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: Art in the Information Age: Creative Act, Art Object, Aesthetic Perception

Course Code: SM5336

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

By the completion of the class, the student will be able to:
-    have an understanding of the philosophy of new media studies, which is necessary for one to have a good grasp of the contemporary evolution of diverse creative practices,
-    give a knowledge of the contemporary digital culture of creation,
-    explore how diverse forms of artistic practices (Music, Cinema, Storytelling, Video Games) are affected by the digital revolution,
-    differentiate between different forms of new media art practices and their recent history, and
-    assess the media specificity of the analog and digital tools for creation.

Note on Readings (individual):
This class is about the use of tools in digital creative practices and the conceptual thinking pertaining to it. The readings are an important part of the classes. Students are encouraged, before or during the lectures, to discuss the readings, and to ask questions about it. In the assignments, they have to demonstrate a good understanding of the readings.

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 have a critical reflection about general philosophical concepts and the ways in which those concepts can be applied to new media art as an artform and a practice. To explore what creativity means in this context: what is the creative experience, what does it mean to be a digital-analog artist? How do those tools give way to a new phenomenology of the artist? How does the artist perceive the world and act upon it as well as upon his surrounding culture? (Summaries)	30%			✓
2.	To explore how diverse forms of artistic practices (Music, Cinema, Storytelling, Video Games) are better understood through the use of philosophical concepts	10%		✓	
3.	To differentiate between various forms of new media art practices and their recent history	10%			✓
4.^	To understand the industrial process and logics of creative digital tools	10%	✓		
5.^	To be able to articulate concepts and empirical information creatively in a diversity of contexts pertaining to creative production (written assignments). 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	30%			✓
6.^	To be able to present conceptually challenging material orally	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: on philosophical theories applied to new media art	Understand key concepts such as theories, technologies, aesthetics related to new media arts	✓	✓				✓	3 hrs/wk
In class presentation and discussion (to prepare the final assignment)	Synthesize and present orally the information and sources of information presented in the lecture		✓				✓	
Draft for the final term assignment	Explain key concepts such as theories and artwork produced in new media art milieus			✓				
Research	Individual research on theoretical and empirical material (online documentation provided)				✓			
Synthesize complex information	Weekly readings on critical new media studies and new media art practices	✓	✓			✓		
First hand research and analysis	Conducting an interview with a new media artist					✓	✓	

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%								
Midterm individual essay	✓	✓	✓	✓			20%	
Readings summaries	✓	✓	✓				30%	
Final essay proposal	✓	✓	✓	✓	✓	✓	10%	
Final individual essay	✓	✓	✓	✓	✓		30%	
In-class presentation (individual)		✓			✓	✓	10%	
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. Summaries	Students should demonstrate ability to use primary and secondary sources, and construct a well-organized argument and analysis.	Strong evidence of original thinking; good organization, capacity to analyze and synthesize; superior grasp of subject matter; evidence of extensive knowledge base.	Evidence of grasp of subject, some evidence of critical capacity and analytic ability; reasonable understanding of issues; evidence of familiarity with literature.	Student who is profiting from the university experience; understanding of the subject; ability to develop solutions to simple problems in the material.	Sufficient familiarity with the subject matter to enable the student to progress without repeating the course.	Little evidence of familiarity with the subject matter; weakness in critical and analytic skills; limited, or irrelevant use of literature.
2. Network of concepts and Essay	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 own initiatives to conduct additional research and to personalize theories and concepts for her/his personal daily experience.	− Excellent grasp of research material, able to explain key concepts, assumptions and debates − Rigorous organization, coherent structure, distinct thesis, properly argued with strong narrative − Insightful interpretation of the subject matter with distinct themes and thesis − Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize − Ability to approach a text or a theme using a variety of	− Firm grasp of materials, ability to explain key concepts and assumptions − Reasonable organization, balanced structure, adequate content, sufficient ability to integrate various resources based on demand − Clear ideas which keep to the point, clear-cut subject, ability to interpret opinions independently − Organized bibliography which can be utilized in accordance with the topic	− Comprehensive grasp of materials, able to explain key concepts − Fair organization, weak structure, adequate content, fair ability to integrate various resources based on demand −Relevant points to the subject matter, fair ability to interpret opinions − Unorganized bibliography which can be utilized in accordance with the topic	− Loose grasp of materials, cannot explain key concepts − Poor organization and structure, weak content, limited use of resources − Relevant points to the subject matter, marginal ability to interpret opinions − Insufficient and/or unorganized bibliography	− Poor grasp of materials − No organization and structure, inadequate content, no/ irrelevant use of resources − Irrelevant points to the subject matter, minimal ability to interpret opinions − Irrelevant bibliography

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		theories and analytical tools − Strong bibliography suggesting breadth and depth of coverage and informed insights				
3. 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 argument and evidence from readings and notes. The threshold of 'discovery' lies in the student's own initiatives to conduct additional research and to personalize theories for her/his personal 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 − Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize	− 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

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.)

Digital creative tools; new media art history; art practices; theory of new media; phenomenology of the creative act; culture and politics of creation; hardware, software, wetware, middleware; interface; code; technological mediation; performance; postdigitalism; postmedia; posthuman; control; cyberpunk; noise; glitch

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.	Heidegger, Martin. "The Origin of the Work of Art", in *Off the Beaten Track* (Cambridge: Cambridge University Press, 2002). Translation of Holzwege (Frankfurt: Vittorio Klostermann, 1950), pp.1-56
2.	Latour, Bruno. "Reflections on Etienne Souriau's Les Différents Modes d'Existence." In *The Speculative Turn: Continental Materialism and Realism*, edited by Levi R. Bryant, Nick Srnicek, and Graham Harman. re.press, 2011.pp.1-42
3.	Massumi, Brian. "Forces", pp.10-46, in *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*. 1st ed. The MIT Press, 1992.
4.	Massumi, Brian. "The Brightness Confound", pp.162-176, *Parables for the Virtual : Movement, Affect, Sensation*. Durham, NC: Duke University Press, 2002.
5.	Massumi, Brian. "The Diagram as Technique of Existence: Ovum of the Universe Segmented", pp.87-103, in *Semblance and Event: Activist Philosophy and the Occurrent Arts (Technologies of Lived Abstraction)*. MIT Press, 2011. (against cognitivist interpretations)
6.	O'Sullivan, Simon. "From Stuttering and Stammering to the Diagram: Deleuze, Bacon and Contemporary Art Practice", pp. 247-5, *Deleuze Studies*, vol. 3, no. 2, December 2009
7.	Sayers, Sean, 'Jacques Rancière. The Politics of Aesthetics: The Distribution of the Sensible'. *Culture Machine*. 2004
8.	Rancière, Jacques. "The distribution of the sensible". *The Politics of Aesthetics*. Pbk. Ed edition. London ; New York: Continuum, 2006. pp.7-46
9.	Hui, Yuk. "What Is a Digital Object?" *Metaphilosophy* 43, no. 4 (2012): 380–95.
10.	Lucy Lippard, "Escape Attempts," *Six Years: The Dematerialization of the Art Object 1966-1972*, ed. Lucy Lippard (Berkeley, CA: University of California Press, 1997),vii-xxii
11.	Hadjioannou, Markos. (2012) Physical Presences, in *From Light to Byte. Toward an Ethics of Digital Cinema*, pp.71-102
12.	Johnston, John. (1999). Machinic Vision. *Critical Inquiry*, 26(1), 27–48
13.	Chun, Wendy Hui Kyong. "On Software, or the Persistence of Visual Knowledge." *Grey Room* 18 (2004): 26–51.
14.	Alia Al-Saji. 'The memory of another past: Bergson, Deleuze and a new theory of time', *Continental Philosophy Review* (2004) 37: 203–239
15.	Hui, Yuk. (2013). Archivist Manifesto. *Mute*. Retrieved from http://www.metamute.org/editorial/lab/archivist-manifesto
16.	Stiegler, Bernard. "Memory" in *Critical Terms for Media Studies*, pp. 64-87
	Online Resources
17	Art and materiality: http://www.desk.nl/~northam/oro/zk2.htm
18	Classic art, new media art and tools: http://www.rchoetzlein.com/theory/2009/what-is-new-media-art/
19	New media art and medium: http://www.medienkunstnetz.de/themes/

20	Digital tool Processing, Jitter, Max MSP, Cinder, Open Frameworks
	Creative Coding Toolkits Panel - LISA2012:
	https://www.youtube.com/watch?v=i2piKhCsdmc
21	Digital cinematography revolution: Side by Side (2012)
	http://vimeo.com/35206631
22	Media art and culture:
	http://monoskop.org/Media_art_and_culture
23	Mark Tribe, New Media Art:
	https://wiki.brown.edu/confluence/display/MarkTribe/New+Media+Art

2.2 Additional Readings

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

1.	-
2.	
3.	
…	