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 & Practice II

Course Code: SM6316

Course Duration: one semester

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 course aims to:
1. Expose students to both historical and contemporary theories and practices;
2. Expose students to the diverse possibilities for media art making through researching a range of technologies, processes and art-making strategies;
3. Establish creation-research as a learning model for theory-as-practice;
4. Encourage integration and multi-disciplinary thinking via creative activities;
5. Uphold "experimentation" as the core of media art-making;
6. Develop projects that experiments with re-mediation, e.g. recycling or reconfiguring pre-existing time-based images, creating audio narratives

and portraits, exploring new forms of (in-)material space, and creating collaborative works with multiple media; and

7. Call attention to the history of the place of computer in the arts.

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

No.	CILOs
1.	Develop a critical awareness of local, regional and international media art practices
2.	Discuss the complexity and diversity of media art
*3.	Develop personal strategies for art-making, preferably concept-driven and demonstrating the nature of remediation
4.	Demonstrate competence in at least two creative media genres, and turn raw technique into quality aesthetic practice
*5.	Conduct independent research from a media archaeology perspective
6.	Research and discuss the use of computing in the arts

*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.
Assigned readings	CILO 1
Lectures	
Class prsesentation	
Journal-writing	
Assigned readings	CILO 2
Lectures	
Class prsesentation	
Journal-writing	
Compiling annotated bibliography for one's research-creation interest	
Creative Assignments	CILO 3
Lectures	
Journal-writing	
Creative projects (art-making)	CILO 4
Journal-writing	CILO 5
Compiling an annotated bibliography	
Creative projects (art-making)	
Media taxonomy exercise (can be Final Project, Creative or critical)	
Compiling an annotated bibliography	CILO 6
Journal-writing	
Ethnography	
Art-making: a work that involves data visualization or coding	
Art-making: a non-lens-based "movie"	

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
Compile an annotated bibliography relevant to individual students' own research-creation interest	CILO 1	
In-class presentation (group or individual); can also be part of a creative work presentation	CILO 2	
Ethnography (documenting one's use of media in a day) OR journal-writing (documenting one's research of media art works with review and discussion)	CILO 3	
Art project on **re-mediation**, e.g. recycling or reconfiguring pre-existing time-based images, creating audio narratives and portraits, exploring new forms of (in-)material space, and creating collaborative works with multiple media	CILO 4	These three activities are interchangeable or can be combined for mid-term and semester-end project. No more than 2 projects are recommended.
Art project on **the computer in the arts**: a work that involves data visualization or coding, OR making a non-lens-based "movie"	CILO 5	
Create a reasoned **taxonomy of creative mediums** via critical writing, diagram-making or making an art work	CILO 6	

5. **Grading of Student Achievement:**

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

   100% coursework and in-class participation

   Grading pattern: Standard (A+AA-…F)

   Grading is based on performance in assessment tasks / activities.

A. 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.

B. Logbook/ Journal

The evidence of 'discovery' lies in the students' demonstrated ability to address and approach problems in multiple perspectives, and to provide illumining documentation of the research or problem-solving process.

Letter Grade	Grade Point	Grade Definitions	Description
A+ A A-	4.3 4.0 3.7	Excellent	− Organization bears conceptual insight − Content carries illuming details and reflects self-directed search beyond required coverage − Communication of distinct authorship and personality − Exceptional ability to address in details the conditions and limitations in the journal process − Self-reflexive about the process and methodology of research and the impact of circumstantial factors − Evidence of wide-range ideation and brainstorming; notes, drawing, developmental sketches are included
B+ B B-	3.3 3.0 2.7	Good	− Reasonable organization; Informative content with details − Identifies the subject, strong ability to address the conditions and limitations related − Include adequate notes and possible ideas of research done to formulate solutions − Evidence of ideation and brainstorming; Notes, drawing, developmental sketches are included − Account of how the solution is built, demonstrate ability to analysis and critique
C+ C C-	2.3 2.0 1.7	Adequate	− Reasonable organization; Adequate content − Adequate coverage − Some evidence of ideation and brainstorming; − Sufficient documentation of research process and/or presentation of solution
D	1.0	Marginal	− Less than 50% of required coverage − Inadequate organization and content − Include little notes of research done to formulate solutions or documentation − Inadequate evidence of ideation and brainstorming; − Inadequate presentation of the solution
F	0.0	Fail	− No submission; OR − Minimal coverage of what is required − Marginal ability in documentation − No evidence of ideation and brainstorming;

C. Creative Project/ Technical Project/ Portfolio

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.

Part III

Keyword Syllabus

What is media art? / mediation / remediation / mechanical reproduction / media archaeology / taxonomy of media / convergence / reality / space-time / perception / cognition / immersion /
Medium specificity / inter-media / multimedia / experimentation / white cube / walking the city and mapping / image and text /
Interaction, participation, networking / interactivity / tele-presence / simulation / total media / picture theory / narrativity / archive / synesthesia / performance /
Net culture / installation / electronic art /visuality / noise and sound / sonic art / audio art / experimental radio art / video art / software art / generative art / computer games / new media / future cinema / networked art / net art / television art /
Research-creation / anthropology of art / action-research / performativity / language theories /
Interface / transcoding / modularity / visual imaging in an electronic age / computer animation / lens-based imaging / non-lens-based imaging / machine learning / morphology / animation history / media mobility /
Art and technology / computing in the arts / aesthetics of the database / algorithm / emergence / complexity / machine /

Recommended Reading

Text(s)

Battier, Marc. "What the GRM brought to music: from musique concrète to acousmatic music"; in *Organized Sound* 12(3), 2007. 188-206.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction"

Block, Friedrich W.; Heibach, Christiane; and Wenz, Karin (eds.). *The Aesthetics of Digital Poetry.* Hatje Cantz Verlaz, 2004.

Bordwell, David. "Parametric Narratives." *Narration in the Fiction Film.* Madison : University of Wisconsin Press: 1985.

Brougher, Kerry; Strick, Jeremy; Wiseman, Ari; and Zilczer, Judith, 2005: *Visual Music: synesthesia in art and music since 1900.* Thames and Hudson.

Burns, Carol J.; and Kahn, Andrea, eds. *Site Matters: Design Concepts, Histories, and Strategies.*

Cage, John. *Silence.* Middletown: Wesleyan University Press, 1961.

Cage, John; Tobey, Mark; Graves, Morris. *Sound of the Inner Eye.* Tacoma, Wash.: Museum of Glass: International Center for Contemporary Art, c2002.

Cardiff, Janet. *The Walk Book.* Vienna: Thyssen-Bornemisza Art Contemporary, 2002.

Centre Pompidou. *Isaac Julien* (*espace trios-cent-quinze* #315: nouveaux médias) Paris: Centre Prompidou.

Chion, Michel. *Audio-vision, sound on screen.* Columbia University Press, 1990.

Christov-Bakargiev, Carolyn. *Janet Cardiff: a Survey of Works including Collaborations with George Bures Miller.*

Cubitt, Sean. *Videography: Video Media as Art and Culture*. Palgrave, 2003.

Curtis, David, Rees, A.L., White, Duncan; and Ball, Steven. *Expanded Cinema: Art, Performance, Film*. Tate Publishing, 2011.

Delalande, François. "The Technological Era of 'sound': a challenge for musicology and a new range of social practices"; in *Organized Sound* 12(3), 2007. 251-8.

Deleuze, Gilles. *Cinema 1: the Movement-image*; translated by Hugh Tomlinson and Barbara Habberjam. Minneapolis : University of Minnesota Press, 1986.

_____. *Cinema 2: the Time Image*; translated by Hugh Tomlinson and Robert Galeta. Minneapolis : University of Minnesota Press, 1989.

Drobnick, Jim (ed.). *Aural Cultures*. YYZ Books, 2004.

Elsaesser, Thomas. "The New Film History as Media Archaeology," in *CiNeMAS*, vol. 14, n. 2-3: 75-117. Available at:
http://www.erudit.org/revue/cine/2004/v14/n2-3/026005ar.pdf

Elsaesser, Thomas, ed.. *Early Cinema: Space, Frame, Narrative.* London : BFI, 1990.

Foucault, Michel. "The Archaeology of Knowledge" (1969); published by Routledge in 1972. The first three chapters are available at:
http://www.marxists.org/reference/subject/philosophy/works/fr/foucaul2.htm

Friedman, Ken (ed.). *The Fluxus Reader*. West Sussex: Academy Editions, 1999.

Grau, Oliver, ed.. *Media Art Histories*. Cambridge, Massachusetts; London, England: the MIT Press, 2007.

Gunning, Tom. "'Primitive' Cinema: A Frame-up? Or the Trick's on Us," in *Cinema Journal*, Vol. 28, No. 2 (Winter, 1989). 3-12.

Higgins, Dick. *Horizons: the Poetics and Theory of the Intermedia*. Carbondale and Edwardsville: Southern Illinois University Press, 1983. [*See especially Chapter 2: "Intermedia," pp. 19-28]

Kahn, Douglas. *Noise Water Meat: a History of Sound in the Arts*. Cambridge, Mass.; London, UK: MIT Press, 1999.

Kahn, Douglas; & Whitehead, Gregory (ed.). *Wireless Imagination: Sound, Radio and the Avant-garde.* Cambridge: MIT Press, 1992.

Kelly, Michael; Jones, Tony; and Forbes, Jill. "Modernization and Avant-gardes (1945-1967)," in *French cultural studies : an introduction* (ed. Jill Forbes and

Michael Kelly). Oxford: Oxford University Press, 1995. 140-82.

Kluitenberg, Eric, ed. *Book of Imaginary Media: excavating the dream of the ultimate communication medium.* Rotterdam: NAi Pubishers, 2006.

Le Grice, Malcolm. "Towards Temporal Economy" [1980]. *Experimental Cinema in the Digital Age*. London: BFI, 2001. Pp. 184-211.

LaBelle, Brandon. *Background Noise, Perspectives on Sound Art*. New York, Continuum, 2006.

Lombardo, Vincenzo; Valle, Andrea; Nunnari, Fabrizio; Girodana, Francesco; and Arghinenti, Andrea. "Archaeology of Multimedia" (2006) [view a pdf copy]

Lunenfeld, Peter. "Hyper-aesthetics: Real-time Theory," *Snap of Grid*; chapter 3.

Manovich, Lev. *The Language of New Media*; Chapter 1.

Mirzoeff, Nicholas. "On Visuality," in *Journal of Visual Culture* 5:1 (2006). 53-79.

Mitchell, W.J.T.. "There Are No Visual Media," in *Journal of Visual Culture* 4:2 (2005). 257-66.

_____. "Word and Image," in *Critical Terms for Literary Study.*

_____. *Picture Theory.*

Morrissette, Bruce. "Surfaces and Structures in Robbe-Grillet's Novels." *Two Novels by Robbe-Grillet.* New York : Grove Press, 1965. Pp. 1-10.

Pascoe, David. *Peter Greenaway: Museums and Moving Images*. London : Reaktion Books, 1997.

Paul, Christiane. *Digital Art*. London: Thames and Hudson, 2003.

Pollock, Griselda. *Differencing the Canon: Feminist Desire and the Writing of Art.*

Rieser, Martin; and Zapp, Andrea (eds.). *New Screen Media: Cinema / Art / Narrative.* London: BFI, 2002.

Roads, Curtis. *Microsound.* Cambridge, Mass.: MIT Press, 2001.

Ruiz, Raul. *Poetics of Cinema.* Paris : Dis Voir, 1995.

Russolo, Luigi. *The Art of Noises* (1916); trans. Barclay Brown. New York: Pendragon Press, 1986.

Schafer, Murray. *Soundscape. Our Sonic Environment and the Tuning of the World*. Destiny Books, 1977.

Schirn Kunsthalle. *Art Machines Machine Art [Kunstmaschinen Maschinenkunst]*. Kehrer, Schirn Kunsthalle Frankfurt and Museum Tinguely, 2007.

Schulz, Bernd (ed.). *Resonances, Aspects of sound Art.* Heidelberg: Kehrer, 2002.

Serafine, Marie Louise. *Music as Cognition, the Development of Thought in Sound*. Columbia University Press, 1988.

Shaw, Jeffrey; Weibel, Peter, (eds). *Future Cinema: the Cinematic Imaginary After Film.* MIT Press, 2003.

Strunk, Oliver. *Source readings in Music History, Volume 7, The Twentieth Century*. W. W. Norton, 1998.

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

Thompson, Emily. *The Soundscape of Modernity.* MIT Press, 2002.

Toop, David. *Ocean of Sound: aether talk, ambient sound and imaginary worlds*. London, New York: Serpent's Tail, 1995.

Wardrip-Fruin, Noah; and Harrigan, Pat (eds.). *First Person: New Media as Story, Performance, and Game*. London, UK, Cambridge, MA: MIT Press, 2004.

Wardrip-Fruin, Noah; and Montfort, Nick (eds.). *The New Media Reader.* London, UK, Cambridge, MA: MIT Press, 2003.

Westermann, Mariet, ed. *Anthropologies of Art*. Williamstown, Massachusetts: Sterling and Francine Clark Art Institute, 2005. [**See especially Anna Grimshaw's "Reconfiguring the Ground:Art and the Visualization of Anthropology," 195-220.]

Wishart, Trevor. *On Sonic Art.* Harwood Academic Publishers, 1996.

Online Resources

Centre for Computer and the Humanities, the Chinese University of Hong Kong: http://arts.cuhk.edu.hk/Humcom.html

Debalie Dossier on "media archaeology" at

http://www.debalie.nl/dossierpagina.jsp?dossierid=10123

Erkki Huhtamo: "From Kaleidoscomaniac to Cybernerd: towards an archeology of the media"

Richard Barbrook: "New York Prophecies: the future is what it used to be"

Timothy Druckrey: "Imaginary Futures"

Siegfried Zielinski : "The Archaeology of Hearing and Seeing through Mechanical Means"

Lev Manovich: "An Archaeology of a Computer Screen"

Experimenta Playground, International Biennial of Media Arts: http://www.experimenta.org/

Institute for Computing in Humanities, Arts, and Social , University of Illinois at Urbana Champaign: http://www.chass.uiuc.edu/I-CHASS/Index/Index.html

MIT Media Lab research

Media Art History Archive: http://193.171.60.44/dspace/

Media Art Net (Medien Kunst Netz): http://www.mediaartnet.org/mediaartnet/ (home page) OR http://www.mediaartnet.org/themes/overview_of_media_art/ (overview of media art)

Media art in Japan: http://plaza.bunka.go.jp/english/

Beyond Interface

Ctheory

Nettime

The Remedi Project

The Rhizome group: http://rhizome.org/

Telepolis

Zonezero

Re:live, Media Art History 09, The Third International Conference on the Histories of Media Art, Science and Technology: http://www.mediaarthistory.org/

ZKM exhibition "Algorithmic Revolution (2004-) ***exhibition statements

Zielinski, Siegfried. "Media Archaeology" (1996) available at
    http://www.ctheory.net/articles.aspx?id=42