

SM5333: PROTOTYPING NEW CINEMA: THE FUTURE MOVING IMAGE

Effective Term

Semester A 2025/26

Part I Course Overview

Course Title

Prototyping New Cinema: The Future Moving Image

Subject Code

SM - School of Creative Media

Course Number

5333

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

P5, P6 - Postgraduate Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

Nil

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

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.

Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if DEC-A1 app.)		DEC-A2	DEC-A3
1	Identify current trends in the digital moving image technologies at all phases of media production and presentation.		x		
2	Experiment and hypothesize potential new directions for the moving image.			x	
3	Theorize the changes that each technology creates within a culture and place those theories in art, science and society historical perspectives.		x		
4	Create visual prototypes that use basic technical competence to build the students' unique style or personal signature with in the design strategy.				x

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 real-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.

Learning and Teaching Activities (LTAs)

LTAs		Brief Description	CILO No.	Hours/week (if applicable)
1	Workshops	Product evaluation	1	
2	Workshops	Software training	2	
3	Lectures/Screenings	Examples from culture	3	
4	Workshops/Critiques	Making/presenting of prototypes	4	

Assessment Tasks / Activities (ATs)

ATs		CILO No.	Weighting (%)	Remarks ("- for nil entry)	Allow Use of GenAI?
1	Project #1	1, 2	20	-	Yes
2	Project #1	1, 2	20	-	Yes

3	Presentation	3	20	-	Yes
4	Final Project & presentation	4	40	-	Yes

Continuous Assessment (%)

100

Examination (%)

0

Minimum Continuous Assessment Passing Requirement (%)

0

Minimum Examination Passing Requirement (%)

0

Assessment Rubrics (AR)**Assessment Task**

Creative Project (for students admitted before Semester A 2022/23 and in Semester A 2024/25 & thereafter)

Criterion

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.

Excellent

- (A+, A, A-) - 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

Good

- (B+, B, B-) - 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

Fair

- (C+, C, C-) - 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

Marginal

- (D) - 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

Failure

- (F) - 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

Assessment Task

Presentation (for students admitted before Semester A 2022/23 and in Semester A 2024/25 & thereafter)

Criterion

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' lies in a student's self initiative to conduct additional research and to personalize theories for her/his personal daily experience.

Excellent

(A+, A, A-) - 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

Good

(B+, B, B-) - 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

Fair

(C+, C, C-) - 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

Marginal

(D) - 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

Failure

(F) - 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
-

Assessment Task

Creative Project (for students admitted from Semester A 2022/23 to Summer Term 2024)

Criterion

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.

Excellent

(A+, A, A-) - 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

Good

(B+, B) - 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

Marginal

(B-, C+, C) - 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

Failure

(F) - 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
-

Assessment Task

Presentation (for students admitted from Semester A 2022/23 to Summer Term 2024)

Criterion

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' lies in a students self initiative to conduct additional research and to personalize theories for her/his personal daily experience.

Excellent

(A+, A, A-) - 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

Good

(B+, B) - 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

Marginal

(B-, C+, C) - 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

Failure

(F) - 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
-

Part III Other Information

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

Reading List

Compulsory Readings

Title	
1	Nil

Additional Readings

Title	
1	Abrams J. and Hall.P. (eds). (2006) Else/Where: Mapping New Cartographies of Networks and Territories. Minneapolis: University of Minnesota Design Institute.
2	Bolter, J, and Diane Gromala. D. (2003). Windows and Mirrors: Interaction Design, Digital Art, and the Myth of Transparency. Cambridge: MIT Press.
3	Dodsworth C. (ed) (1998). Digital Illusion: Entertaining the Future with High Technology. Boston: Addison-Wesley.
4	Edwards, D. (2008). Artscience: Creativity in the Post-Google Generation. Cambridge, Massachusetts: Harvard University Press.
5	Hanson, M. (2004). The End of Celluloid: Film Futures in the Digital Age. Switzerland: RotoVision.
6	Klanten R., Ehmann, S., & Hanschke V. (Eds.). (2011). A Touch of Code: Interactive Installations and Experiences. Berlin: Gestalten.
7	Kwon. M. (2004). One Place after Another: Site-Specific Art and Locational Identity. Cambridge: MIT Press.
8	Lima. M. (2011). Visual Complexity: Mapping Patterns of Information. Princeton: Princeton Architectural Press.
9	Moggridge B. (2007). Designing Interactions. Cambridge: The MIT Press.
10	Raby, F. and & Dunne, A. (2001). Design Noir: The Secret Life of Electronic Objects. Basel: Birkhauser.
11	Reas C. and McWilliams, C. (2010). Form+Code in Design, Art, and Architecture (Design Briefs). Princeton: Princeton Architectural Press.
12	Shaw, J. and Weibel. P. (eds.) 2003). Future Cinema: The Cinematic Imaginary After Film. Cambridge: MIT Press.
13	Vesna, V. (Ed.). (2007). Database aesthetics: Art in the age of information overflow. Minneapolis: University of Minnesota Press.
14	Youngblood, G. (1970). Expanded Cinema. Toronto: Clarke, Irwin & Company Limited.
15	Hardware resources: Camera Equipment, Lighting Equipment, Grip Equipment, Editing Suites, Sound Suites, Compositing softwares