City University of Hong Kong

Information on a Course
offered by School of Creative Media
with effect from Semester B in 2012 / 2013

Part I

Course Title: Prototyping New Cinema: The Future Moving Image

Course Code: SM5333

Course Duration: One Semester (13 Weeks)

No. of Credit Units: 3 Units

Level: P5

Medium of Instruction: English

Prerequisites: Nil

Precursors: Nil

Equivalent Courses: Nil

Exclusive Courses: Nil

Part II

1. **Course Aims:**

   This course examines recent advances in moving image technology to better understand the direction of the medium as well as project the next possible advances. Through rapid prototyping and visualization exercises, the studio encourages students to explore new directions in cinematic production including new types of sensors and data capture systems, alternative assembly approaches, emerging presentation technologies, and new spatial and environmental drivers. In addition to viewing trends and prototyping new directions, students will look at theories that consider how new technologies are changing culture and society.

2. **Course Intended Learning Outcomes (CILOs)**
   Upon successful completion of this course, students should be able to:

No.	CILOs
1.	Identify current trends in the digital moving image technologies at all phases of media

		production and presentation.
2.		Experiment and hypothesize potential new directions for the moving image.
3.		Theorize the changes that each technology creates within a culture and place those theories in art, science and society historical perspectives.
4.*		Create visual prototypes that use basic technical competence to build the students' unique style or personal signature with in the design strategy.

*Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

3. Teaching and learning Activities (TLAs)

(Indicative of likely activities and tasks designed to facilitate students' achievement of the CILOs. Final details will be provided to students in their first week of attendance in this course)

TLAs	CILO No.
Workshops	CILO 1
Workshops	CILO 2
Lectures/Screenings	CILO 3
Workshops/Critiques	CILO 4

4. Assessment Tasks/Activities

(Indicative of likely activities and tasks designed to assess how well the students achieve the CILOs. Final details will be provided to students in their first week of attendance in this course)

Type of Assessment Tasks/Activities	CILO No.	Remarks
Project #1	CILO 1, 2	
Project #1	CILO 1, 2	
Presentation	CILO 3	
Final Project & presentation	CILO 4	

5. Grading of Student Achievement:

Refer to Grading of Courses in the Academic Regulations for Taught Postgraduate Degrees.

Examination duration: Nil

100% coursework
Grading pattern: Standard (A+, A, A-…F)
Grading is based on performance in assessment tasks / activities.

A. Creative Project

Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship.

Letter Grade	Grade Point	Grade Definitions	Description
A+ A A-	4.3 4.0 3.7	Excellent	− Work has strong affective quality and the articulation of personal styles and signature − Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium − Work raises questions and instill insights about the process of

Letter Grade	Grade Point	Grade Definitions	Description
			conception, creative strategization and production − Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project − Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment
B+ B B-	3.3 3.0 2.7	Good	− Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium − Ability to create project/ work that demonstrate the processes of thinking and creative exploration − Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions
C+ C C-	2.3 2.0 1.7	Adequate	− Basic appreciation and/or application of the aesthetic and expressive qualities of the medium − Limited ability to create project/ work that demonstrate the processes of thinking and creative exploration − Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available
D	1.0	Marginal	− Marginal appreciation of the aesthetic and expressive qualities of the medium − Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration − Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available
F	0.0	Failure	− No appreciation of the aesthetics and expressive qualities of the medium − Fail to create project/ work that demonstrate the processes of thinking and creative exploration − Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

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

B. Presentation

This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and evidence from readings and notes. The threshold of 'discovery' lied in a student's self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.

Letter Grade	Grade Point	Grade Definitions	Description
A+ A A-	4.3 4.0 3.7	Excellent	− Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter − Rigorous organization, coherent structure, and systematic exposition with a strong sense of narrative − Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management − Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize
B+ B B-	3.3 3.0 2.7	Good	− Adequate content with firm grasp of the material that informs the audience on a subject matter − Reasonable organization, balanced structure and composition − Good verbal communication: comprehensible pronunciation, fluent expression and diction, fair time-management
C+ C C-	2.3 2.0 1.7	Adequate	− Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter − Fair organization, weak structure and composition

			– Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management
D	1.0	Marginal	– Weak content, loose grasp of the general ideas with some knowledge of the subject matter – Poor organization, structure and composition – Poor presentation skills: marginal pronunciation, expression and diction, poor time-management
F	0.0	Failure	– Inadequate content, fail to identify the general ideas with knowledge of the subject matter – No organization, structure or/and composition – Poor presentation skills: marginal pronunciation, expression and diction, minimal time-management

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

Part III

Keyword Syllabus:

Product Design, 3-D Technology, Camera Systems, Robotic Cameras, Location and Proximity Sensors, GPS, Motion Sensors, Embedded Data, Augmented Reality, Recognition Systems, Remix, Database Narrative, Screens, Projections, Mapping, Mobile Cinema, Networked Cinema, Wiki-Production Models

Recommended Reading:

Abrams J. and Hall.P. (eds). (2006) *Else/Where: Mapping New Cartographies of Networks and Territories.* Minneapolis: University of Minnesota Design Institute.

Bolter, J, and Diane Gromala. D. (2003). *Windows and Mirrors: Interaction Design, Digital Art, and the Myth of Transparency.* Cambridge: MIT Press.

Dodsworth, C. (ed) (1998). *Digital Illusion: Entertaining the Future with High Technology*. Boston: Addison-Wesley.

Edwards, D. (2008). *Artscience: Creativity in the Post-Google Generation.* Cambridge, Massachusetts: Harvard University Press.

Hanson, M. (2004). *The End of Celluloid: Film Futures in the Digital Age*. Switzerland: RotoVision.

Klanten, R., Ehmann, S., & Hanschke, V. (Eds.). (2011). *A Touch of Code: Interactive Installations and Experiences*. Berlin: Gestalten.

Kwon. M. (2004). *One Place after Another: Site-Specific Art and Locational Identity.* Cambridge: MIT Press.

Lima. M. (2011). *Visual Complexity: Mapping Patterns of Information.* Princeton: Princeton Architectural Press.

Moggridge, B. (2007). *Designing Interactions*. Cambridge: The MIT Press.

Raby, F. and & Dunne, A. (2001). *Design Noir: The Secret Life of Electronic Objects*. Basel: Birkhauser.

Reas, C. and McWilliams, C. (2010). *Form+Code in Design, Art, and Architecture (Design Briefs).* Princeton: Princeton Architectural Press.

Shaw, J. and Weibel. P. (eds.) 2003). *Future Cinema: The Cinematic Imaginary After Film*. Cambridge:

MIT Press.

Vesna, V. (Ed.). (2007). *Database aesthetics*: *Art in the age of information overflow*. Minneapolis: University of Minnesota Press.

Youngblood, G. (1970). *Expanded Cinema.* Toronto: Clarke, Irwin & Company Limited.

Hardware Resources:
Camera Equipment, Lighting Equipment, Grip Equipment, Editing Suites, Sound Suites, Compositing softwares