

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MATERIALS - FORM STRUCTURE AND COMPOSITION (M1, C) (ART_BA)

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Topic 1: Basic Principles of Equilibrium

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Sculptures has almost never a purely structural intent; however sculptures need to be sha-ped in certain ways in order to exist as physical objects, and structural and material limita-tions could be understood as opportunities for the artistic expression. The lectu-res introdu-ces fundamental concepts of forces, moments and equilibrium through the use of simple operations and graphic force diagrams. Practical example and exercises will be provided for the application of such concepts in the context of sculpture. Students will be called to create a “mobile”, a type of kinetic sculpture based on the principle of equilibrium

Literature

Daniel L. Schodek, 1993, Structure in Sculpture (pages 40-46)

  1_structure in sculpture_40_46 

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Topic 2: Balance and Movement: Kinetic Sculptures

Edit 

Students will be introduced to the kinetic potential of sculpture through an overview of the constraints and mechanisms that can be combined and assembled in order to achieve an artistic expression.

Literature:

Daniel L. Schodek, 1993, Structure in Sculpture (pages 86-93)

  2_structure in sculpture 86-93 

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Topic 3: Balance and Stability - part 1

Edit 

The concepts introduced in the first lecture will be applied in the determination of the stability of a structure with both single and multiple supports, either under its own self weight and when subjected to external loads

Literature:

Daniel L. Schodek, 1993, Structure in Sculpture (pages 46-85)

 3_4_structure in sculpture 46-85 

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Topic 4. Balance and Stability - part 2

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An intuitive graphic method will be introduced for the determination of the center of mass of a three dimensional sculpture.

Literature:

Daniel L. Schodek, 1993, Structure in Sculpture (pages 46-85)

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Topic 5: Shapes and Stresses in Structural Systems



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Analysis of stresses developing in elements of different structural systems: tension, compression, and bending.

Literature:

Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 113-138)

Daniel L. Schodek, 1993, Structure in Sculpture (pages 104-126)

 5_structure in sculpture 104_163 

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Topic 6: Introduction to Materials: Metal

Edit ▾

Material properties and crafting techniques have a direct impact on the way the sculptor can work with the material and what forms can be made with it.

The lecture presents the mechanical and physical properties of metals, crafting tools, techniques and construction details.




Literature:

Daniel L. Schodek, 1993, Structure in Sculpture (pages 242-253)

Secondary Literature

Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (113-139)

  6_7_8_structure in sculpture 238-273  Edit ▾

  Deplazes constructing architecture steel 113-139  Edit ▾

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 **Topic 7: Introduction to Materials: Wood**  Edit ▾

The lecture presents the mechanical and physical properties of wood, crafting tools, techniques and construction details.

Literature:

Daniel L. Schodek, 1993, Structure in Sculpture (page 253)

Secondary Literature

Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 77-112)

  deplazes constructing architecture77-112  Edit ▾

[+ Add an activity or resource](#)

 **Topic 8: Introduction to Materials: Concrete**  Edit ▾




The lecture presents the mechanical and physical properties of concrete, crafting tools, techniques and construction details.

Literature:

Daniel L. Schodek, 1993, Structure in Sculpture (pages 260-265)

Secondary Literature

Deplazes, A., 2005, Constructing Architecture: Materials, Processes, Structures (pages 56-76)

  deplazes constructing architecture_concrete 56-76 

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PERCEPTION IN THEORY AND PRAXIS I (M1, C) (ART_BA)

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 Lesson 1: Introduction to the concept of perception 

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The first lecture will be an introduction to the notion of perception, its different perspectives and most prominent inconsistencies and ambiguities. This introductory lecture will present the relation between sense perception and content creation by having a closer look at gestalt theory and its claims.

Practice:

A. Find sculptures (internet and Aalborg (museums, city and surrounding)). How does this/these sculptures—explicitly or intrinsically—work with our perceptual apparatus. Reflect about the relation between *sensation*, *perception* and form giving/interpretation (cognition). Can you identify Gestalt laws? Write 1 page of text.

B. Device a sketch for a sculpture that incorporates/operationalize (some of) the knowledge gained in this lecture.

Upload the description and the sketch to moodle.

Date for lesson –

Lecturer: Falk Heinrich

Literature relevant for the main semester report will be given in relation to the course Art & Technology 1st Semester – Fall 2017

Literature

Pri. lit.	Sec. lit.	Dig.
no of p.	no of p.	upload

Wade, N.J. and Swanston, M. (2004). *Visual Perception – an introduction*. Hove and New York: Psychology Press (chap 1 + 2)

Arnheim, R. (1969). *Visual Thinking*. Berkeley: University of California Press

Gordon, I. (2004). *Theories of Visual Perception*, 3rd. ed. Hove and New York: Psychology Press, chap. 2

e-book
via
library

[+ Add an activity or resource](#)

[Lesson 2: Physiological and psychobiological aspects of perception](#) [Edit](#) ▼

The second lecture focuses on the physiological aspects of perception as seen from a scientific perspective: sense, neurons and neurological explanations of sensation and perception. We will investigate the material and operational conditions of perception and their significance for art and technology projects. We will also discuss scientific bearings of this approach.

Practice:

Reconsider your sculptures you found in regard to the first lecture and device a new description using psycho-biological terms.

Sketch a sculpture that operationalizes the physiological or psycho-biological findings.

Upload to moodle.

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Gordon, I. (2004). <i>Theories of Visual Perception</i> , 3rd. ed. Hove and New York: Psychology Press, chap. 4	x		e-book via library
Berlyne, Daniel, 1971. <i>Aesthetics and Psychobiology</i> . New York: Appelton-Century-Crofts chap. 7 + 8		x	x

[+ Add an activity or resource](#)

[Lesson 3: Aesthetic aspects of Perception](#) [Edit](#) ▼

This lecture will present theories of philosophical aesthetics in regard to perception. It introduces some aspects of Baumgarten's, Humian and Kantian aesthetic theories by focusing on the functions of (sense) perception in aesthetic experience and appreciation.

Practice:

Produce a description of your sculptures, using an aesthetic vocabulary. For example, by answering the question of how the sculpture is eliciting the sentiment of pleasure, delight or aversion, etc. Pay attention to the formal, the material, the structural and the semantic (representational) aspects.

Continue to work with your sketch: reiterate your sketch by adding aesthetic features. How does your sketched sculpture change?

Upload to moodle.

Date for lesson:

Lecturer: Falk Heinrich

Literature relevant for the main semester report will be given in relation to the course

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Shusterman, Richard, 1999. "Somaesthetics: A Disciplinary Proposal" in <i>The Journal of Aesthetics and Art Criticism</i> , Vol. 57, No. 3	x		x
Shklovsky, Victor (1997/1917) 'Art as Technique'. In: Newton K.M. (eds) <i>Twentieth-Century Literary Theory</i> . Palgrave, London	x		
<i>Gordon, I. (2004). Theories of Visual Perception, 3rd. ed. Hove and New York: Psychology Press, chap. 5</i>			x

[+ Add an activity or resource](#)

Lesson 4: Perception and performativity

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The course's last lecture deals with perception in the light of performativity. What notion of perception is surfacing when it is a function in (inter)action. We will have a look at concepts such as embodiment, proprioception and semantics as different forms of meaning ascription.

Practice:

Produce a new description of your chosen sculptures using the vocabulary of performativity research. Reflect on how and with what means your chosen sculpture stage or activate the onlooker? What does activation and interaction mean for perception?

Device or remake your sketch/concept to contain performative aspects. How can the onlooker be made an intrinsic part of the sculpture?

Date for lesson:

Lecturer: Falk Heinrich




Literature relevant for the main semester report will be given in relation to the course

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Zeki, Semi; Kawabata, Hideaki. 2004. "Neural Correlates of Beauty" in <i>Journal for Neurophysiology</i> 91			x
Fischer-Lichte, E., 2008. <i>Transformative Power of Performance: A New Aesthetics</i> . New York: Routledge. Chap. 4 (pp. 75-93)			via AUB

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SKETCHING TECHNIQUES I (M1, C) (ART_BA)

  Announcements 

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 Sketching Techniques: Analogue and Digital Sketching 

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The purpose of the course is to introduce the students to basics in visual graphical representation and communication using analogue and digital sketching approaches, tools and techniques.

The course is comprised of two full days lecture and workshop days. On the first day of the course students will first and foremost be introduced to a brief history of virtual representation, representation as field and craft, and contemporary modern day visual communication strategies relevant for communicating project ideas to todays audiences, both through printed and digital media. Focus will be exercises and workshops on reading spatial drawings and sketching through early phases of a design or ideation proces, relevant to the artwork and design work currently set for the students.

During the second day of the course, the focus will shift from drawing and sketching on paper, to digital virtual environments, introducing the HTC VIVE headmounted virtual reality set. Students will learn how to sketch and animate their ideas into experiences in a virtual environment.

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 Lesson 1+2: History of graphical spatial representation 

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Lesson 1 will introduce the students to sketching as a communicative tool in art and spatial design, following Francis D.K Chings principles of Form and Space. The students will learn projection drawing in architecture and spatial design, how to read plan drawings, elevation drawings, section cuts and how they are constructed. This to help them later on, as they will engage in drawings for exhibition designs, scale and placement of artifacts and interior maps.



Following Bill Buxtons principles in "Sketching User Experiences: getting the design right and the right design", lesson 2 will introduce Sketching as a tool for ideation ahead of prototyping, and a way to test the design of user experiences. This lesson will both hold theoretical concepts as well as more practical sketching exercises.

Litterature:

Lesson 1: Francis D.K.Ching: Architeture, Form, Space and Order, 3rd Edition, pp. 2-30 + 96-103.

Lesson 2: Bill Buxton: Sketching User Experiences - Getting the design right and the right design, pp. 105-115 + 139-143 + 299-309

 Francis D.K. Ching: Architecture, Form, Space and Order  Edit ▾

 Bill Buxton: Sketching User Experience - Getting the design right and the right design  Edit ▾

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Lesson 3+4: VR Sketching Edit ▾

During lesson 3 and 4, students will be introduced to VR and Sketching in an VR environment using Tiltbrush and HTC VIVE VR equipment.

The students will be introduced to sketching from the perspective of virtual reality and digital user environments using TILTBRUSH for HTC VIVE. The students will draw and sketch through motions in accordance with their semester assignments.

The lessons will prepare for following lessons on more advanced VR sketching.

Literature:

VIVE Tutorial: <https://www.youtube.com/watch?v=a27UPxhtWr0>




VIVE SETUP: <https://www.vive.com/us/setup/>

VIVE TILTBRUSH TUTORIAL: <https://www.youtube.com/watch?v=R6iQqtRjUrE>


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MODULE 2 - PROBLEM BASED LEARNING (M2, P) (ART_BA)

  Announcements 

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 Overview 

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Problem-Based Learning (PBL) ArT

1st semester.

Course title: *Problem-based learning in science, technology and society*

Art & Technology (ArT), semester 1

5 ECTS Pass/Fail

Learning objectives:-

During this module, students should acquire:-

Basic knowledge about

- problem-based learning and project work
- the importance of choice of methods
- the application of technological means and materials

Skills in

- identifying and formulating an artistic problem within the areas art and technology
- describing and validating choice of methods for solving a defined problem
- collecting and applying relevant knowledge in relation to a defined problem
- finding and applying practical solutions

Competencies in

structuring and reflecting on a problem-based project process

participating in professional and interdisciplinary and intercultural collaboration in order to solve a defined problem.

The module is completed with:

Examination (details in course)

An internal oral project examination in "Problem Based Learning" (Problembaseret læring) on the basis of a project report that must not exceed 3 pages per student.

Form of examination: b) Duration: 15 min per student.

Evaluation: pass/fail. In case of a fail grade, an additional examiner will also evaluate the assignment.

****Substitution:** the examination may be substituted by satisfactory and active participation in courses, i.e. 80% presence and submission of all assignments set during the course. Credits: 5 ECTS

The examination should demonstrate that the student has fulfilled the objectives outlined

***Active participation in the PBL course will result in students creating an academic poster as an assignment that will be exhibited alongside the (semester projects outcome) sculpture exhibition. The poster will need to be informing of the PBL methodologies applied during the semester to illustrate student learning.*

  Online companion resources to Cottrell Study Skills book 

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 **AAU PBL** 

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Students need to read, understand, comprehend and embody the contents of this pdf document on AAU PBL to carry forward throughout their education at the university.

The Study Skills book is the selected main course literature - with others linked below where appropriate
















*** Notes:

Content of the course begins from "Managing yourself for study & Getting started" - see below and working downwards. Some items may overlap or seem misplaced - this is as content design purposefully attempts to accommodate different types of learners in line with Gardner

- <http://www.tecweb.org/styles/gardner.html>

It is likely that certain of the listed/given content will be assigned as homework for self-study (depending on time available, student preferences, etc).

Assignments, exercises etc are prepared and opened by the lecturer as appropriate in the course timeline. These will be elaborated and detailed in associated lectures.

- | | | |
|--|--|--------|
|   | PBL pdf  | Edit ▼ |
|   | The Study Skills Handbook by Stella Cottrell, ISBN 9781137289254  | Edit ▼ |
|   | Research question links to problem  | Edit ▼ |
|   | Narrowing topic (research question linked to problem)  | Edit ▼ |
|   | Defining The Problem (literature)  | Edit ▼ |
- [+ Add an activity or resource](#)

Additional PBL reading list Edit ▼

Note:




This list is offered for students that wish to get deeper into PBL.

These below (not listed in any order) and uploaded examples are supplied for recommended reading. PBL is applied in various fields and there is a plethora of online examples, thus, any student reading on PBL must reflect and analogise to their own subject.

In reading such papers/chapters/articles (all are different) students should note that related work is cited in the body text and listed in a reference list at rear of document - this is a good way to find additional readings and key 'players' in a field where same name appears repeatedly. Thus, the short list of seven below (and those in compressed folder) offer numerous references of related work, which when accessed offer even more related work. This technique also helps students to focus on their "specific" problem, and how to ground, justify and argue (to be explained in course).

- Savin-Baden, M. & Major, C.H. (2004) Foundations of Problem-based learning. SRHE and Open University Press. Chapters 3 + 7. Available as e-book and download via www.aub.aau.dk
- Savin-Baden, M. (2016) Using Problem-based Learning: New Constalations for the 21st Century. *Journal of Excellence in College Teaching*. Vol. 25, iss. 3+4
- Hmelo-Silver, C. & Barrows, H. (2006) Goals and Strategies of a Problem-based Learning Facilitator. *Interdisciplinary journal of problem-based learning*. Vol. 1, iss. 1
- Bitsch Olsen, P. & Pedersen, K. (2008) Problem-Oriented Project Work – a workbook. Roskilde University Press, DK.

- Illeris, K. (2007) How We Learn – learning and non-learning in school and beyond. Routledge, UK.
- Cowan, J. (1998) On Becoming an Innovative University Teacher – Reflection in Action. Open University Press, UK.
- Savin-Baden, M. (2016) Using Problem Based Learning: New Constellations for the 21th Century. Journal on Excellence in College Teaching.

  Examples extracted for student study on PBL 

Edit ▼

+ Add an activity or resource

 **Managing yourself for study & Getting started** 

Edit ▼

What is PBL - see https://en.wikipedia.org/wiki/Problem-based_learning



Study Skills A

Success as a student; Developing your skills; Successful study: Intelligence, strategy and personalised learning; The C·R·E·A·M strategy for learning PBL; Time management as a student (Cottrell book)

Getting started (PBL) - videos and discussions on:-

Explorative search; Problem formulation; Research objectives; Synopsis; Meeting your supervisor

+ Add an activity or resource

 **Academic Skills & Literature search** 

Edit ▼

Study Skills B

Core research skills: Reading, note-making and managing information; Critical analytical thinking; Memory; Confidence with numbers (Cottrell book)

Literature search (PBL) videos and discussions on:-

Where to search; How to search; Evaluating sources; Obtaining literature; Literature reviews - what they are and how to use them

+ Add an activity or resource

 **People Skills & Research Methods** 

Edit ▼

PBL Study Skills C

Working with others: Collaborative studying/group work (Cottrell book)

Research Methods (PBL) videos and discussions on:-

Qualitative and quantitative methods in PBL; Empirical studies in PBL; PBL Reviews; Policy Research; Research Methods

[+ Add an activity or resource](#)

Task management skills & Project management

[Edit](#) ▼

PBL Study Skills D

Writing at university level; Developing academic writing; (to complement main writing course by Elizabeth – only if required) + Research projects, case studies and dissertations; Revision and exams (techniques etc) (Cottrell book)

Project management (PBL) videos and discussions on:-

PBL Project Initiation; PBL Project planning; PBL Project execution

Timeline - Gannt etc

[Edit](#) ▼

[+ Add an activity or resource](#)

Drawing it together & Writing Process (PBL)

[Edit](#) ▼

Study Skills E

Planning your next move(Cottrell book)

Writing process: videos and discussions on:- (to complement main writing course by Elizabeth – only if required)




Structure your thesis under PBL study; Avoid plagiarism in PBL report writing

Oral exams

[Edit](#) ▼

[+ Add an activity or resource](#)

MODULE 3 - PHYSICAL INTERFACE DESIGN I (M3, P) (ART_BA)

  Announcements 

Edit   Edit 

 **PHYSICAL INTERFACE DESIGN I**

Edit 

  News forum 

Edit  

 Location:

Edit 

ArT1

Study Board:

ArT & Technology

Module coordinator:

Markus Löchtefeld (Media Technology)

mloc@create.aau.dk

Teachers:

Walther Jensen (Media Technology)

bwsj@create.aau.dk

Method of work and language:

Individual or small groups

English

Module contents:

In this module, students learn about basic principles of electronics and how different electronic sensors and actuators can be interfaced to a microcontroller to design alternative forms of interactions between man and machine.

Courses:

In connection with the module, courses may be offered within the following areas:

- Basic Electronics

- Sensors and Actuators I

Learning objectives:

During this module students should acquire:

Basic **knowledge** about

- basic electronics: resistors, diodes, and transistors
- sensing possibilities: binary (buttons) and continuous (analog) sensors
- related work in sensor technology and the media arts

Skills in

- developing and applying a physical interface using specific sensors and actuators
- analyzing use of the artefact
- synthesizing knowledge in written documentation

Competencies in

- evaluating an artefact with regards to basic electronics, sensors, and actuators.

The module is completed with:

Examination:

An internal written examination in **Module 3: "Physical Interface Design I"** (Fysisk interface design I).

Form of examination: c)

The examination is a 7-day assignment on a set subject.

Number of pages: the written part must not exceed 5 pages.

Evaluation: pass/fail. In case of a fail grade, an additional examiner will also evaluate the assignment.

Substitution: the examination may be substituted by satisfactory and active participation in courses, i.e. 80% presence and submission of all assignments set during the course.

Credits: 5 ECTS

The examination should demonstrate that the student has fulfilled the objectives outlined above.

Scope and expectations:

The world of electronics is an essential gateway to the creation of many interesting projects. This course will cover some of the general concepts regarding working with electronics, with the goals of providing course participants with

- Understanding of and ability to work safely with basic electronics
- Ability to do basic calculations on resistor-diode circuits
- Knowledge of different types of electronic sensor and actuators
- Ability to design, simulate and build basic circuits

The content of the course is developed for entry-level participants with little or no experience with electronics. The course will cover theoretical concepts (such as electronic units and ohms law) as well as practical concepts. Each lecture covers a set of skills which will be put into use at assignments both during and after each lecture.



Literature

Edit ▼

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Platt, C., 2015, Make: Electronics - learning through discovery, 2nd Edition, p1-352	352		No

For both courses this will be the main literature!

Make: Electronics, 2nd edition

By Charles Platt



Published by Maker Media, Inc.

<http://shop.oreilly.com/product/0636920031826.do>

It can be bought online or at Achi Tegn on the ground floor (Remember to bring your student card to get student discount).

Please make sure to acquire the book before the course starts.



 Equipment list ArT 1 2016 

Edit ▼

+ Add an activity or resource



BASIC ELECTRONICS I (M3, C) (ART_BA)

Basic Electronics

Edit 

Date for lessons - see calendar.

Lecturer: Walther Jensen

Announcements

Edit  [+ Add an activity or resource](#)

Lecture 1: Basic Electronics

Edit 

Introduction to the course, exam, electricity, terminology, Ohm's law, units and the resistor.

Mandatory reading:

- Make: Electronics, 2nd Edition: Preface
- Make: Electronics, 2nd Edition: Chapter 1 (Pages 1-40)

Additional literature:

- Sparkfun: What is Electricity
- Sparkfun: How to use a Multimeter

Materials:

PID I - Lecture 1 slides

Edit 

PID I - Lecture 1 exercises

Edit 

XCV

Edit 

PID I - Lecture 1 exercises (answers)

Edit 

Checklist

Edit [+ Add an activity or resource](#)

Lecture 2: Basic Electronics

Edit 

Electricity recap, circuits and circuit laws, power supplies, resistors, voltage divider, diodes, and LEDs.







Mandatory reading:




- Make: Electronics, 2nd Edition: Chapter 1 (Pages 1-40)
- Make: Electronics, 2nd Edition: Chapter 2.1 (Pages 41-49)

Additional literature:

- AllAboutCircuits: Diodes (very in-depth, you can skip the parts on AC)
- Adafruit: LEDs (easy to read, lots of good tips and info)
- Sparkfun: Schematics and Symbols (easy to read)

Materials:

- | | |
|---|--------|
|  PID I - Lecture 2 exercises  | Edit ▼ |
|  PID I - Lecture 2 exercises (answers)  | Edit ▼ |
|  PID I - Lecture 2 slides  | Edit ▼ |
- [+ Add an activity or resource](#)

-
- | | |
|--|--------|
|  Lecture 3: Basic Electronics  | Edit ▼ |
|  Variable resistance sensors, comparator, potentiometer, trimmer, voltage divider circuits. Detecting light levels, temperature, force and rotational/slide input. | Edit ▼ |

Mandatory reading:




- Sparkfun: Voltage dividers and variable resistance sensors
- Rob Paisley: Comparator (or the one from ermicroblog)
- Sparkfun: Integrated Circuit

Additional literature:




- ermicroblog: Comparator (maybe easier to understand than Paisley. Read until point 2.)

Materials:

- | | |
|---|--------|
|  PID I - Lecture 3 exercises  | Edit ▼ |
|---|--------|

  PID I - Lecture 3 exercises (answers) 

Edit ▾

  PID I - Lecture 3 slides 

Edit ▾

[+ Add an activity or resource](#)

 **Lecture 4: Basic Electronics** 

Edit ▾

Buttons, switches, relays, inductors, transistors, controlling high-powered actuators. Safety!




Mandatory reading:

- Make: Electronics, Chapter 2




Additional literature:

- Electronics Club: Transistors
- Rob Winter (Youtube): Relays <https://www.youtube.com/watch?v=QKz4LZTdy0U>
- Sparkfun: Switches
- Sparkfun: Transistors (alternative)




Materials:

  PID I - Lecture 4 exercises 

Edit ▾

  PID I - Lecture 4 exercises (answers) 

Edit ▾

  PID I - Lecture 4 slides 

Edit ▾

[+ Add an activity or resource](#)



SENSORS AND ACTUATORS I (M3, C) (ART_BA)

Sensors and Actuators I

Edit 

Date for lessons - see calendar.

Lecturer: Walther Jensen

  Announcements 

Edit  

  News forum 

Edit  

 Add an activity or resource




Lecture 1: Sensors and Actuators

Edit 

Actuators and how to control them.

No literature for this lecture.

Materials:

  PID I - Lecture 5 slides 

Edit 

 Add an activity or resource

Lecture 2: Sensors and Actuators

Edit 

Sensors! Prototyping electronics. Connectors.




Mandatory reading:

- Make: Electronics, Chapter 3

Additional literature:

- Sparkfun: Sensor Kit Rundown
- Sparkfun: Connector Basics

Materials:

  PID I - Lecture 6 slides 

Edit ▼

+ Add an activity or resource

 Lecture 3: Sensors and Actuators 

Edit ▼

Capacitor and the 555 timer. Monostable and astable 555 circuits. Using an Oscilloscope.




Mandatory reading:

- Make: Electronics, Chapter 4

Additional literature:

- Rob Winter (Youtube): 555-timer <https://www.youtube.com/watch?v=SX01x1z7fTY>
- Sparkfun: How to use an Oscilloscope
- Sparkfun: Capacitors

Materials:

  PID I - Lecture 7 slides 

Edit ▼

+ Add an activity or resource

 Lecture 4: Sensors and Actuators 

Edit ▼

Continuing with the 555 timer. Bistable and square wave generator circuits. Combining multiple circuits. From input to output.

Literature same as Lecture 7.

+ Add an activity or resource



HISTORY OF ART AND TECHNOLOGY I (ART1 AND ART3) (M4, C) (ART_BA)

  Announcements 

Edit   Edit 

 Add an activity or resource

 Topic 1 

Edit 

History of Art and Technology, 5 ECTS credits (and possibly STADS code)

English title: History of Art and Technology I

5 ECTS

Link to Study Regulation

http://www.fak.hum.aau.dk/digitalAssets/109/109056_ba_art_2015_hum_aau.dk.pdf

Location

1st and 3rd semester, MPACT School

Module coordinator

Line Marie Bruun Jespersen, KOM

Type and language

Course Module

Language of instruction: English

Objectives

From the study regulations, page 13, quote:

"Module contents: The module is an introduction of the students to the history of art and technology with special emphasis on the theories and techniques, which have been or are currently prevailing in the areas of art experience and aesthetics. Together with History of Art and Technology II the module introduces the students to examples of artists, artworks and historic events that are significant to the history of art and technology. Using the teaching forms of lectures, workshops and seminars, the module will introduce problems regarding description and analysis of artworks."

From the study regulations, page 14, quote:

"Learning objectives:

During this module, students should acquire:

Basic knowledge in

- the history of art and technology*
- aesthetic theories within the field of art and technology*
- central works of selected art periods and genres*

Skills in

- analyzing works of art*
- applying central concepts and analytical methods within the history of art and technology – and acquiring familiarity with their historical context and conditions.*

Competencies in

- comparing various works from selected art periods as regards artistic expression, technological contents, and experience effect*
- applying central works from the history of art and technology as a framework for reflection and inspiration in relation to their own works."*

The course content focus on three major themes: media archaeology, formal analysis of especially composition, History of sculpture, and the interplay between sculpture and technology. The course consist of a series of lectures including a number of smaller exercises, such as group discussions, small presentaitons etc. and two larger events: an excursion to Kunsten and a presentation seminar, where students will give peer-to-peer feedback. At the beginning of the course each student is assigned an art work, which will be the main topic for further research, analysis, and the main focus point in the final presentation and paper

Academic content and conjunction with other modules/semesters

A brief and general description of the academic content of the module as well as the basis and motivation for the module; i.e. a brief review of the content and foundation of the module.

The intention is to provide students with an overview of each module and to create understanding of the module in relation to the semester and the entire programme.

Scope and expected performance**5 ECTS =135 hours***Teaching hours: 10x2=20 hours**Preparation time: 8x5hours= 40 hours*

Exercises: Visit to Kunsten and presentation seminar: 2x2=4 hours

Preparing manuscript: 56 hours

Preparing written paper for hand-in: 15 hours

Participants

ArT 1 and ArT 3

Prerequisites for participation

none

Module activities (course sessions etc.)

For each teaching activity (course session, workshop session etc.) the following must be indicated:

- *Type of teaching (lecture, workshop, laboratory work, study trip etc.)*
- *The title and number of the teaching activity (in that order) and possibly a brief description of the activity (course introduction)*
- *Date of the activity*
- *Lecturer(s) and teacher*
- *Set and recommended readings*
- *Slides and other resources*

If agreed by the study board, some of the above items may be omitted.

Examination

From the study regulations, page 15, quote:

"Form of examination: c)

The examination is a 7-day assignment on a set subject. One examiner evaluates the assignment.



Number of pages: the written work must not exceed 12 pages.

Evaluation: pass/fail. In case of a Fail grade, an additional examiner will also evaluate the assignment.

Substitution: the examination may be substituted by satisfactory and active participation in courses, i.e. 80% presence and submission of all assignments set during the course. Credits: 5 ECTS



The examination should demonstrate that the student has fulfilled the objectives outlined above."

A description of the paper assignments is available in Moodle

 Active participation and assignments 

Edit ▾

[+ Add an activity or resource](#)

 Topic 2 

Edit ▾

1

Lecture

Four philosophies of technology and Introduction to the course content and assignment.

Based on the text by Drengson a selection of significant examples from art history will be analyzed and discussed.

Teacher

Line Marie Bruun Jespersen

Literature

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
Technology and values. Alan R. Drengson: Four Philosophies of Technology. p. 26-37 (Moodle)	11		x
L. Mumford:			

  Literature Lecture 1 

Edit ▾

[+ Add an activity or resource](#)

 Topic 3 

Edit ▾

2

Media archeology: Moving images

Lecture

This lecture gives an introduction to the field of "Media Archeology" and the link between development of different types of visual media and art history. The lecture introduces to different "viewing machines" and inventions that point towards the newer media for showing moving images.

Teacher

Line Marie Bruun Jespersen

Literature

18

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
Werner Nekes: Media Magica. Pp. 30-39	9		x
Stefan Thermerson: The Urge to Create Visions. Pp 40-47 In: Jeffrey Shaw and Peter Weibel (eds.): The Cinematic Imaginary after Film. MIT Press 2003	7		x
Marshall McLuhan: Understanding Media: The Extensions of Man Movies, Radio, Television p. 311-329			x

  David Hockney, Lost knowledge 

Edit ▾

  Literature Lecture 2 

Edit ▾

[+ Add an activity or resource](#)

 **Topic 4** 

Edit ▾

3

What is sculpture – what does sculptures want?

Lecture

In this lecture we will look into how "Sculpture" has developed since antiquity: we will look at significant stylistic developments from antiquity to the 20th century, and we will discuss the defining characteristics of "sculpture", and how these defining characteristics have changed especially during the 20th and 21st century.

Teachers

Line Marie Bruun Jespersen

Literature

Mandatory
litt.
Number of
pages

Additional
litt.
Number of
pages

Dig.
upload
pages

Alex Potts: *The Sculptural Imagination: Figurative, Modernist, Minimalist*, Yale University Press, 2000, pp. 1-23 ("Introduction: The Sculptural Imagination and the Viewing of Sculpture").

Wilhelm Worringer: *Abstraction and Emphaty*

WJT Mitchell – *What Sculpture Wants: Placing Antony Gormley*, 1995

<http://www.antonygormley.com/resources/essay-item/id/105>

23		x
?		x
19		

 Literature Lecture 3 

Edit ▼

 Gormley link 

Edit ▼

+ Add an activity or resource

 Topic 5 

Edit ▼

4 Sculpture: materials, form, composition

Lecture + group assignments/exercises




The lecture introduces various composition principles, construction principles, materials and surface properties in sculpture through historic examples.

Teachers

Line Marie Bruun Jespersen

Literature

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
Arnheim, Rudolf (1974). Art and Visual Perception. A Psychology of the Creative Eye. pages 372-443 (Moodle)	71		x
Rudolf Arnheim (1982) The Power of the center: a study of composition in the visual arts. Introduction pages vii-xii, Chapter 1 What is a Center? Pages 1-9, chapter 2 The Strongest Center and its Rivals pages 10-41 (moodle)	31		x
Moholy-Nagy: The New Bauhaus and Space Relationships. In: Potts, Wood, Hulks: Modern Sculpture Reader pp. 159-165	7		x
Potts, Wood, Hulks: Modern Sculpture Reader			
Herbert Read: Modern Sculpture – A Concise History. Thames and Hudson World of Art			
Cheryl Akner-Koler: Three-dimensional visual analysis p. 97-165			

  Cheryl Akner Koler: Three dimensional visual analysis 

Edit ▼

  Literature Lecture 4 

Edit ▼

[+ Add an activity or resource](#)

 **Topic 6** 

Edit ▼

5

Movement in art. Kinetic sculpture

Lecture



History of Sculpture. The lecture focus on Kinetic Sculpture and dynamic art.

Teachers

Line Marie Bruun Jespersen

Literature

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
Jean Lipman: Calder´s Universe. Running Press. 1989. pp.252-304 "Mechanized Objects" and "Mobiles"		x	
Sculpture from Antiquity to Present Day: P. 1057-1113, p. 1136-1148	60+12		
MIT Museum: 5000 Moving Parts: http://web.mit.edu/museum/exhibitions/5000.html		x	

  Calder´s motorized sculptures 

Edit 

 Add an activity or resource

 **Topic 7** 

Edit 

7

Object Trouvé and ready mades

Lecture + group discussions.

Lecture on the use of the found everyday object in art. Ready mades, object trouvés and collages all utilize everyday objects for aesthetic purposes, and transport these objects from one sphere into the shere of art and subsequently into the art institution.

[Art 1 only] Bring a found object that has sculptural value/qualities for the lecture. Group discussions based on your objects.

Teacher

Line Marie Bruun Jespersen

Literature

**Mandatory
litt. Number
of pages** **Additional
litt. Number
of pages** **Dig
uplo**

MOMA, <i>Object Trouvé</i> : http://www.moma.org/collection/theme.php?theme_id=10135	x		
MOMA, Marcel Duchamp and the ready made: http://www.moma.org/learn/moma_learning/themes/dada/marcel-duchamp-and-the-readymade	x		

[+](#) Add an activity or resource

Topic 8

Edit 

3

Visit at Kunsten: Sculpture analysis

Both semesters will visit Kunsten but at different times. Please pay attention fo messages on Moodle!

Study Trip/Excursion

The art collection at Kunsten focus on 20th century art. The Museum collects danish modernism, abstract expressionism and concrete art. The museum has a fine representation of Cobra, Dada, Fluxus, and art from late 20th century. In recent years Kunsten have paid special attention to bodily engaging installation art and art in public space/open space, exemplified by site-specific intallations in the cental hall of the museum, at various venues outside of the museum and a series of new aquisitions for the sculpture park.

ArT1: Assignments for will be distributed at Kunsten. Each group will be assigned an artwork for further investigation and analysis. The assignments and discussions will focus on the semester theme: Sculpture and Technology.

ArT3: Assignments for will be distributed at Kunsten. Each group will be assigned an artwork for further investigation and analysis. The assignments and discussions will focus on the semester theme: Dynamic Art and Technology.

The visits at Kunsten will focus on works from the permanent collection by Olafur Eliasson, Jeppe Hein, Thilo Frank, Robert Jacobsen, Sonja Ferlov Mancoba, Niki de Saint Phalle – and others.

Kunsten (Museum for modern art in Aalborg), Kong Kristians Alle

Remember to bring your student card and a letter of enrolment from STADS

  [Kunsten.dk](http://www.kunsten.dk) 

Edit 

[+](#) Add an activity or resource

Topic 9

Edit ▾

8

Session 8 will take place as two separate events - one for ArT1 and one for ArT3

ArT1: Student seminar: presentations of papers and peer-to-peer feedback

Workshop/Student seminar.

Students prepare a 5-7 min. presentation for the seminar, based on their paper assignment. The presentation must include texts/theories taught in the course. Students will present to each other in smaller groups and give peer-to-peer feedback, in order to support each other in improving the assignment before hand-in. After the Seminar students can write the feedback into their written paper.

Teachers

Line Marie Bruun Jespersen

Literature

	Mandatory litt. Number of pages	Additional litt. Number of pages	Dig. upload
Anne D´Aleva: <i>Methods and Theories of Art History</i> . Lawrence King Publishing. 2012 Pp. 5-16, 152-165	22		
Anne D´Aleva: <i>Methods and Theories of Art History</i> . Lawrence King Publishing. 2012		16-151	

ArT3: Poster + model presentation

Presentation seminar + group discussions

Students present their research on the assigned artists/"-isms" in the form of:

- a poster (requirements described in attached document)
- a model (requirements described in attached document)
- a short oral presentation

ArT3 Assignment requirements

Edit ▾

+ Add an activity or resource



