City University of Hong Kong
Course Syllabus

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

Part I   Course Overview

Course Title:	Prototyping New Cinema: The Future Moving Image
Course Code:	SM5333
Course Duration:	One semester
Credit Units:	3
Level:	P5
Medium of Instruction:	English
Medium of Assessment:	English
Prerequisites: *(Course Code and Title)*	Nil
Precursors: *(Course Code and Title)*	Nil
Equivalent Courses: *(Course Code and Title)*	Nil
Exclusive Courses: *(Course Code and Title)*	Nil

Part II   Course Details

1.   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.

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.	Identify current trends in the digital moving image technologies at all phases of media production and presentation.		✓		
2.	Experiment and hypothesize potential new directions for the moving image.			✓	
3.	Theorize the changes that each technology creates within a culture and place those theories in art, science and society historical perspectives.		✓		
4.^	Create visual prototypes that use basic technical competence to build the students' unique style or personal signature with in the design strategy.				✓
		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	
Workshops	Product evaluation	✓						
Workshops	Software training		✓					
Lectures/Screenings	Examples from culutre			✓				
Workshops/Critiques	Making/presenting of prototypes				✓			

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: 100%								
Project #1	✓	✓						
Project #1	✓	✓						
Presentation			✓					
Final Project & presentation				✓				
Examination: 0% (duration: , if applicable)								
							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. Creative Project	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.	− 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-disciplinar	− 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	− 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 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	− 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	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		y project − Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment				
2. 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.	− 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	− 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	− 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	− 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	− 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	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		− Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize				

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.)

   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

2. **Reading List**
2.1 **Compulsory Readings** NIL

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

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.

3. **Hardware resources**
   Camera Equipment, Lighting Equipment, Grip Equipment, Editing Suites, Sound Suites, Compositing softwares