

## COURSE CONTENT

<b>Course Code</b>	DN1017
<b>Course Title</b>	Media Art and Representation
<b>Pre-requisites</b>	Nil
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

In this course you will explore image and sound manipulation and representation in digital media and its role within social context. You will work with static and moving images, as you explore how digital media can represent, alter, manipulate and mislead the meanings of imagery. This course will enhance your understanding of media semiotics as well as a wider historical, social and cultural context and will contribute to further study in media representation.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Describe how semiotic principles are represented by still and moving digital imagery and sound.
2. Employ semiotic principles of image and meaning to manipulate visual messages of digital imagery.
3. Develop a visual language that has a relationship to genre, imagery and visual meaning.
4. Present and reflect clearly on topics of visual and sound meaning in discussions, presentations and written summaries.
5. Contribute constructively to discussions on media representation, activities and group collaborations.

### **Course Content**

In this course you will expand your engagement with digital media as a form of artistic expression and communication. You will become familiar with a range of ways that media affects the image and sound, including time-based images, and how this phenomenon becomes a fundamental tool for all creators of digital media. You will experiment with manipulating the source imagery to present your own point of view, which may include honesty to the original, or to invoke a specific response from an audience. These techniques will range from simple emotive portrait framing through to distortion of visual treatment to invoke an emotion that is not inherent in the original.

#### **Assignments**

The assignments will cover four aspects of media representation:

#### **Genre mashup**

Following a lecture about genre, a segment of media that represents a clear specific genre and apply an opposite genre. You will identify and apply the specific visual and audio aspects of the applied genre to assert as much as possible the new context. This project will let you experience

the assertive power that genre has over the media.

### **Whose Image?**

In this project you will create an image sequence that presents three different representations of the same theme: objective, subjective, and ideological. This will highlight how any image sequence can have a range of semiotic social “truths”, and how the same media can be manipulated to convey different messages.

### **Visual Juxtaposition**

Following a lecture about visual juxtaposition and editing, you will use editing processes to juxtapose imagery to create new implications that are not contained in the original source. These techniques are used for a wide range of legitimate aims, such as altering the pace of an interview, and for less legitimate aims, such as fake news. This project will reveal the persuasive power of image and social context.

### **Sound First**

In this project you will use a field sound recorder to record at least 5 sounds from the environment, excluding music or words. You will use these sounds to create a visual sound piece, where imagery is used to accompany, visualise, or provide expression to the sound. Students will work on each other’s sound recordings, with no explanation of the sound’s recording source. In this way you will experience how sound can be separated from its physical source and be interpreted and applied to a new purpose.

### **Assessment (includes both continuous and summative assessment)**

<b>Component</b>	<b>ILO Tested</b>	<b>Programme LO</b>	<b>Weighting</b>	<b>Team/ Individual</b>
<b>Continuous Assessment</b> <b>Assignment 1:</b> Genre Mashup	1,2,4	--	20	Individual
<b>Continuous Assessment</b> <b>Assignment 2:</b> Whose Image?	1,2,3,4	--	20	Individual
<b>Continuous Assessment</b> <b>Assignment 3:</b> Visual Juxtaposition	2,3,4	--	20	Individual
<b>Continuous Assessment</b> <b>Assignment 4:</b> Sound First	2,3,4	--	20	Individual
<b>Continuous Assessment:</b> <b>Participation</b>	5	--	20	Individual
<b>Total</b>			<b>100%</b>	

### **Reading and References**

1. Alten, Stanley R. *Audio in media*. Nelson Education, 2013.
2. Berger, John. *Ways of seeing*. Penguin uK, 2008.

3. Chandler, Daniel. *Semiotics: the basics*. Taylor & Francis, 2017.
4. Danesi, Marcel. *Understanding media semiotics*. Bloomsbury Academic, 2018.
5. Danto, Arthur. *What art is*. Yale University Press, 2014
6. Foster, Hal, *The Anti-Aesthetic: Essays on postmodern culture*. The New Press; CA res, 2002
7. Isbister, K. *How games move us: Emotion by design*. (2016).
8. Madden, Matt. *99 ways to tell a story: exercises in style*. Random House, 2006.
9. McCloud, Scott, and Mark Martin. *Understanding comics: The invisible art*. Vol. 106. Northampton, MA: Kitchen sink press, 1993.
10. Zettl, Herbert. *Sight, sound, motion: Applied media aesthetics*. Nelson Education, 2013.

## **Course Policies and Student Responsibilities**

### **(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

### **(2) Punctuality**

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

### **(3) Absenteeism**

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## **Academic Integrity**

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

**Planned Weekly Schedule\***

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<b>Introduction to course</b> <b>Assignment 1: Genre Mashup.</b>	1,2,3	<b>Introductory Lecture – Image, semiotics, social context, and Media.</b> <b>Assignment 1: Genre Mashup.</b> Examples, demonstration and class exercises. Preparation for production
2	<b>Assignment 1: Genre Mashup.</b> Production	2,3,4	<b>Production for assignment.</b> In-class or out-of-class activity. Voluntary skills workshops if required.
3	<b>Assignment 1: Genre Mashup.</b> Presentation	2,3,4	<b>Student Presentations of assignment.</b>
4	<b>Assignment 2: Whose Image?</b>	2,3,4	<b>Lecture – Image, semiotics, social context, and Media.</b>  <b>Assignment 2: Whose Image?</b> Examples, demonstration and class exercises. Preparation for production
5	<b>Assignment 2: Whose Image?</b> Production	2,3,4	<b>Production for assignment.</b> In-class or out-of-class activity. Voluntary skills workshops if required.
6	<b>Assignment 2: Whose Image?</b> Presentation	4,5	<b>Student Presentations of assignment.</b>
7	<b>Assignment 3: Visual Juxtaposition</b>	2,3,4	<b>Lecture – Image, semiotics, social context, and Media.</b>  <b>Assignment 2: Visual Juxtaposition</b> Examples, demonstration and class exercises. Preparation for production
8	<b>Assignment 3: Visual Juxtaposition</b> Production	2,3,4	<b>Production for assignment.</b> In-class or out-of-class activity. Voluntary skills workshops if required.

9	<b>Assignment 3: Visual Juxtaposition</b> Presentation	4,5	<b>Student Presentations of assignment.</b>
10	<b>Assignment 4: Sound First</b>	2,3,4	<b>Lecture – Sound and Image.</b> Folly. Environment. Aspects of recording.  <b>Assignment 4: Sound First</b> Examples, demonstration and class exercises. Preparation for production
11	<b>Assignment 4: Sound First</b> Production	2,3,4	<b>Production for assignment.</b> In-class or out-of-class activity. Voluntary skills workshops if required.
12	<b>Assignment 4: Sound First</b> Production	2,3,4	<b>Production for assignment.</b> In-class or out-of-class activity. Voluntary skills workshops if required.
13	<b>Assignment 4: Sound First</b> Presentation	4,5	<b>Student Presentations of assignment.</b>