

SM1702: CREATIVE MEDIA STUDIO I

Effective Term

Semester A 2024/25

Part I Course Overview

Course Title

Creative Media Studio I

Subject Code

SM - School of Creative Media

Course Number

1702

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

Two Semesters

Credit Units

0-6

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

Nil

Part II Course Details

Abstract

This six-credit studio course is aimed at ensuring basic competence with a range of traditional and new media tools for artistic creation. The course begins with workshops to generate experiences of creativity, followed by trainings in visual

thinking and spatial logic, drawing, photography, video, sound production and aural awareness, which amount to the arts of seeing and hearing in the age of technological convergence. Students are expected to operate, with proficiency, tools of various media, and then gradually generate their own artistic vocabulary. In the process, students are also encouraged to create works with humanitarian sensibilities and concerns, especially via keen observation of the world around them.

This course is comprised of a series of technique-focused studios, as well as semi-regular town hall meetings. The ultimate purpose of regular exercises within each "toolbox studio" module is to allow the students to befriend a broad range of tools to use and think with them playfully with competence. In addition to regular exercises within each studio module, the course requires all students to integrate what they learn with a first year thesis that demonstrates cross-media thinking and multiple media skills, which will take place in the final weeks of the Semester B.

STUDIO MODULES

1. Creativity in Action: Cross-media Sensibilities

This module aims at exposing students to a range of issues pertaining to the integration of artistic tools and cross-media thinking, and to extend and expand their creative vision beyond medium-specificity. Using writing as the initial activity, this module focuses on generating individualized experiences of creativity for each student. S/he will learn to generate and develop creative ideas, and to express their thoughts and ideas in innovative and engaging ways.

2. Drawing and Visual Thinking

This is a series of half-day intensive drawing sessions in which students explore both the representational and abstract languages of drawing. The goal of this module is to help students develop an acute sense of visual perception, and to expose students to the various stages involved in the crystallization of inspirations – from keen observation of the world, to personalization and formalization of ideas, to abstraction and/or representation with a given medium. From life drawing, students gradually move on to experimental drawings and other visual creation. In the process of making, basic theories in visuality and perception will be introduced.

3. Hearing and Sounding

The aim of this module is twofold: (1) to build a facility within each student to create sounds in the studio setting; and (2) to help students develop an acute sense of hearing, and to explore listening as an active yet nuanced process. Students will create a variety of sound works using a digital audio workstation, through which they will learn various techniques for audio recording, sound editing, sound transformation and design. Students may also be exposed to ear-opening and aural training exercises, which are aimed at expanding the boundaries / heightening the sensitivity of participants' aural perception.

4. Objects and Installation

In this series of hands-on intensive studios, students explore the fundamental concepts of objects in space, through the creation of three-dimensional art objects and installation. Students are encouraged to investigate both the structural and metaphorical potential of a range of materials.

5. Video and Digital Imaging

This module will focus on the art of digital imaging (photography and video), with an emphasis on developing a level of mastery of these tools as means of artistic expression. The ultimate goal of this module is to empower students to creatively engage two-dimensional imaging. This module is also designed to assist students in developing their own personal visual language through keen observation of the principles of space, shape, colour and movement. Artistic projects range from field photography, digital collage, stop-motion animation to modes of videography.

6. Interactive Media

This module aims at introducing the basic theories and principles of user interface design, interactive installation and physical computing. Students are going to learn a visual programming tool in class.

TOWNHALL MEETINGS

The goal of these meetings is to reinforce the importance of a process-oriented approach to art making, and to help students articulate the various stages of the development of their first year thesis, from the gem of an idea to the choice and integration of media to execution. These meetings may take form of faculty panels on a specific topic, guest artist presentations, studio critique sessions, seminars on writing and creativity, aural awareness exercises, or other formats as the instructor see fit.

Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if DEC-A1 app.)		DEC-A2	DEC-A3
1	Acquire basic competence with a range of traditional and new media tools.			x	x
2	Advance to higher-level artistic creation confidently and independently		x		x
3	Demonstrate cross-media thinking and multiple media skills through a large-scale independent project.		x	x	x
4	Transform basic technical competence into a unique style or personal signature		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.

Learning and Teaching Activities (LTAs)

LTAs	Brief Description	CILO No.	Hours/week (if applicable)
1 lectures, writing assignments, projects, in-class discussion	1/ Studio Module: Creativity in Action Students will acquire knowledge through lectures and participate in discussions about the lecture content. They will also apply what they've learned through creative writing exercises.	1, 2	
2 lectures, drawing assignments, projects, in-class discussion	2/ Studio Module: Drawing and Visual Thinking Students will acquire knowledge through lectures and participate in discussions about the lecture content. They will also apply what they've learned through drawing exercises.	1, 2	

3	lectures, sound assignments, projects, in-class discussion	3/ Studio Module: Sounding and Hearing Students will acquire knowledge through lectures and participate in discussions about the lecture content. They will also apply what they've learned through sound exercises.	1, 2	
4	lectures, installation assignments, projects, in-class discussion	4/ Studio Module: Object and Installation Students will acquire knowledge through lectures and participate in discussions about the lecture content. They will also apply what they've learned through installation exercises.	1, 2	
5	lectures, video assignments, projects, in-class discussion	5/ Studio Module: Video and Digital Imagining Students will acquire knowledge through lectures and participate in discussions about the lecture content. They will also apply what they've learned through video and digital imagining exercises.	1, 2	
6	lectures, interactive media assignments, projects, in-class discussion	6/ Interactive Media Workshop Students will acquire knowledge through lectures and participate in discussions about the lecture content. They will also apply what they've learned through interactive media exercises.	2, 3, 4	
7	lectures	7/ Townhall Meetings Students will acquire knowledge through lectures.	2, 3, 4	
8	assignment	8/ Integrated Studio Project Students will apply what they've learned in 6 modules through integrated studio project.	1, 2, 3, 4	

Assessment Tasks / Activities (ATs)

	ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	1/ Studio Module Instructor Evaluation: Creativity in Action	1, 2	15	
2	2/ Studio Module Instructor Evaluation: Drawing and Visual Thinking	1, 2	15	
3	3/ Studio Module Instructor Evaluation: Hearing and Sound	1, 2	15	
4	4/ Studio Module Instructor Evaluation: Object and Installation	1, 2	15	
5	5/ Studio Module Instructor Evaluation: Video and Digital Imaging	1, 2	15	
6	6/ Interactive Media Workshop	1, 2	10	
7	7/ Integrated Studio Project	2, 3, 4	15	

Continuous Assessment (%)

100

Examination (%)

0

Additional Information for ATs

Minimum passing requirement: Students must have achieved a passing grade in at least 5 out of the following 6 Studio Modules -

1. Creativity in Action
2. Drawing and Visual Thinking
3. Hearing and Sound
4. Object and Installation
5. Video and Digital Imaging
6. Interactive Media Workshop

Assessment Rubrics (AR)**Assessment Task**

1. Creative Project(s)/ Exercise(s) within a module:

Criterion

The threshold of “discovery” lies in a student’s proactively turning principles into self-purposed creation, and to transform course material into self-owned authorship.

Excellent (A+, A, A-)

- 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-disciplinary project

- Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment

Good (B+, B, B-)

- 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

Fair (C+, C, C-)

- 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 (D)

- 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

Failure (F)

- 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

2. Class participation, in-class exercise and in-class group critique

Criterion

This assessment task reviews students' participation and performance in discussions, debates and peer critique during the presentation sessions of individual narratives of creative path. The evidence of "negotiation", the sign of discovery, lies in students' pre-class preparation and interpersonal sensitivity to his/her peer members.

Excellent (A+, A, A-)

- Active participation in in-class critique, positive listening, strong ability to stimulate class discussion.
- In-class exercises demonstrate excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium
- Complete assigned task with efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment

Good (B+, B, B-)

- Active participation in in-class critique, positive listening
- In-class exercises demonstrate strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium
- Complete assigned task with proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment

Fair (C+, C, C-)

- Attentive participation in in-class critique, listening with comprehension, but only infrequently contributing
- In-class exercises demonstrate basic appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium

Marginal (D)

- Unmotivated to participate in in-class critique

- In-class exercises demonstrate marginal appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium

Failure (F)

- Unwilling to participate in in-class critique, even when requested by the instructor
-In-class exercises demonstrate no appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium

Assessment Task

3. Assessment of First Year Thesis

Criterion

Students should demonstrate full competence in a broad range of media forms and the ability to execute creative ideas with a personalized style. The threshold of “discovery” lies in a student’s proactively turning course material into self-owned authorship.

Excellent (A+, A, A-)

- Evidence of the emergence of a personal artistic style Strong evidence of a level of technical mastery of media that is adequate for higher-level learning and artistic creation
- Demonstrate excellent understanding of the potency, potentials and problems of cross-media thinking
-Efficient adjustment of plans and strategies in response to resources available with constructive adjustment

Good (B+, B, B-)

- Good evidence of a level of technical mastery of media that is adequate for higher-level learning and artistic creation
- Demonstrate good understanding of the potency, potentials and problems of cross-media thinking
- Proper adjustment of plans and strategies in response to resources available with constructive adjustment

Fair (C+, C, C-)

- Sufficient evidence of a level of technical mastery of media that is adequate for higher-level learning and artistic creation
- Demonstrate basic understanding of the potency, potentials and problems of cross-media thinking
- Some adjustment of plans and strategies in response to resources available with constructive adjustment

Marginal (D)

- Limited evidence of a level of technical mastery of media that is adequate for higher-level learning and artistic creation
- Demonstrate marginal understanding of the potency, potentials and problems of cross-media thinking

Failure (F)

- Demonstrated a level of technical mastery of media that is inadequate for higher-level learning and artistic creation
- Fail to demonstrate any understanding of the potency, potentials and problems of cross-media thinking

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

Visual thinking and spatial logic; drawing, photography, video; sound production & aural awareness; the arts of seeing and hearing in the age of technological convergence; the art of integration; cross-media thinking; writing and creativity;

Reading List

Compulsory Readings

Title	
1	Nil

Additional Readings

Title	
1	Arnheim, R. Visual Thinking, University of California Press, 1969.
2	De Oliveira, Nicolas. Installation art, Thames and Hudson, 1994.
3	Rodriguez, H. "Automatism," a manuscript for a public presentation at the City Festival (January 2000) -- "Nokia Creative Rap Ra-Ra", Fringe Club, Hong Kong, also in Crypto-glyph: Dialogues in Many Tongues in the Hidden Crevices of an Open City 《象文.文象：大街上兩張嘴巴在絮絮叨叨兩雙眼睛在找月光光》 Hong Kong, Lai Linda & Mikuriya Theresa, Hong Kong, 2004.
4	Paul, Christiane. Digital art, Thames & Hudson, 2015.