City University of Hong Kong

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

Part I

Course Title: Media Art: Theory and Practice I

Course Code: SM6305

Course Duration: One semester (13 weeks)

Credit Units: 3

Level: P6

Medium of Instruction: English

Prerequisites: Nil

Precursors: Nil

Equivalent Courses: Nil

Exclusive Courses: Nil

Part II

1. **Course Aims**

   This is a concept-driven studio that emphasizes the integration of theory and practice in contemporary media art, particularly in the areas of telematic art, sound art and software art. The course will explore a research-oriented and media archeology approach in the process of media art-making. The specific topics covered will be vary from one semester to the next and will depend upon student and instructor interests.

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

No.	CILOs
1.	Describe the basic concepts of media archaeology
2.	Identify the characteristics and trends of contemporary media art
*3.	Apply research-oriented techniques in the process of media art-making and transform basic technical competence into a unique style/ personal signature
*4.	Produce media art works that explore issues related to the areas of telematic art, sound art, game art and software art

*Negotiated Learning Outcome (NLO) explicitly articulating the ele\ments 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.
Lectures	CILO 1
Lectures	CILO 2
Workshops	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	CILO 1	
Project	CILO 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

Percentage of coursework, examination, etc.: 100% coursework

Grading pattern: Standard (A+AA-…F)

Grading is based on performance in assessment tasks/activities

A. <u>Creative Project</u>

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 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

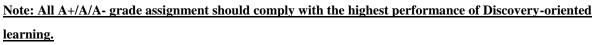|			response to resources (time, space, equipment, etc) available
F	0.0	Failure	− No appreciation of the aesthetics and expressive qualities of the medium − Fail to create project/ work that demonstrate the processes of thinking and creative exploration − Minimal adjustment of plans and strategies in 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. Project

Students should demonstrate ability to utilize primary and secondary sources, build up argument and analysis. 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	− Excellent grasp of research material, able to explain key concepts, assumptions and debates − Rigorous organization, coherent structure, distinct thesis, properly argued with strong narrative − Insightful interpretation of the subject matter with distinct themes and thesis − Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize − Ability to approach a text or a theme using a variety of theories and analytical tools − Strong bibliography suggesting breadth and depth of coverage and informed insights
B+ B B-	3.3 3.0 2.7	Good	− Firm grasp of materials, able to explain key concepts and assumptions − Reasonable organization, balanced structure, adequate content, sufficient ability to integrate various resources based on demand − Clear ideas which keep to the point, clear-cut subject, ability to interpret opinions independently − Organized bibliography which can be utilized in

Letter Grade	Grade Point	Grade Definitions	Description
			accordance with the topic
C+ C C-	2.3 2.0 1.7	Adequate	– Comprehensive grasp of materials, able to explain key concepts – Fair organization, weak structure, adequate content, fair ability to integrate various resources based on demand – Relevant points to the subject matter, fair ability to interpret opinions – Unorganized bibliography which can be utilized in accordance with the topic
D	1.0	Marginal	– Loose grasp of materials, cannot explain key concepts – Poor organization and structure, weak content, limited use of resources – Relevant points to the subject matter, marginal ability to interpret opinions – Insufficient and/or unorganized bibliography
F	0.0	Failure	– Poor grasp of materials – No organization and structure, inadequate content, no/ irrelevant use of resources – Irrelevant points to the subject matter, minimal ability to interpret opinions – Irrelevant bibliography

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

C. 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

Media art, sound art, game art, telematic art, software art, media archaeology, research in art-making

Recommended Reading

Text(s)

Annmarie Chandler (ed.), At a distance: precursors to art and activism on the Internet. Cambridge, Mass. : MIT Press, 2005.

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

Olga Goriunova (ed.), Read_me: software art & cultures. Aarhus : Digital Aesthetics Research Centre, University of Aarhus, 2004.

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

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

Douglas Kahn, Noise, water, meat: a history of sound in the arts. Cambridge, Mass. : MIT Press, 1999.

Eric Kluitenberg (ed.) , Book of imaginary media. Rotterdam : NAI ; London : Art Data, c2006.

Caroline A. Jones (ed.), Sensorium: embodied experiences, technology and contemporary art, Cambridge, Mass. : MIT Press, 2006.

Brandon LaBelle, Background noise: perspectives on sound art. New York : Continuum International, 2006.

Alan Licht, Sound art: beyond music, between categories. New York: Rizzoli International Publications, 2007.

Lauren Rabinovitz & Abraham Geil (ed.), Memory bytes: history, technology and digital culture. Durham, N.C. Duke University Press, 2004.
Jesse Schell, The art of game design: a book of lenses. Morgan Kaufmann, 2008.

Tristan Donvan, Replay: The History of Video Games. Yellow Ant, 2010.

Online Resources
TBA