

SM1701: NEW MEDIA ART

Effective Term

Semester A 2022/23

Part I Course Overview

Course Title

New Media Art

Subject Code

SM - School of Creative Media

Course Number

1701

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

Nil

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

GE1110 Exploring Contemporary Art

Part II Course Details

Abstract

The course provides incoming students with a basic understanding of the development and importance of new media art. Beginning with a media archaeological approach and tracing developments in recording and presentation technologies,

the course examines how innovations in media add meaning to making art. Lectures cover how key technological advances in interactivity, networks, telepresence, programming, robotics, big data, artificial intelligence, augmented and virtual reality, bio/genetic engineering, generative systems and more have been incorporated into art practices. The course shows how artists have partnered with sciences to both utilize and often discover resonant possibilities within new technologies. Societal and cultural trends like immersive art experiences, social media, computational sensing, blockchain NFTs and more are commented on and often re-appropriated into artworks that reflect how technology becomes a media and how that media becomes art.

Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if DEC-A1 DEC-A2 DEC-A3 app.)			
1	Identify the concepts of media archeology and the social effects of early technological developments.		x	x	
2	Recognize how each major art movement has used and reflected on media as part of their strategies		x	x	
3	Recognize key artworks that integrate art, culture and technology in a critical and creative manner		x	x	
4	Identify and theorize the ways media affect an artwork; particularly how new formal properties and meanings are possible using emerging media.		x	x	
5	Identify leading artists in the field of media art and how each contributed to advancing the medium.		x	x	x

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 real-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.

Teaching and Learning Activities (TLAs)

TLAs	Brief Description	CILO No.	Hours/week (if applicable)
1	Lectures	History, concepts, visuals, narrative, thematic groups of media art.	1, 2, 3, 4, 5
2	Collaborative Activity	In-class activity to establish capacity with new media art discourse.	1, 2, 3, 4, 5

3	Readings and Research	External readings of key documents in media art history, videos, online games and databases	1, 2, 3, 4, 5	
4	Field Research	External viewing of artworks	1, 2, 3, 4, 5	

Assessment Tasks / Activities (ATs)

ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	Mid Term and Final Test	1, 2, 3, 4, 5	60
2	Research Questions and Review	1, 2, 3, 4, 5	20
3	Demonstrated Field Research	1, 2, 3, 4, 5	10
4	Collaborative Data Activity	1, 2, 3, 4, 5	10

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)**Assessment Task**

1. Mid Term and Final Tests

Criterion

Students should demonstrate ability to apply knowledge and skills to understand the concepts and theory of media art across multiple platforms including lectures, online resources, required readings and screenings.

Excellent (A+, A, A-)

- Excellent grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field
- Deep understanding of key artworks and artists
- Deep understanding of important speeches and writings connected with Media Theory
- Deep understanding of each sub-field in media art (e.g. robotics, Bioart, etc).
- Deep understanding of each contemporary art movement' s approach towards technology

Good (B+, B, B-)

- Firm grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field
- Comprehensive understanding of key artworks and artists(
- Comprehensive understanding of important speeches and writings connected with Media Theory
- Comprehensive understanding of each sub-field in media art (e.g. robotics, Bioart, etc).
- Comprehensive understanding of each contemporary art movement' s approach towards technology

Fair (C+, C, C-)

- Adequate grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field(Adequate understanding of key artworks and artists
- Adequate understanding of important speeches and writings connected with Media Theory
- Adequate understanding of each sub-field in media art (e.g. robotics, Bioart, etc).

- Adequate understanding of each contemporary art movement' s approach towards technology

Marginal (D)

- Weak grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field(Weak understanding of key artworks and artists
- Weak understanding of important speeches and writings connected with Media Theory
- Weak understanding of each sub-field in media art (e.g. robotics, Bioart, etc).
- Weak understanding of each contemporary art movement' s approach towards technology

Failure (F)

- Poor grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field
- Poor understanding of key artworks and artists(Poor understanding of important speeches and writings connected with Media Theory
- Poor understanding of each sub-field in media art (e.g. robotics, Bioart, etc).
- Poor understanding of each contemporary art movement' s approach towards technology

Assessment Task

2. Readings and Research

Criterion

Students should demonstrate ability to apply skills to undertake directed, multi-platform research, build up arguments, vet underlying concepts and theory, recognize patterns and relevance.

Excellent (A+, A, A-)

- Excellent grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field
- Evaluative judgments about existing research and demonstrate application of strong critical thinking skills(Strong ability to approach a text or a theme using a variety of theories and analytical tools

Good (B+, B, B-)

- Firm grasp of materials, ability to explain key concepts and assumptions
- Appropriate judgments about existing research and demonstrate application of critical thinking skills
- Ability to approach a text or a theme using a variety of theories and analytical tools

Fair (C+, C, C-)

- Comprehensive grasp of materials, able to explain key concepts
- Appropriate judgments about existing research
- Weak ability to approach a text or a theme using a variety of theories and analytical tools

Marginal (D)

- Loose grasp of materials, cannot explain key concepts(Marginal judgments about existing research
- Poor ability to approach a text or a theme using a variety of theories and analytical tools

Failure (F)

- Poor grasp of materials
- Fail to make reasonable judgments about existing research
- Fail to approach a text or a theme using a variety of theories and analytical tools

Assessment Task

3. Field Research

Criterion

Students must seek, observe and analyze site-specific artworks, placing each in the larger frameworks (theme, theory, art historical, etc.) covered in the lectures and readings. The threshold of 'discovery' lies in a student's self-initiative to conduct field research and to personalize theories for her/his personal daily experience.

Excellent (A+, A, A-)

- 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

Good (B+, B, B-)

- 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

Fair (C+, C, C-)

- 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

Marginal (D)

- 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

Failure (F)

- 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

4. Class Collaborative Project

Criterion

This assessment task reviews students' participation and performance in a collective media project. The evidence of 'negotiation', the sign of discovery, lies in students' engagement and layered contribution to a large media art project.

Excellent (A+, A, A-)

- Active in-class participation in design and structure of media project
- Full weekly contribution to creative media project (Full prioritization of contribution in both theory and practice)

Good (B+, B, B-)

- Active in-class participation in design and structure of media project
- Partial weekly contribution to creative media project
- Partial prioritization of contribution in both theory and practice

Fair (C+, C, C-)

- Partial in-class participation in design and structure of media project
- Occasional contribution to creative media project
- Occasional prioritization of contribution to both theory and practice of project

Marginal (D)

- Unmotivated in-class participation in design and structure of media project

- Rare contribution to creative media project
- Undemonstrated prioritization of contribution in both theory and practice

Failure (F)

- unwilling to engage in-class participation in design and structure of media project
- No contribution to creative media project
- No prioritization of contribution in both theory and practice

Additional Information for AR

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

Part III Other Information

Keyword Syllabus

Media, media archeology, contemporary art, new media, database, mutability, networked, immersive, immateriality, interactivity, telepresence, intelligent, identity, mobility

Artist List:

A. Required Artists

The course will mention at least one work by each of the following artists.

- Vito Acconci.
- Stan Brakhage
- John Cage
- Guy DebordCao Fei
- Marcel Duchamp
- Dan GrahamCai Guo-Qiang
- Joan Jonas
- jodi.org
- Eduardo Kac
- Sol Lewitt
- Christian Marclay
- Edward Muybridge Yayoi Kusama
- Nam June Paik
- Ken Rinaldo Feng Mengbo
- Jeffrey Shaw
- Robert Smithson Ryoji Ikeda
- David Rokeby
- Stelarc
- Andy Warhol

B. Suggested Artists

The following list is indicative of some of the other artists whose work will be mentioned in class. The actual list of artists discussed will be selected by the instructor.

- Marina Abramovic
- Chantal AkermanYoko Ono
- Cory Arcangel
- Joseph Beuys Sun Yuan & Peng Yu
- Sophie CalleWafaa Bilal
- Olafur Eliasson
- Hans Haacke

- John Heartfield
- Gary Hill
- Rafael Lozano-Hemmer
- Lazlo Moholy-Nagy
- Bruce Naumann
- Mariko Mori
- Tony Oursler
- Simon Penny Daito Manabe
- Survival Research Laboratories
- Stan Vanderbeek
- Steiena and Woody Vasulka
- Dziga Vertov Maywa Denki
- Bill Viola
- Jeff Wall
- Lamonte Young

Reading List

Compulsory Readings

Title	
1	To be determined on a case by case basis, adapted each semester to reflect most current research

Additional Readings

Title	
1	To be determined on a case by case basis, adapted each semester to reflect most current research