

**City University of Hong Kong  
Course Syllabus**

**offered by School of Creative Media  
with effect from Semester A 2017 /18**

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**Part I Course Overview**

**Course Title:** Visual Storytelling and Cultural Thinking

**Course Code:** GE1113

**Course Duration:** One semester

**Credit Units:** 3

**Level:** B1

**Proposed Area:**  
*(for GE courses only)*

Arts and Humanities  
 Study of Societies, Social and Business Organisations  
 Science and Technology

**Medium of Instruction:** English

**Medium of Assessment:** 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 Course Details

### 1. Abstract

*(A 150-word description about the course)*

As our life is increasingly dominated by visual media, the significance of “visual storytelling” is rising across different means of communication. By bringing examples of some most influential visions of the world—works from artists, photographers, and especially film and video makers, the course helps students to recognize basic rules in visual coding and visual storytelling. Another important frame of knowledge for this course is how cultural elements affect the very making of visual media. Through vigorous drawing, printing, analytical and storytelling exercises, the goal of the course is to enhance students’ capability in understanding of visual media and in visualizing their own ideas. Lectures are designed to introduce trends and methods in visual arts and how they interact with literary, aesthetic, and ideological representations. Tutorials and workshops are designed for students with little knowledge of art or media history to understand how images tell stories through active discussions, presentation on film narratives, basic drawing and storyboard exercises.

This course aims to enhance students’ knowledge of visual storytelling and is designed for students who have interests in visual arts but with no special training in visual arts or media studies. After taking this course, students are expected to recognize the visual language and storytelling in high art and popular/mass media and to express their appreciation or criticism

### 2. Course Intended Learning Outcomes (CILOs)

*(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.)*

No.	CILOs <sup>#</sup>	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Demonstrate the understanding of how images and data are perceived and processed by the left brain and the right brain, and the paradox between senses and sensibility	10%	✓	✓	
2.	Obtain the basic visual literacy by recognizing the basic visual coding in storytelling with images: lines and shapes, colours and tones, and how affinity and contrast are established through composition within a frame	25%		✓	✓
3.	Demonstrate visual storytelling rules and the techniques to visualize stories told in films and other visual forms	35%		✓	✓
4.	Recognize the mutual influences flowing between different cultures and traditions through comparative reading, viewing and reflection	30%	✓	✓	✓
		100%			

\* If weighting is assigned to CILOs, they should add up to 100%.

<sup>#</sup> Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

<sup>^</sup> Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

A1: Attitude

*Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.*

A2: *Ability*

*Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.*

A3: *Accomplishments*

*Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.*

### 3. Teaching and Learning Activities (TLAs)

*(TLAs designed to facilitate students' achievement of the CILOs.)*

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Drawings	First two drawing exercises designed to use lines and shapes to express emotions	✓	✓					1.5
Hand-on work	Three hand-on exercises guided through tutorials on visual coding and decoding	✓	✓					1.5
Storytelling	In-class storytelling exercise and group presentation on films		✓	✓	✓			1.5
Quiz	Recognize differences in cultural thinking through drawing, log-book/quiz, and the final reflection note		✓	✓	✓			1.5

### 4. Assessment Tasks/Activities (ATs)

*(ATs are designed to assess how well the students achieve the CILOs.)*

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4	5	6		
<b>Continuous Assessment: 100%</b>								
First and second week tutorial in-class exercises	✓						5%	
Three exercises on visual coding		✓					30%	
30 minutes Group Presentation on a film			✓				30%	
1 on-line reflection note on the discoveries made through the semester				✓			15%	
Logbook that records the process of learning throughout the semester; or quiz that tests all important concepts introduced throughout the semester				✓			20%	
<b>Examination: 0% (duration: _____, if applicable)</b>								

*\* The weightings should add up to 100%.*

100%

## 5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. In-class exercise 2. Group Presentation 3. Logbook	Delivery quality, effort and progress	Strong evidence of understanding of the concepts introduced in class as reflected by worksheets passed to students during tutorials; superior writings revealing original thinking; excellent group presentation that requires originality and good team work; remarkable improvement through drawing exercise through the semester	Evidence of understanding of the concepts introduced in class as reflected by worksheets passed to students during tutorials; good writing showing clarity and depth; good group presentation that requires originality and good team work; satisfying improvement through drawing exercise through the semester	Partial evidence of understanding of the concepts introduced in class as reflected by worksheets passed to students during tutorials; writing that lack any depth; satisfactory group presentation that requires originality and good team work; partial improvement through drawing exercise through the semester	Little evidence of understanding of the concepts introduced in class as reflected by worksheets passed to students during tutorials; insufficient writing ability as revealed through on line topic discussions; disorganized group presentation; little improvement through drawing exercise through the semester	No evidence of understanding of the concepts introduced in class as reflected by worksheets passed to students during tutorials; writings lack basic clarity; group presentation that reveals no originality; no improvement through drawing exercise through the semester

**Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.**

### Part III Other Information (more details can be provided separately in the teaching plan)

#### 1. Keyword Syllabus

(An indication of the key topics of the course.)

The Artist Within: Left-brain vs. Right-brain Perception
Purpose of Art: Imitation vs. Expression; Painting and Poetry in Different Traditions
Invention of Photography and Painting Trends Afterwards
Basic Visual Story Coding: Line, Shape, Colour, Tone
Japanese Manga, American Comics, or Other Forms of Story in Print
Visual Storytelling: Composition, Movement, Time
Mapping out the Story: Storyboarding Location, Character, and Time
Illustrating Characters and Their Relationship in Stories
Point of View: Objective and Subjective Visions
Plot: Mismatch, Twist and Turns, Narrative Rhythm
Levels and Layers of Narrative: Intertextuality, Intermediation, and Reflexivity

#### 2. Reading List

##### 2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Betty Edwards, <i>Drawing on the Artist Within</i> . New York: Simon and Schuster, 1986.
2.	Bruce Block, <i>The Visual Story: Creating the Visual Structure of Film, TV and Digital Media</i> . Amsterdam: Focal Press, 2008.
3.	John Berger, <i>Ways of Seeing</i> . London: BBC Publishing, 1972.
4.	John Bolton, <i>A Brief History of Painting</i> . New York: Carol and Graf Pub, 2004.
5.	Roland Barthes, <i>Camera Lucida: Reflections on Photography</i> . London: Vintage, 2000.
6.	David Bordwell and Kristin Thompson, <i>Film Art: An Introduction</i> . New York: McGraw-Hill, 2010.
7.	Michael D. Dahnke, <i>Film Art, and Filmart: An Introduction to Aesthetics through Film</i> . Lanham: University Press of American, 2007.

##### 2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	<a href="http://www.sapergalleries.com/Picasso.html">http://www.sapergalleries.com/Picasso.html</a>
2.	<a href="http://www.dali-gallery.com/html/galleries/drawings.htm">http://www.dali-gallery.com/html/galleries/drawings.htm</a>
3.	<a href="http://www.drawingsofleonardo.org/">http://www.drawingsofleonardo.org/</a>
4.	<a href="http://www.vggallery.com/drawings/main_az.htm">http://www.vggallery.com/drawings/main_az.htm</a>

- A. Please specify the Gateway Education Programme Intended Learning Outcomes (PILOs) that the course is aligned to and relate them to the CILOs stated in Part II, Section 2 of this form:

<b>GE PILO</b>	<b>Please indicate which CILO(s) is/are related to this PILO, if any (can be more than one CILOs in each PILO)</b>
PILO 1: Demonstrate the capacity for self-directed learning	CILOs 1-4: Students are required to work on their own for most in-class exercises and on-line discussions
PILO 2: Explain the basic methodologies and techniques of inquiry of the arts and humanities, social sciences, business, and science and technology	CILOs 1-5 Students are required to always thinking about cultural differences, social environment and historical contexts when discussing visual conventions and trends
PILO 3: Demonstrate critical thinking skills	CILOs 4-5 Students are required not only to appreciate art works but also offer their criticism
PILO 4: Interpret information and numerical data	
PILO 5: Produce structured, well-organised and fluent text	CILOs 4 Students are required to write on-line to exchange their research result with others
PILO 6: Demonstrate effective oral communication skills	CILO 5 Students are required to do oral presentation and make comments on other groups' presentations
PILO 7: Demonstrate an ability to work effectively in a team	CILO 5 Students need to work in teams
PILO 8: Recognise important characteristics of their own culture(s) and at least one other culture, and their impact on global issues	CILO 4 Students are introduced of art movements and trends from different cultures in comparison to each other and thus understand their own culture better
PILO 9: Value ethical and socially responsible actions	CILOs 1-4: Students are required to work on their own for most in-class exercises and on-line discussions
PILO 10: Demonstrate the attitude and/or ability to accomplish discovery and/or innovation	CILOs 1-5: All these are built to encourage student's personal discovery and innovative mode of thinking

*GE course leaders should cover the mandatory PILOs for the GE area (Area 1: Arts and Humanities; Area 2: Study of Societies, Social and Business Organisations; Area 3: Science and Technology) for which they have classified their course; for quality assurance purposes, they are advised to carefully consider if it is beneficial to claim any coverage of additional PILOs. General advice would be to restrict PILOs to only the essential ones. (Please refer to the curricular mapping of GE programme: [http://www.cityu.edu.hk/edge/ge/faculty/curricular\\_mapping.htm](http://www.cityu.edu.hk/edge/ge/faculty/curricular_mapping.htm).)*

- B. Please select an assessment task for collecting evidence of student achievement for quality assurance purposes. Please retain at least one sample of student achievement across a period of three years.

<b>Selected Assessment Task</b>	<b>Related CILO(s)</b>	<b>Related GE PILO(s)</b>
On-line discussion	CILOs 1-5	PILOs 1, 2, 3, 5, 8, 9, 10