

**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**

**Course Title:** Creative Media Studio II

**Course Code:** SM2704

**Course Duration:** One semester

**Credit Units:** 6

**Level:** B2

**Proposed Area:**  
*(for GE courses only)*

Arts and Humanities  
 Study of Societies, Social and Business Organisations  
 Science and Technology

**Medium of Instruction:** English

**Medium of Assessment:** English

**Prerequisites:**  
*(Course Code and Title)* SM1702 Creative Media Studio I

**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

*(A 150-word description about the course)*

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.

### 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 <sup>#</sup>	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	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. <sup>^</sup>	Transform basic technical competence into a unique style or personal signature		x	x	x
		100%			

\* If weighting is assigned to CILOs, they should add up to 100%.

<sup>#</sup> Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

<sup>^</sup> 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	Explain key concepts in both the aesthetics and techniques of cinematic and audio-visual production	✓						
Screenings and listening sessions	Introduce and expose students to a variety of film, video and sound works		✓					
Technical workshops	Technical instructions on camera operation, basic lighting, video editing, basic sound design and editing			✓				
Discussion and critiques	Students are required to engage in peer reviews and critiques during project presentations				✓			
Project presentations	Students are required to present their projects in class to demonstrate the course intended learning outcomes				✓	✓	✓	

### 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%								
Class participation	✓							
Class participation		✓						
In-class tests			✓					
Class participation				✓				
Mid and final project presentations					✓	✓		
Examination: 0% (duration: _____, if applicable)								
* The weightings should add up to 100%.							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. Class Participation	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.	<ul style="list-style-type: none"> <li>- Active in-class participation, positive listening, strong ability to stimulate class discussion and comment on other points</li> <li>- In-depth pre-class preparation and familiarity with peer reports and other materials</li> <li>- Interpret others' views with an open mind and ready to negotiate</li> <li>- Readiness to share personal insight via</li> </ul>	<ul style="list-style-type: none"> <li>- Active in-class participation, positive listening, ability to initiate class discussion and comment on other points</li> <li>- Adequate pre-class preparation and familiarity with peer reports and other materials</li> <li>- Interpret opinions effectively</li> </ul>	<ul style="list-style-type: none"> <li>- Attentive in in-class participation, listening with comprehension, but only infrequently contributing</li> <li>- Adequate pre-class preparation but little familiarity with peer reports and other materials</li> <li>- Fair ability in interpreting opinions</li> </ul>	<ul style="list-style-type: none"> <li>- Unmotivated to participate in class discussion or comment on other people's views</li> <li>- Little pre-class preparation and familiarity with peer reports and other materials</li> <li>- Poor ability in interpreting opinions</li> </ul>	<ul style="list-style-type: none"> <li>- Unwilling to participate in class discussion and comment on other points, even when requested by the teacher</li> <li>- No pre-class preparation and familiarity with peer reports and other materials</li> <li>- Minimal ability in interpreting opinions</li> </ul>

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		<ul style="list-style-type: none"> <li>analysis and synthesis with informed views</li> <li>– Constructively critical, thus facilitating the discovery of new issues</li> </ul>				
2. Mid-Term/ Final 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</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</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</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)
		<p>about the process of conception, creative strategization and production</p> <ul style="list-style-type: none"> <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,</li> </ul>	<p>plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions</p>	<p>resources (time, space, equipment, etc) available</p>		

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		equipment, etc) available with constructive adjustment				

**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.)

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

**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.)

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

**2.2 Additional Readings**

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

1.	Nil
2.	