

**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>	Media Art: Theory and Practice I
<b>Course Code:</b>	SM6305
<b>Course Duration:</b>	One semester
<b>Credit Units:</b>	3
<b>Level:</b>	P6
<b>Medium of Instruction:</b>	English
<b>Medium of Assessment:</b>	English
<b>Prerequisites:</b> <i>(Course Code and Title)</i>	Nil
<b>Precursors:</b> <i>(Course Code and Title)</i>	Nil
<b>Equivalent Courses:</b> <i>(Course Code and Title)</i>	Nil
<b>Exclusive Courses:</b> <i>(Course Code and Title)</i>	Nil

## Part II Course Details

### 1. Abstract

This is a concept-driven studio that emphasizes the integration of theory and practice in contemporary media art, particularly in the areas of telematic art, sound art and software art. The course will explore a research-oriented and media archeology approach in the process of media art-making. The specific topics covered will vary from one semester to the next and will depend upon student and instructor interests.

### 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.	Describe the basic concepts of media archaeology		✓		
2.	Identify the characteristics and trends of contemporary media art			✓	✓
3.^	Apply research-oriented techniques in the process of media art-making and transform basic technical competence into a unique style/ personal signature		✓	✓	
4.^	Produce media art works that explore issues related to the areas of telematic art, sound art, game art and software art		✓	✓	
		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	Media archeological emphasis by introducing theorists, historians, linkages.	✓						
Lectures	Exposure to a vast diversity of art.		✓					
Workshops	Students conceive and contextualise their own work.			✓				
Workshops/Critiques	Students present and critique their own work and work of others.				✓			

### 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	✓							
Project		✓						
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.	<ul style="list-style-type: none"> <li>• Work has strong affective quality and the articulation of personal styles and signature</li> <li>• Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium</li> <li>• Work raises questions and instill insights about the process of conception, creative strategization and production</li> <li>• Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project</li> <li>• Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment</li> </ul>	<ul style="list-style-type: none"> <li>• Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium</li> <li>• Ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>• Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions</li> </ul>	<ul style="list-style-type: none"> <li>• Basic appreciation and/or application of the aesthetic and expressive qualities of the medium</li> <li>• Limited ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>• Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>	<ul style="list-style-type: none"> <li>• Marginal appreciation of the aesthetic and expressive qualities of the medium</li> <li>• Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>• Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>	<ul style="list-style-type: none"> <li>• No appreciation of the aesthetics and expressive qualities of the medium</li> <li>• Fail to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>• Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
2. Project	Students should demonstrate ability to utilize primary and secondary sources, build up argument and analysis. 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.	<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 of coverage and informed insights</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 which 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)
3. 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.	<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>

Other specific rubrics may be included depending on the nature of assessment tasks assigned by the course leader. Normally, material to be assessed may include analytical essays, historical and theoretical research projects, creative/practical projects, oral presentations, and participation in online and in-class discussions.

**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.)*

Media art, sound art, game art, telematic art, software art, media archaeology, research in art-making

#### 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.	<b>Annamarie Chandler (ed.), At a distance: precursors to art and activism on the Internet.</b> Cambridge, Mass. : MIT Press, 2005.
2.	Ken Goldberg (ed.), <i>The Robot in the Garden: telrobotics &amp; the telepistemology in the age of the Internet.</i> Cambridge, Mass. : MIT Press, 2000.
3.	<b>Olga Goriunova (ed.), Read_me: software art &amp; cultures.</b> Aarhus : Digital Aesthetics Research Centre, University of Aarhus, 2004.
4.	Oliver Grau (ed.), <i>MediaArtHistories.</i> Cambridge, Mass.: MIT Press, 2007.
5.	Eduardo Kac, <i>Telepresence &amp; Bio Art,</i> Ann Arbor, The University of Michigan Press, 2005.
6.	<b>Douglas Kahn, Noise, water, meat: a history of sound in the arts.</b> Cambridge, Mass. : MIT Press, 1999.
7.	Eric Kluitenberg (ed.) , <i>Book of imaginary media.</i> Rotterdam : NAI ; London : Art Data, c2006.
8.	Caroline A. Jones (ed.), <i>Sensorium: embodied experiences, technology and contemporary art,</i> Cambridge, Mass. : MIT Press, 2006.
9.	<b>Brandon LaBelle,</b> <i>Background noise: perspectives on sound art.</i> New York : Continuum International, 2006.
10.	Alan Licht, <i>Sound art: beyond music, between categories.</i> New York: Rizzoli International Publications, 2007.
11.	Lauren Rabinovitz & Abraham Geil (ed.), <i>Memory bytes: history, technology and digital culture.</i> Durham, N.C. Duke University Press, 2004.
12.	Jesse Schell, <i>The art of game design: a book of lenses.</i> Morgan Kaufmann, 2008.
13.	Tristan Donovan, <i>Replay: The History of Video Games.</i> Yellow Ant, 2010.

##### 2.2 Additional Readings

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

1.	<a href="http://we-make-money-not-art.com/">http://we-make-money-not-art.com/</a>
2.	<a href="http://neural.it/">http://neural.it/</a>