

SM2704: CREATIVE MEDIA STUDIO II

Effective Term

Semester A 2022/23

Part I Course Overview

Course Title

Creative Media Studio II

Subject Code

SM - School of Creative Media

Course Number

2704

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

6

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

SM1702 Creative Media Studio I

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

A follow-up on Creative Media Studio I, Creative Media Studio II is a content-creation studio course with an emphasis on the use of audiovisual and time-based media as means of artistic expressions. Drawing lessons and inspirations from

cinema, video art and contemporary media art, this course aims to develop student's literacy and sensibility in audiovisual expressions that can be applied to a broad range of artistic media and disciplines. Practical production techniques in moving-image making and advanced sound production will be covered in class. Students will research, conceptualize and implement a series of creative projects based on topics (time, motion, soundscape) and production techniques covered in class. Through different studio modules, this course aims to develop students' ability in expressing original ideas with the audiovisual medium and to equip them with an understanding of related technical and aesthetics issues.

Course Intended Learning Outcomes (CILOs)

CILOs	Weighting (if app.)	DEC-A1	DEC-A2	DEC-A3
1	Identify concepts and trends of audiovisual art in relationships with a broader context of contemporary art and media culture	x	x	
2	Acquire and develop basic audiovisual literacy	x	x	
3	Demonstrate fundamentals skills of video and audio production in creative project			x
4	Upon reflection, discover a personal vision and vocabulary of audiovisual expression	x	x	
5	Create an art project based on the skills and knowledge covered in class	x	x	x
6	Transform basic technical competence into a unique style or personal signature	x	x	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.

Teaching and Learning Activities (TLAs)

TLAs	Brief Description	CILO No.	Hours/week (if applicable)
1	Lectures	Explain key concepts in both the aesthetics and techniques of cinematic and audio-visual production	1
2	Screenings and listening sessions	Introduce and expose students to a variety of film, video and sound works	2

3	Technical workshops	Technical instructions on camera operation, basic lighting, video editing, basic sound design and editing	3	
4	Discussion and critiques	Students are required to engage in peer reviews and critiques during project presentations	4	
5	Project presentations	Students are required to present their projects in class to demonstrate the course intended learning outcomes	4, 5, 6	

Assessment Tasks / Activities (ATs)

ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	Class participation	1, 2, 4	20
2	In-class tests	3	40
3	Mid and final project presentations	5, 6	40

Continuous Assessment (%)

100

Examination (%)

0

Additional Information for ATs

The weightings is subject to change. The latest course information will be announced during the lesson.

Assessment Rubrics (AR)**Assessment Task**

1. Class Participation

Criterion

This assessment task reviews students' participation and performance in discussions, debates and peer critique during the tutorial sessions. The evidence of 'negotiation', the sign of discovery, lies in students' pre-class preparation and interpersonal sensitivity to his/her peer members.

Excellent (A+, A, A-)

- Active in-class participation, positive listening, strong ability to stimulate class discussion and comment on other points
- In-depth pre-class preparation and familiarity with peer reports and other materials
- Interpret others' views with an open mind and ready to negotiate
- Readiness to share personal insight via analysis and synthesis with informed views
- Constructively critical, thus facilitating the discovery of new issues

Good (B+, B, B-)

- Active in-class participation, positive listening, ability to initiate class discussion and comment on other points
- Adequate pre-class preparation and familiarity with peer reports and other materials
- Interpret opinions effectively

Fair (C+, C, C-)

- Attentive in in-class participation, listening with comprehension, but only infrequently contributing
- Adequate pre-class preparation but little familiarity with peer reports and other materials
- Fair ability in interpreting opinions

Marginal (D)

- Unmotivated to participate in class discussion or comment on other people's views
- Little pre-class preparation and familiarity with peer reports and other materials
- Poor ability in interpreting opinions

Failure (F)

- Unwilling to participate in class discussion and comment on other points, even when requested by the teacher
- No pre-class preparation and familiarity with peer reports and other materials
- Minimal ability in interpreting opinions

Assessment Task

2. Mid-Term/ Final Project

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

Additional Information for AR

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

Part III Other Information**Keyword Syllabus**

Audiovisual expressions, cinema, video art, sound art, media art, montage theory, cinematography, post-production, digital compositing

Reading List**Compulsory Readings**

	Title
1	Ascher, Steve. The filmmaker' s handbook: a comprehensive guide for the digital age, New York: Plume Books, 2013.
2	Belton, John et al (ed). Film Sound: theory and practice. New York: Columbia University Press, 1985.
3	Chion, Michael, Audio-Vision. New York: Columbia University Press, 1994.
4	Caroll, Noel. Theorizing the Moving Image. Cambridge; New York: Cambridge University Press, 1996.
5	Eisenstein, Sergei. Film form: essays in film theory, San Diego: Harcourt Brace & Company, 1977.
6	Sider, Larry et al (ed). Soundscape: the School of Sound lectures, 1998-2001, New York: Wallflower Press, 2003.
7	Malkiewicz, J. Kris. Cinematography 3rd., New York: Simon & Schuster, 2005.

Additional Readings

	Title
1	Nil