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| Course Title | : Media Creativity |
| Course Code | : CUS3411 |
| Recommended Study Year* | : Year 3 / 4 |
| No. of Credits/Term | : 3 |
| Mode of Tuition | : Lecture-Tutorial |
| Class Contact Hours | : 3 |
| Category in Major Prog. | : Required for Area of Concentration / Programme Elective |
| Prerequisite(s) | : Nil |
| Co-requisite(s) | : Nil |
| Course description | : This course explores and expands students' creative potential in media production, including but not limited to photography, video, audio and interactive media, in order to deepen their understanding of media culture. Students will be able to experience first-hand how meanings and values are constructed in different forms of media representation and reception. The creative processes of media production aim to enhance students' media literacy, develop their media languages for personal, cultural, and socio-political expression and communication, and deepen their understanding of the politics, possibilities and limitations of media formations in the world around us. |
| Aims | : <ol style="list-style-type: none"> 1. To equip students with skills that are applicable in media and cultural industries; 2. To enable students to explore their creative capabilities through media; 3. To demystify media technology, enhance students' media literacy and familiarize themselves with media languages for expression, communication and cultural research; 4. To demystify creativity through understanding the values and qualities that enhance creativity: self-discipline, honesty and sensitivity to oneself and to others, playfulness, self-confidence, team-spirit and respect for differences, curiosity, freedom of thought, critical thinking and problem-solving skills. |
| Learning Outcomes | : On completion of this course, students should be able to: <ol style="list-style-type: none"> 1. demonstrate basic skills of creative media applicable to media and cultural industries; 2. reflect critically on their creative capabilities; |

3. articulate various aspects of media literacy;
4. demonstrate an understanding of the values and qualities that enhance creativity in media production

Indicative content :

- Understanding and execution of media pre-production processes: scripting, storyboarding, location scouting, pre-interviews, casting, building sets, props and costumes;
- Understanding and execution of media production processes: directing, lighting, sound recording and cinematography;
- Understanding and execution of post-production processes: logging, editing, titling, subtitling and distribution;
- Developing cultural research skills and strategies through media production;
- Organizing and comparing production structures for different media formations;
- Transforming limits of creation into possibilities for creativity: problem-solving techniques in creative media

Teaching Mode : The course will be taught in lectures and tutorials. The lectures facilitate students’ learning media creativity through equipment demos, listening exercises and sharing media examples. Discussion of readings and media projects takes place in tutorials.

Measurement of Learning Outcomes:

| Learning Outcome | Assessment Method | | | |
|---|-------------------|--------------|----------------------------------|------------------------|
| | Media Projects | Log Journals | Class Participation & Discussion | Progress Presentations |
| 1. Students demonstrate their skills in conceiving, developing and completing their media projects (40%) | X | | | |
| 2. Students demonstrate their abilities for self-reflection of their creative potential in log journals (20%) | | X | | |
| 3. Students demonstrate their understanding of readings and media examples and abilities to express informed opinion through classroom participation and discussion (20%) | | | X | |

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| 4. Students display their original and critical understanding of the values and qualities required for creative media production through presentations of project progress (20%) | | | | X |
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| Assessment | : Media Projects | 40% |
| | Log Journals | 20% |
| | Class Participation and Discussion | 20% |
| | Progress Presentations | 20% |

Required Readings:

Buckingham, David and Rebekah Willett (2009), *Video Cultures: Media Technology and Everyday Creativity*, Hampshire, UK: Palgrave Macmillan.

Hall, Doug (2005), *Illuminating Video: An Essential Guide To Video Art*, San Francisco: Aperture/Bay Area Video Coalition.

Negus, Keith and Michael Pickering (2004), *Creativity, Communication and Cultural Value*, London: Sage.

Supplement Readings:

Barthes, Roland (1982), *Camera Lucida: Reflections on Photography*, New York and London: Hill and Wang.

Dyson, Frances (2009), *Sounding New Media: Immersion and Embodiment in the Arts and Culture*, Berkeley: University of California Press.

Heller, Steven and Karen Pomeroy (1997), *Design Literacy: Understanding Graphic Design*, London and New York: Allworth Press.

Jana, Reena and Mark Tribe (2009), *New Media Art*, Köln and New York: Taschen.

Malkiewicz, Kris and M. David Mullen (2005), *Cinematography*, New York: Fireside.

Pincus, Edward and Steven Ascher (2007), *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*, New York: Plume.

Renov, Michael and Erika Suderburg (1996), *Resolutions: Contemporary Video Practices*, MN, US: University Of Minnesota Press.

Sontag, Susan (2001), *On Photography*, New York: Picador.

CUS341 I Media Creativity

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This introductory course is meant to open up students' creative approaches in media production. Creativity does not just mean developing something from scratch, but also finding alternative ways of doing so. At the end, creativity is about critical reflection of the everyday. Students should be prepared to 'think outside the box' both in regard to individual disciplines and methods. This course seeks to help students to develop creative habits and practices as productive ways to respond to our socio-political-historical-technological moments today. It aims to re-examine and expand students'



“usual” ways of thinking and feeling and encourages students to re-examine and critique conventions and rules. Emphasis will be placed not only on individual creativity, but also on developing new ideas and approaches in a group as well as the processes of creation. Thus a major part of the course will consist of working on group and individual projects that incorporate different aspects of the creative process which could be presented throughout the course.

After introducing basic techniques and aesthetics of the complex world of media production, we will discuss and explore the possibilities and limitations of using media forms to experiment with and address the cultural issues we find relevant living in Hong Kong. We will also study past examples of international media practices in their social and artistic contexts. Students are required to keep a personal log book throughout the course to trace and examine their creative experiences, research and thinking processes.

TENTATIVE SCHEDULE *(subject to change according to student progress)*

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| Jan 21 Week 1 | Orientation. Structure of the course. Forming groups. |
| Jan 30 Week 2 | What is media? Discuss expectations and equipment needs. Hand out production notes. Discuss the 1 st exercise: A portrait. Length: 1-3 min. Bring a one-page proposal to class, describing your project's techniques, aesthetics, and/or issues concerned. |
| Feb 6 Week 3 | Discuss proposals. Strategies of documenting, directing, and performing. |

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| Feb 11 Week 4 | Introduction to cameras, tripods, lights, mics and headphones. |
| Feb 20 Week 5 | Kung Hay Fat Choy |
| Feb 27 Week 6 | View and critique rushes. Toto's photo workshop. |
| Mar 6 Week 7 | View and critique rushes. Introduction to video editing. |
| Mar 13 Week 8 | Rough cuts due. Building different levels of reality. Titling. Developing in time. Discuss the 2nd project. Treatment and storyboarding. Length: 5-7 min. |
| Mar 20 Week 9 | Fine cuts: 1st projects due. Present proposals to class with storyboard and photo samples. Discussion. |
| Mar 27 Week 10 | View and critique rushes/drafts. Visiting artist's talk. |
| Apr 3 Week 11 | Happy Easter |
| Apr 10 Week 12 | View and critique rushes. |
| Apr 17 Week 13 | Rough cuts due. Critique. |
| Apr 24 Week 14 | Fine cuts: 2nd projects due. Discuss and group critique. |
| Apr 28 Week 15 | Log books due. No extensions. |

Films/videos to be viewed in and outside class:

Vito Acconci, *The red tapes*, 1977.

Vito Acconci, "Problem with art"

<https://www.youtube.com/watch?v=Gg-eTDIZvUs>

Interview with Marina Abramović's works from the 1970s on

https://www.youtube.com/watch?v=xjDzQ_86wlw

Maya Lin, "Disappearing Bodies of Water," 2012

https://www.youtube.com/watch?v=_r-9VB04eFg

Maya Lin, "Vietnam Veterans Memorial," 1982

<https://www.youtube.com/watch?v=wuxjTxxQUTs>

Interviews with Cindy Sherman, 2009

<https://www.youtube.com/watch?v=MtATCPC8b8>

<https://www.youtube.com/watch?v=tHV5XPoVbiE>

Videos on Kiki Smith's working processes

<https://www.youtube.com/watch?v=qGiFRkHOKKI>

<https://www.youtube.com/watch?v=TaleRY6Iizw>

Ursula von Rydingsvard, "Becoming an Artist"

<https://www.youtube.com/watch?v=ILxtBGM-nTo>

Ann Hamilton on Creativity

<https://www.youtube.com/watch?v=wI2sWBKrTY0>

Ann Hamilton's "Indigo Blue"

[https://www.youtube.com/watch?v=la-oUVLHxIA&list=PL-](https://www.youtube.com/watch?v=la-oUVLHxIA&list=PL-ikTPQ3afc_8soxPESnKlgqqNs7NkzYu)

[ikTPQ3afc_8soxPESnKlgqqNs7NkzYu](https://www.youtube.com/watch?v=la-oUVLHxIA&list=PL-ikTPQ3afc_8soxPESnKlgqqNs7NkzYu)

Luis Bunuel, *Un chien andalou (An Andalusian Dog)*, 1928

<https://www.youtube.com/watch?v=bXlZvvTHg7k>

Jean Genet, *Un chant d'amour (A Love Song)*, 1950

https://www.youtube.com/watch?v=IHgb9_IkLkWo

Chris Marker, *La jetée*, 1964

<https://www.youtube.com/watch?v=Ab3B56azAbA>

Lisa Steele, *Birthday suit with scars and defects*, 1974

寺山修司 Shuji Terayama and 谷川俊太郎 Shuntaro Tanikawa, *Video Letters*, 1982-

1983. <http://movie.douban.com/subject/3022655/>

Yvonne Rainer, *Journeys From Berlin*, 1971-1980

[https://www.youtube.com/watch?v=EppjqMhojOs&index=24&list=PLVALBxbr](https://www.youtube.com/watch?v=EppjqMhojOs&index=24&list=PLVALBxbrx-SZEqQa-vPtpIJSqojPxW-TH)

[x-SZEqQa-vPtpIJSqojPxW-TH](https://www.youtube.com/watch?v=EppjqMhojOs&index=24&list=PLVALBxbrx-SZEqQa-vPtpIJSqojPxW-TH) (excerpt)

William Wegman's videos of the 1970s-1990s

https://www.youtube.com/watch?v=wgQNx_aRZgk

Gary Hill, *Why do things get in a muddle?: (Come on Petunia)*, 1984

https://www.youtube.com/watch?v=IQkT7T_wwn4

Gary Hill, *Site recite: a prologue*, 1989

<https://www.youtube.com/watch?v=ORwN9hOapnc>

Bill Viola, *I do not know what it is I am like*, 1986

<https://www.youtube.com/watch?v=qs5nShDSkeU> (excerpt)

<https://www.youtube.com/watch?v=jhv6dDRL-RI> (excerpt)

Peter Fischli & David Weiss, *The Way Things Go*, 1987

<https://www.youtube.com/watch?v=RProIO-KvKw>
<https://www.youtube.com/watch?v=GXRRC3pfLnE>
 Peggy Ahwesh & Keith Sanborn, *The Deadman*, 1987
 Mona Hatoum, *Measures of Distance*, 1988
<https://www.youtube.com/watch?v=ZMAU2SfkXD0>
<https://www.youtube.com/watch?v=PQGnFbzsrg>
Videos of Sadie Benning, 1989-1998
 Janice Tanaka, *Memories from the department of amnesia*, 1989
 Shelley Silver, *The Houses That Are Left*, 1991
 Video portrait of the artist Shelly Silver
<https://www.youtube.com/watch?v=PI8tpWt5i9M&spfreload=10>
 Rea Tajiri, *History and Memory: for Akiko and Takashige*, 1991
 Lewis Klahr, *Pony Glass*, 1998
<https://www.youtube.com/watch?v=MgnO4i7Mtc4>
Half-lies: the video works of Ximena Cuevas, 1984-2005
 Paper Tiger Television shows of 1980s-1990s
<https://www.youtube.com/watch?v=7MqIYjfI3Hw>
 Deep Dish TV
<https://www.youtube.com/user/DeepDishTV?spfreload=10>
<https://www.youtube.com/watch?v=XzxmvyZLk>
 ®™ark, *The Barbie Liberation Organization*, 1993
<https://www.youtube.com/watch?v=DzTWF1jVwH4>
 The Yes Men Are Revolting Teaser, 2013. <http://theyesmen.org>
<https://www.youtube.com/watch?v=LqjYjiCZSUw>
 The Yes Men's WTO, 1999. <http://theyesmen.org/hijinks/wto>
<https://www.youtube.com/watch?v=hmuF3SjhWI4>
 Michael Moore, *Capitalism: a love story*, 2010
Out: Lesbian censorship in schools, WOM video collective
 Films of William Kentridge
<https://www.youtube.com/watch?v=Cs6GkV4SfWE>
<https://www.youtube.com/watch?v=VaTnchoukdY>
<https://www.youtube.com/watch?v=mIoK5LMJ3zY>
<https://www.youtube.com/watch?v=DpamsEdCbX8>
<https://www.youtube.com/watch?v=nxGrazdl9WY>
 許雅婷、林婉玉，〈《樂生活》〉，2006
<http://vimeo.com/7304459>
 馬躍•比吼，〈《把名字找回來》〉，2004
<https://www.youtube.com/watch?v=3qk3p7EZiVk>
 吳兆麟，〈《廣鷹漁業》〉，2013
<https://www.youtube.com/watch?v=5YzCXjm2yOU>
 吳兆麟，〈《香港將於 33 年後毀滅》〉，2014
<https://www.youtube.com/watch?v=TwAGMUGFFw&spfreload=10>
 影行者，〈《鐵怒沿線》系列（2009—2010）及其他〉
<http://www.v-artist.net>
<https://www.youtube.com/user/vartist>
 Yau Ching's videos of 1993-2012

References:

Ursula Biemann (ed.) *Stuff it: the video essay in the digital age*. New York: Springer Wien, 2003.

Michael Rush, *Video art*. New York: Thames & Hudson, 2003.

Yvonne Spielmann, *Video: the reflexive medium*. Cambridge, Mass.: MIT Press, 2008.

朱其《Video: 20 世紀後期的新媒介藝術》。北京: 中国人民大学出版社, 2005。

Remarks:

"Students shall be aware of the University regulations about dishonest practice in course work and the possible consequences as stipulated in the Regulations Governing University Examinations."