

City University of Hong Kong

**Information on a Course
offered by School of Creative Media
with effect from Semester A 2011/12**

This form is for completion by the Course Co-ordinator. The information provided on this form will be deemed to be the official record of the details of the course. It has multipurpose use: for the University's database, and for publishing in various University publications including the Blackboard, and documents for students and others as necessary.

Please refer to the Explanatory Notes attached to this Form on the various items of information required.

Part I

Course Title: Survey of Media Art

Course Code: SM2204

Course Duration: 1 Semester

No. of Credit Units: 3

Level: A2/B3

Medium of Instruction: English

Prerequisites: (Course Code and Title) Nil

Precursors: (Course Code and Title) Nil

Equivalent Courses: (Course Code and Title) Nil

Exclusive Courses: (Course Code and Title) Nil

Part II

1. Course Aims:

This lecture course explores how media technologies are used in contemporary art practices by examining how the merging of art with science has occurred in various art movements over the past century and how the two are being linked today. Beginning with a media archeological approach and tracing developments in recording and presentation technologies, the course examines how media adds meaning and innovation to making art. The course also examines the conceptual threads of both media and art, and how media art making is part of a social practice contingent to a larger social-cultural-technological framework. Students are encouraged to explore media technology as an ever-changing variable that is open for scrutiny, recycling, transformation and subversion.

2. Course Intended Learning Outcomes (CILOs)

(state what the student is expected to be able to do at the end of the course according to a given standard of performance)

Upon successful completion of this course, students should be able to:

No.	CILOs	Weighing (if applicable)
1.	Identify the concepts of media archeology and the social effects of early technological developments.	
2.	Recognize how each major art movement has used media technologies as part of their strategies	
3.	Integrate art, culture and technology in a critical and creative manner	
4.	Understand how media technologies affect the theme of an artwork; understand how new formal properties and meanings are possible using emerging technology	
5.	Develop applied research methods for creative projects	

3. Teaching and Learning Activities (TLAs)

(designed to facilitate students' achievement of the CILOs)

Indicative of likely activities and tasks students will undertake to learn in this course. Final details will be provided to students in their first week of attendance in this course.

ILO No	TLAs	Hours/weeks (if applicable)
CILO 1	Lectures Discussions on assigned readings	
CILO 2	Lectures Discussions on assigned readings	
CILO 3	Research Paper and/or New Media Artwork Proposal	
CILO 4	Lectures Discussions on assigned readings	
CILO 5	Research Paper and/or New Media Artwork Proposal	

4. Assessment Tasks/Activities

(designed to assess how well the students achieve the CILOs)

Indicative of likely activities and tasks students will undertake to learn in this course. Final details will be provided to students in their first week of attendance in this course.

ILO No	Type of assessment tasks/activities	Weighting (if applicable)	Remarks
CILO 1, 2, 4	Class participation, Discussions		
CILO 3, 5	Research Project or Paper that demonstrates and understanding of the course concepts		

CILO 1, 2, 4	Final Examination that demonstrates an understanding of how art and science are tied		
CILO 3, 5	Project presentations Project statements		

5. Grading of Student Achievement: Refer to Grading of Courses in the Academic Regulations and to the Explanatory Notes.

100% coursework

Grading pattern: Standard (A+, A, A-...F)

Grading is based on performance in assessment tasks / activities.

Course Outline

1 - 2	Introduction to the course. The Relationships between Science and Art, Culture and Technology; Computer History, Media Archaeology
3 - 4	20-21st Century Art Movements: How and why each incorporated the technological developments of their time into their practices (e.g. Cubism, Dadaism, Surrealism, Futurism, Constructivism, Fluxus, Situationism, Pop Art, Conceptualism, Expanded Cinema, Earthworks, and Postmodernism).
5	Artworks using Databases, Data Visualizations, and Mapping; Art as Information
6	Artworks based on Generative, Algorithmic, and Programmatic systems; Software art
7	Artworks using Artificial Life, Artificial Intelligence, and Intelligent Agents
8	Artworks that are Immersive Environments; Media Installations; Virtual Reality; Narrative or Text-based Environments
9	Artworks that are Networked, Internet based, Viral, or Wiki-designed
10	Artworks that are Location-sensitive or GPS-system Responsive; Wearables; Mobile Systems
11	Artworks that utilize Telematics, Telepresence, or Telerobotics; Tracking, Surveillance technologies, and Sensing systems
12	Artworks that explore post-Humanism, body, identity, and contemporary technological culture; Hactivism, Mods, and Tactical Media
13-14	Presentation of Final Project

Part III

Keyword Syllabus:

Media, media archeology, contemporary art, new media, database, mutability, networked, immersive, immateriality, interactivity, telepresence, intelligent, identity, mobility

Recommended Reading:

Noel Carroll. "The Specificity of Media in the Arts." *Theorizing the moving image*. Cambridge; New York: Cambridge University Press, 1996. pp. 25-36

Noel Carroll. "Medium Specificity Arguments and the Self-Consciously Invented Arts: Film, Video, and Photography." *Theorizing the moving image*. Cambridge; New York: Cambridge University Press, 1996. pp. 3-24

Anne Friedberg. *Window Shopping: cinema and the postmodern*. Berkeley: University of California Press, 1994.

Ken Goldberg (ed.) *The Robot in the Garden: telerobotics & the telepistemology in the age of the Internet*. Cambridge, Mass.: MIT Press, 2000.

Oliver Grau (ed.) *MediaArtHistories*. Cambridge, Mass.: MIT Press, 2007.

Tom Gunning, "The Cinema of Attraction: Early Film, Its Spectator, and the Avant-garde." Robert Stam and Toby Miller (eds.) *Film Theory: an Anthology*. Malden, Mass.: Blackwell, 2000. pp. 229-35.

Eduardo Kac. *Telepresence & Bio Art, Ann Arbo.*, The University of Michigan Press, 2005.

Stephen Kern. *The Culture of Time and Space 1880-1918*. Cambridge, Mass: Harvard University Press, 2001.

Caroline A. Jones (ed.) *Sensorium*, Cambridge, Mass.: MIT Press, 2006.

Laurent Mannoni. *The Great Art of Light and Shadow: archeology of the cinema*. Exeter: University of Exeter press, 2000.

Marshall McLuhan. "The Medium is the Message" *The anthropology of media : a reader*. Kelly Askew and Richard R. Wilk (eds.) Malden, Mass.: Blackwell Publishers, 2002. pp. 18-26.

David Mercer. *The Telephone: the life story of a technology*. Westport, Conn.: Greenwood Press, 2006.

Jonathan Sterne. *The Audible Past*. Durham & London: Duke University Press, 2003.

Raymond Williams. "The Technology and the Society." *The anthropology of media : a reader*. Kelly Askew and Richard R. Wilk (eds.) Malden, Mass.: Blackwell Publishers, 2002. pp. 27-40.

Vanessa R. Schwartz. "Cinematic Spectatorship before the Apparatus: The Public Taste for Reality in Fin-de-Siecle Paris" *Cinema and the invention of modern life*.

Leo Charney, Vanessa R. Schwartz (eds.) Berkeley: University of California Press, 1995.

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