City University of Hong Kong

Information on a Course
offered by School of Creative Media
with effect from Semester A in 2014 / 2015

Part I

Course Title: Noise, Glitch and Matter: Assessing Creative Interfaces

Course Code: SM5336

Course Duration: One semester (13 weeks)

Credit Units: 3

Level: P5

Medium of Instruction: English

Prerequisites: Nil

Precursors: Nil

Equivalent Courses: Nil

Exclusive Courses: Nil

Part II

Course Aims

By the completion of the class, the student will be able to:
- give a culture of the contemporary digital tools of creation
- explore how diverse forms of artistic practices (Music, Cinema, Storytelling, Video Games) are affected by new media tools
- differentiate between different forms of new media art practices and their recent history
- have an understanding of some basics in the philosophy of new media studies that are required to have a good grasp of the contemporary evolution of diverse creative practices in relation with digital tools aimed at creative practices
- understand the industrial process and logic of creative digital tools
- understand the possibilities as well as the ideologies embedded in those tools

- assess the media specificity of the analog and digital tools for creation
- explore what creativity means in this context, what is the creative experience, what it is to be a digital-analog artist?
- assess how those tools reconfigure the notion of authorship and spectatorship.

This is not a course which teaches the technicalities of new media art production tools. This class aims more generally to give a theoretical understanding and an historical perspective of the use and the development of those tools in a variety of media art production contexts.

Note on Readings (individual):
This class is about the practice of tools in digital creative practices and conceptual thinking pertaining to it. The readings are an important part of the classes. Students are encouraged, before or during the lectures, to discuss the readings, to ask questions about it. They have to show in the assignments that they have a good understanding of the readings.

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

No.	CILOs	Weighting (if applicable)
1.	To hypothesize, reflect, generate new understandings toward the main new media art practices and the way they use specific digital tools	
2.	To memorize, identify, recognize the concepts at the crossing of new media art practices and critical new media studies	
3.	To classify, describe, list the facts pertaining to the recent history of new media art from the perspective of the tools and of diverse creative practices	
4.	To be able to apply creatively the material from the class to work in collaboration with creative people having a new media art practice or more generally using digital creative tools. To hypothesize, reflect, generate new understandings of those creative practices*	
5.	Be able to articulate creatively concepts and empirical information in a diversity of contexts pertaining to creative production (written assignments)*	
6.	Be able to present orally conceptually challenging material*	

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

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)

CILO No.	TLAs	Hours/week (if applicable)
CILO 1	Lectures: on theories of new media and recent academic researches on the practices of diverse new media art tools	
CILO 2	In class presentation and discussion (to prepare the final assignment)	

CILO 3	Mentoring for the final term assignment	
CILO 4	Individual search of theoretical and empirical material (on line documentation)	
CILO 5	Weekly readings on critical new media studies and new media art practices	
CILO 6	Conducting an interview with a new media artist	

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)

CILO No.	Type of Assessment Tasks/Activities	Weighting (if applicable)	Remarks
CILO 1	Midterm Individual essay	**25%**	
CILO 2	Readings summaries	10%	
CILO 3	Final essay proposal	15%	
CILO 4	In class presentation 1 (individual)	5%	
CILO 5	Final individual essay	35%	
CILO 6	In class presentation 2 (individual)	10%	

Grading of Student Achievement:

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

Examination duration: Nil
Percentage of coursework, examination, etc.: 100% coursework
Grading pattern: Standard (A+AA-…F)
Grading is based on performance in assessment tasks / activities

Letter Grade	Grade Point	Grade Definitions	Description
A+ A A-	4.3 4.0 3.7	Excellent	Strong evidence of original thinking; good organization, capacity to analyze and synthesize; superior grasp of subject matter; evidence of extensive knowledge base.
B+ B B-	3.3 3.0 2.7	Good	Evidence of grasp of subject, some evidence of critical capacity and analytic ability; reasonable understanding of issues; evidence of familiarity with literature.
C+ C C-	2.3 2.0 1.7	Adequate	Student who is profiting from the university experience; understanding of the subject; ability to develop solutions to simple problems in the material.
D	1.0	Marginal	Sufficient familiarity with the subject matter to enable the student to progress without repeating the course.
F	0.0	Failure	Little evidence of familiarity with the subject matter; weakness in critical and analytic skills; limited, or irrelevant

			use of literature.

Part III

Keyword Syllabus

Digital creative tools; new media art history; art practices; theory of new media; phenomenology of the creative act; culture and politics of creation; hardware, software, wetware, middleware; interface; code; technological mediation; performance; postdigitalism; postmedia; posthuman; control; cyberpunk; noise; glitch

Recommended Reading
Text(s)

Andersen, C. U., & Pold, S. (2011). *Interface criticism aesthetics beyond the buttons*. Aarhus [Denmark]: Aarhus University Press. Retrieved from http://oclc-marc.ebrary.com/id/10607724

Bazin, A. (2004). The ontology of the photographic image. In *What Is Cinema?* (pp. 9–16). University of California Press.

Bertelsen, O. W., Breinbjerg, M., & Pold, S. (2009). Emerging Materiality: Reflections on Creative Use of Software in Electronic Music Composition. *Leonardo*, *42*(3), 197–202. doi:10.1162/leon.2009.42.3.197

Blake, V. (2013). *Cyberpunk: stories of hardware, software, wetware, evolution and revolution*. [Or.]: Underland Press.

Cascone, K. (2000). The Aesthetics of Failure: "Post-Digital" Tendencies in Contemporary Computer Music. *Comput. Music J.*, *24*(4), 12–18. doi:10.1162/014892600559489

Collins, N. (2004). Review of Radiohead Kid A/Amnesiac/Hail to the Thief. *Computer Music Journal*, *28*(1), 73–77.

COX, G. (2011). Means-End of Software. *Interface Criticism: Aesthetics Beyond the Buttons*, 145.

Cox, G., & Berardi, F. "bifo." (2012). *Speaking Code: Coding as Aesthetic and Political Expression*. MIT Press.

Cox, G., & Krysa, J. (2005). *Engineering culture: on "the author as (digital) producer."* Brooklyn, NY: Autonomedia.

Deleuze, G., & translated by Tom Conley. (n.d.). What Is an Event? by Gilles Deleuze from, , the , 1992. In *The Fold, Leibniz and the Baroque*. University of Minnesota Press.

Fenn, J. (2010). The Building of Boutique Effects Pedals—The "Where" of Improvisation. *Leonardo Music Journal*, *20*, 67–72.

Galloway, A. R. (2006). Countergaming. In *Gaming: Essays On Algorithmic Culture* (1st ed., pp. 107–126). Univ Of Minnesota Press.

Galloway, A. R. (2012). Software and   Ideology. In *The interface effect* (pp. 54–77). Cambridge, UK; Malden, MA: Polity.

Goddard, M., Halligan, B., & Spelman, N. (2013). *Resonances: Noise and Contemporary Music*. A&C Black.

Hui, Y. (2013). Archivist Manifesto. *Mute*. Retrieved from http://www.metamute.org/editorial/lab/archivist-manifesto

Ihde, D. (2007). *Listening and voice: phenomenologies of sound*. Albany: State University of New York Press.

J. Oliver, G. Savicic, D. Vasiliev. (2011). The Critical Engineering Manifesto. *wired.com*. Retrieved November 8, 2012, from http://www.wired.com/beyond_the_beyond/2011/10/the-critical-engineering-manifesto/

Jones, C. A. (2006). *Sensorium: Embodied Experience, Technology, and Contemporary Art* (1st MIT Press Ed.). The MIT Press.

Leroi-Gourhan, A. (1993). *Gesture and speech*. Cambridge, Mass.: MIT Press.

Liu, A. (2004). *The Laws of Cool: Knowledge Work and the Culture of Information* (1st ed.). University Of Chicago Press.

Manovich, L. (2001). *The Language of New Media*. Cambridge, Mass.: MIT Press.

Massumi, B. (2011). *Semblance and Event: Activist Philosophy and the Occurrent Arts (Technologies of Lived Abstraction)*. MIT Press.

McLean, A., & Wiggins, G. (2012). Computer Programming in the Creative Arts. In J. McCormack & M. d' Inverno (Eds.), *Computers and Creativity* (pp. 235–252). Berlin, Heidelberg: Springer Berlin Heidelberg. Retrieved from http://www.springerlink.com/index/10.1007/978-3-642-31727-9_9

Mitchell, W. J. T., & Hansen, M. B. N. (Eds.). (2010). *Critical Terms for Media Studies*. University Of Chicago Press.

Monteiro, L. C., & Caires, C. S. (2013). Configuring the Art Object in the Age of Digital Computing: Meaning, Intentionality   and Virtualization. *Journal of Science and Technology of the Arts*, *5*(1), 71–78. doi:10.7559/citarj.v5i1.98

Quaranta, D. (2011). The Postmedia Perspective. *rhizome.org*. Retrieved January 26, 2013, from http://rhizome.org/editorial/2011/jan/12/the-postmedia-perspective/

Richards, J. (2008). Getting the hands dirty. *Leonardo Music Journal*, *18*, 25–31.

Sennett, R. (2008). *The Craftsman* (1st ed.). New Haven and London.: Yale University Press.

Shaviro, S. (2007). Emotion Capture: Affect in Digital Film. *Projections*, *1*(2), 37–56. doi:10.3167/proj.2007.010204

Sterne, J. (2007). *Media or Instruments? Yes.* Offscreen. Retrieved from
http://www.offscreen.com/Sound_Issue/sterne_instruments.pdf

Sterne, J., & Rodgers, T. (2011). The Poetics of Signal Processing. *Differences*, *22*(2-3), 31–53. doi:10.1215/10407391-1428834

Théberge, P. (1997). *Any sound you can imagine: making music/consuming technology.* Wesleyan University Press.

Toop, D. (1995). Altered state iv. Machines. Ryuichi Sakamoto; Erik Satie; Kraftwerk. In *Ocean of sound: aether talk, ambient sound and imaginary worlds* (pp. 195–208). Serpent's Tail.

Tribe, M., & Jana, R. (2006). New Media Art–Introduction. *New Media Art*. Retrieved from
http://www.artlearn.org/courses/NetArt/New_Media_Art.pdf

Online Resources

Art and materiality: http://www.desk.nl/~northam/oro/zk2.htm

Classic art, new media art and tools:
http://www.rchoetzlein.com/theory/2009/what-is-new-media-art/

New media art and medium: http://www.medienkunstnetz.de/themes/

Digital tool Processing, Jitter, Max MSP, Cinder, Open Frameworks
Creative Coding Toolkits Panel - LISA2012:
https://www.youtube.com/watch?v=i2piKhCsdmc

Digital cinematography revolution: Side by Side (2012)
http://vimeo.com/35206631

Media art and culture:
http://monoskop.org/Media_art_and_culture

Mark Tribe, New Media Art:
https://wiki.brown.edu/confluence/display/MarkTribe/New+Media+Art