

**City University of Hong Kong  
Course Syllabus**

**offered by School of Creative Media  
with effect from Semester A 2017 /18**

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**Part I Course Overview**

<b>Course Title:</b>	<u>Introduction to New Media Arts – Theories, Technologies, Aesthetics</u>
<b>Course Code:</b>	<u>SM5303</u>
<b>Course Duration:</b>	<u>One semester</u>
<b>Credit Units:</b>	<u>3</u>
<b>Level:</b>	<u>P5</u>
<b>Medium of Instruction:</b>	<u>English</u>
<b>Medium of Assessment:</b>	<u>English</u>
<b>Prerequisites:</b> <i>(Course Code and Title)</i>	<u>Nil</u>
<b>Precursors:</b> <i>(Course Code and Title)</i>	<u>Nil</u>
<b>Equivalent Courses:</b> <i>(Course Code and Title)</i>	<u>Nil</u>
<b>Exclusive Courses:</b> <i>(Course Code and Title)</i>	<u>Nil</u>

## Part II Course Details

### 1. Abstract

This course aims to provide students with a strong foundation in both analog and digital media aesthetics and theory. During the semester, we will consider ideas regarding the relationship between human perception and mediated communication, as well as points of similarity (or analogy) and difference between "old" and "new" media forms. These investigations will be conducted initially through a selective introduction to key concepts of critical new media theory, which will provide a partial template for thinking about issues of form and narrativity in new media. The goals of the class are to develop a common vocabulary and conceptual understanding of new media arts, to identify and clarify the relationship between aesthetic, cultural theory and artistic practice, and to begin an ongoing process of looking closely at the relationship between one's own practical work and that of historical antecedents and contemporary peers.

### 2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	To differentiate between different forms of new media art practices and their recent history. To assess the aesthetic of digital art works in relation with their cultural and technological contexts.	30%		✓	✓
2.^	To discuss the creative strategies of different kinds of new media artists. To be able to collaborate with creative people and artists (i.e. to understand how those artists produce art). To develop innovative projects with them. To assess the media specificity of new media art practices. To analyse new media artworks and artists in relation to relevant theoretical concepts.	40%		✓	✓
3.	To have a knowledge of the art journals dealing with new media art topics and to be able to write critical reports or analyses about new media arts in professional art journals.	20%		✓	
4.^	(Where applicable) To assess the relationship between one's own creative activities and those of other artists. To be able to develop the ideation process/conceptual thinking regarding their own art work and situate their artwork in the current field of new media art.	10%	✓		✓
		100%			

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

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 self-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.*

### 3. Teaching and Learning Activities (TLAs)

*(TLAs designed to facilitate students' achievement of the CILOs.)*

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lectures, discussions, Theory/Practice Investigation	Understand key concepts such as theories, technologies, aesthetics related to new media arts	✓		✓				3 hrs/wk
Lectures, discussions, Theory/Practice Investigation, class presentation	Synthesize and present orally the information and sources of information introduced in the lecture		✓	✓				1 hr/wk
Lectures, discussions, Theory/Practice Investigation	Explain key concepts such as theories and artwork produced in new media art milieus			✓				3 hrs/wk
Lectures, discussions, class presentation	Synthesize and present orally the personal research done during the semester	✓	✓	✓	✓			1 hr/wk

### 4. Assessment Tasks/Activities (ATs)

*(ATs are designed to assess how well the students achieve the CILOs.)*

Assessment Tasks/Activities	CILO No.						Weighting	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 60%								
Explanation of a concept of new media arts (Essay)	✓	✓	✓				10%	
Summary of a paper drawn from a contemporary art journal	✓	✓	✓				10%	
Final essay + in-class presentation (individual)		✓	✓	✓			40%	
Examination (quiz+ in-class exam: 40% (duration: 3 hrs)								
							100%	

## 5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Essays, Summaries, Quiz and Exam	Students should demonstrate ability to use primary and secondary sources, and construct a well-organized argument and analysis. The threshold of 'discovery' lies in a student's self initiatives to conduct additional research and to personalize theories and concepts for her/his personal daily experience.	<ul style="list-style-type: none"> <li>– Excellent grasp of research material, able to explain key concepts, assumptions and debates</li> <li>– Rigorous organization, coherent structure, distinct thesis, properly argued with strong narrative</li> <li>– Insightful interpretation of the subject matter with distinct themes and thesis</li> <li>– Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize</li> <li>– Ability to approach a text or a theme using a variety of theories and analytical tools</li> <li>– Strong bibliography suggesting breadth and depth</li> </ul>	<ul style="list-style-type: none"> <li>– Firm grasp of materials, able to explain key concepts and assumptions</li> <li>– Reasonable organization, balanced structure, adequate content, sufficient ability to integrate various resources based on demand</li> <li>– Clear ideas which keep to the point, clear-cut subject, ability to interpret opinions independently</li> <li>– Organized bibliography which can be utilized in accordance with the topic</li> </ul>	<ul style="list-style-type: none"> <li>– Comprehensive grasp of materials, able to explain key concepts</li> <li>– Fair organization, weak structure, adequate content, fair ability to integrate various resources based on demand</li> <li>– Relevant points to the subject matter, fair ability to interpret opinions</li> <li>– Unorganized bibliography that can be utilized in accordance with the topic</li> </ul>	<ul style="list-style-type: none"> <li>– Loose grasp of materials, cannot explain key concepts</li> <li>– Poor organization and structure, weak content, limited use of resources</li> <li>– Relevant points to the subject matter, marginal ability to interpret opinions</li> <li>– Insufficient and/or unorganized bibliography</li> </ul>	<ul style="list-style-type: none"> <li>– Poor grasp of materials</li> <li>– No organization and structure, inadequate content, no/irrelevant use of resources</li> <li>– Irrelevant points to the subject matter, minimal ability to interpret opinions</li> <li>– Irrelevant bibliography</li> </ul>

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		of coverage and informed insights				
2. Presentation	This assessment is graded on content and fluency of presentation. Students should show co-operation in conducting a well-organized presentation with their own arguments and evidence from readings and notes. The threshold of 'discovery' lies in the student's self-initiatives to conduct additional research and to personalize theories for her/his personal experience.	<ul style="list-style-type: none"> <li>– Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter</li> <li>– Rigorous organization, coherent structure, and systematic exposition with a strong sense of narrative</li> <li>– Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management</li> <li>– Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize</li> </ul>	<ul style="list-style-type: none"> <li>– Adequate content with firm grasp of the material that informs the audience on a subject matter</li> <li>– Reasonable organization, balanced structure and composition</li> <li>– Good verbal communication: comprehensible pronunciation, fluent expression and diction, fair time-management</li> </ul>	<ul style="list-style-type: none"> <li>– Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter</li> <li>– Fair organization, weak structure and composition</li> <li>– Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management</li> </ul>	<ul style="list-style-type: none"> <li>– Weak content, loose grasp of the general ideas with some knowledge of the subject matter</li> <li>– Poor organization, structure and composition</li> <li>– Poor presentation skills: marginal pronunciation, expression and diction, poor time-management</li> </ul>	<ul style="list-style-type: none"> <li>– Inadequate content, fail to identify the general ideas with knowledge of the subject matter</li> <li>– No organization, structure or/and composition</li> <li>– Poor presentation skills: marginal pronunciation, expression and diction, minimal time-management</li> </ul>

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

### Part III Other Information (more details can be provided separately in the teaching plan)

#### 1. Keyword Syllabus

(An indication of the key topics of the course.)

New media. Classical film theory. Semiotics. Postmodernism. Media art. Digital cinema. Digital sound design. Computer animation and graphics. New media audiences and users.

#### 2. Reading List

##### 2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Galloway, Alexander R. <i>The Interface Effect</i> . Cambridge, UK; Malden, MA: Polity, 2012. (Extracts)
2.	Hope, Cat, and John Charles Ryan. <i>Digital Arts: An Introduction to New Media</i> . Annotated edition. New York: Bloomsbury Academic, 2014. (whole book)
3.	Lister, Martin, Jon Dovey, Seth Giddings, Iain Grant, and Kieran Kelly. <i>New Media: A Critical Introduction</i> . 2nd ed. Routledge, 2009. (Extracts)
4.	Lopes, Dominic. <i>A Philosophy of Computer Art</i> . 1 edition. London ; New York: Routledge, 2009. (Extracts)
5.	Manovich, Lev. <i>The Language of New Media</i> . Cambridge, Mass.: MIT Press, 2001.
6.	Mitchell, W. J. T., and Mark B. N. Hansen, eds. <i>Critical Terms for Media Studies</i> . University Of Chicago Press, 2010. (Extracts)
7.	Reas, Casey, and Chandler McWilliams. <i>Form+Code in Design, Art, and Architecture</i> . Princeton Architectural Press, 2010. (Extracts)
8.	Tribe, M., and R. Jana. <i>New Media Art</i> . Köln ; Los Angeles: Taschen, 2006. (Extracts)

##### 2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Berry, David M. <i>Critical Theory and the Digital</i> . Reprint edition. Place of publication not identified: Bloomsbury Academic, 2015.
2.	Berry, David M. <i>The Philosophy of Software: Code and Mediation in the Digital Age</i> . Reprint edition. Basingstoke, Hampshire; New York: Palgrave Macmillan, 2015.
3.	Berry, David M., and Michael Dieter, eds. <i>Postdigital Aesthetics: Art, Computation And Design</i> . Houndmills, Basingstoke, Hampshire ; New York, NY: Palgrave Macmillan, 2015.
4.	Colson, Richard. <i>The Fundamentals of Digital Art</i> . Lausanne; London: Fairchild Books, 2007.
5.	Dixon, Steve. <i>Digital Performance. A History of New Media in Theater, Dance, Performance Art and Installation</i> . Cambridge, Mass: MIT Press, 2007.
6.	Goldberg, RoseLee. <i>Performance Art: From Futurism to the Present</i> . Third Edition. London ; New York: Thames & Hudson, 2011.
7.	Greene, Rachel. <i>Internet Art</i> . New York, N.Y: Thames & Hudson, 2004.
8.	Lovejoy, Margot. <i>Digital Currents: Art in the Electronic Age</i> . 3rd edition. New York: Routledge, 2004.
9.	Munster, Anna. <i>Materializing New Media: Embodiment in Information Aesthetics</i> . Annotated edition. Dartmouth, 2006.
10.	Munster, Anna. <i>An Aesthesia of Networks: Conjunctive Experience in Art and Technology</i> . Cambridge, Mass: The MIT Press, 2013.
11.	Paul, Christiane. <i>Digital Art</i> . Third edition. New York: Thames & Hudson, 2015.
12.	Popper, Frank. <i>From Technological to Virtual Art</i> . The MIT Press, 2007.
13.	Quaranta, Domenico. <i>Beyond New Media Art</i> . Brescia: lulu.com, 2013.

14.	Rush, Michael. <i>New Media in Art</i> . 2nd edition. London: Thames & Hudson, 2005.
15.	Thomson-Jones, Katherine. "The Philosophy of Digital Art." In <i>The Stanford Encyclopedia of Philosophy</i> , edited by Edward N. Zalta, Spring 2015., 2015.
16.	Salter, Chris. <i>Entangled: Technology and the Transformation of Performance</i> . Cambridge, Mass: MIT Press, 2010.
17.	Shanken, Edward. <i>Art and Electronic Media</i> . London ; New York: Phaidon Press, 2009.
18.	Simanowski, Roberto. <i>Digital Art and Meaning: Reading Kinetic Poetry, Text Machines, Mapping Art, and Interactive Installations</i> . Minneapolis: University of Minnesota Press, 2011.
19.	Wands, Bruce. <i>Art of the Digital Age</i> . Reprint edition. New York: Thames & Hudson, 2007.