



香港大學

THE UNIVERSITY OF HONG KONG

The semester and year that the course is expected to be offered as a CI-Badged Course

Communication-intensive Course (CI Course) Certification Form

Course Code	Course Title	Course Coordinator	Expected Offering Year & Semester	Badging Type	
CCHU9030	Image, Space and Society	Sony Devabhaktuni	Sem 1, 2019-2020	<input checked="" type="checkbox"/>	New Course
				<input type="checkbox"/>	Renewal

Communication ‘Literacies’ - In which literacy areas do students on the course develop and demonstrate communication-related *knowledge* (understanding of communication as it relates to human interaction), *skills* (skills in communicating effectively with others, using language and/or other means) and *attributes* (the attributes of effective communicators)? Please select at least two and put a tick (✓) in the boxes.

	Oral literacy: The ability to communicate through spoken texts that are constructed with the appropriate content, structure and language features, fit for their intended academic, social or professional purpose and audience.
x	Written literacy: The ability to communicate through written texts that are constructed with the appropriate content, structure and language features, fit for their intended academic, social or professional purpose and audience.
x	Visual literacy: The ability to communicate in speech and writing through appropriate visual modes (e.g., diagrams, graphs, charts) and/or visual media (e.g., posters, 3-D printed objects, stage performances).
x	Digital literacy: The ability to use appropriate information and communication technologies to find, evaluate, create, and communicate information in speech and writing (e.g., wikis, websites, virtual reality projects).

Course Learning Outcomes – Please list the course learning outcome(s) that relate explicitly to students’ learning of communication-related knowledge, skills and attributes. The following are examples from four different courses:

Students will be able to...

Oral literacy: Apply the basic principle of solution-focused interviewing and counselling and demonstrate interviewing and counselling skills in authentic cases.

Written/visual literacy: Conduct an in-depth scientific literature review on a key regional geological issue and present the findings through visuals (e.g., graphs/charts) and an engaging, comprehensive online written format.

Oral/written literacy: Generate and communicate engineering specifications and be able to effectively communicate in both oral and written forms.

Oral/written/digital literacy: Create and communicate digital design documents, art ‘bibles’ and other pertinent presentation and website.

Copy and paste from your course outline and modifying to clearly show communication literacies.

Written literacy: Describe, analyze and interpret visual documents (i.e. drawings, photographs, diagrams) from the realm of the built environment in short extemporaneous in-class writing exercises and apply writing skills developed over the semester to a longer, take home essay that develops a capacity for argumentation and the synthesis of ideas and points of view.

Visual/Digital literacy: Create a photographic story-board of urban-space in Hong Kong that shows an awareness of the various strategies and techniques (framing, zoom, choice of subject, work in series, point of view, etc.) that have been developed through the history of photography, as presented in class.

Visual/Digital literacy: Work in a team of two to create a short-film that uses strategies of film-making discussed in class to present a scene of urban life in Hong Kong.

Assessment component – Please list the communication-rich assessment task(s) that measure the communication-related course learning outcomes on the course. Please indicate what proportion of the course grade is allocated to performance on the assessment(s).

Photographic story-board (15%)

3-minute film (20%)

Final Essay (including 2 drafts with feedback provided by TAs) (20%)

Please only include the CIC related assessments. Indicate the percentage in brackets and include a brief description of each CIC related assessment.

Please refer to sample **CiC Syllabus Statements** to complete this section. After badging approval, this section will appear in your course syllabus and read by students.

What communication knowledge and skills will students learn in this course?

In this course, students will gain an understanding of how images relate to the representation of architecture, urban space and the built environment more generally. This fluency will comprise the development of both written communication skills (through in-class extemporaneous descriptive writing, reflective writing, and a longer form essay) and visual/digital communication skills (through the creation of a photographic storyboard and a 3-minute film). Specific knowledge and skills as they relate to written communication include brainstorming, the construction of descriptive language, reflective writing, outlining, and argumentation. Knowledge and skills as they relate to visual communication include plotting and planning a photographic or film production, cropping, color-adjusting as they relate to photography and film, and digital literacy. Knowledge and skills as they relate to digital literacy include production using relevant freeware film-editing software.

The answers to these questions will appear in the CiC Badge. The CiC Badge must be included in the course outline to inform students that they are taking a CiC Course.

How will students learn these? Describe the teaching and learning activities in your course that teach the communication knowledge and skills.

Students will practice and learn writing communication knowledge and skills through in-class and take-home exercises. A longer-form essay will allow them to synthesize what they have learned while introducing argumentation and structure. Lectures will introduce strategies and techniques for using writing as a means to describe, analyze and interpret images as they relate to architecture and urban space. Students will be introduced to visual communication knowledge and skills through lectures on techniques and strategies of photography and film in architectural history; they will take these models and apply them to the additional set of skills required to create their own photographic and film creations. Students will receive peer feedback and oral feedback from teaching assistants on a rough draft of their photographic storyboard and short film, and feedback from the teaching assistants on two drafts of the final essay and in-class writing activities.

What does a good communicator look like in this course? – Please list the expected communication-related attributes you want your students to have after taking your course (e.g. confidence, openness to diverse perspectives and ways of learning, ability to respond to constructive criticism from peers and the teacher, developing interpersonal skills to collaborate with others to achieve a common goal, collaboration with peers, providing constructive feedback to peers, following the conventions of a genre, and having personal and academic integrity).

At the end of the course, a student should be able to engage with representations of architecture and the built environment in a way that shows confidence and an analytical capacity. They should also develop a sensitivity and reflective attitude toward images and their role in representing urban and city life through their own exercises in the production of photographs and film. This visual literacy will be transferable into coursework across disciplines where visual communication is called for as well into work experiences that may follow. The practice of written communication throughout the semester will provide students with the confidence to use writing as a tool to describe, analyze and interpret unfamiliar documents or ideas that they may encounter in their university career or afterwards.

Please attach the following documents with this certification form (tick included items):

	Please tick below
Course Syllabus (track changes version)	X
Course Schedule (please highlight the CIC components i.e. where and when in the course the students will acquire the specific knowledge, and develop the specific skills required of a good communicator)	X
Assessment Tasks/Instructions and Rubrics	X

Submit all documents to the CIC committee (cics@hku.hk).



Michael Wolf, From series *Hong Kong: Corner Houses*

CCHU9030
Fall 2019

I. INTRODUCTION

The course examines the relationship between the **representation** of space -- through drawings, models, photography, film, virtual environments -- and the economic, cultural, technological and political forces that shape contemporary society. Although not everyone in the course will become an architect or urban designer, each of us has a personal relationship to architecture and the city as well as a **haptic** understanding of space through our daily relationships with the built environment. It is therefore **critical** to understand how the world in which we live is planned and conceived if we hope to effectively engage in the shaping of that world.

Drawings and models are the key tools architects and planners use to consider, communicate and construct the spaces of everyday life. These spaces are projected onto sheets of paper, modeled in three dimensions and sometimes visualized with digital modeling and animation tools.

These forms of spatial **representation** have the capacity to do much more than lay out the foundations for buildings or cities. They are mechanisms of provocation, **discourse**, and critique. They make arguments, influence society and change the course of history.

Students will become familiar with various modes of architectural **representation** and become conversant with the influence they have had on the development of the built environment. They will be asked to reflect on the relationship of technology to the way we think, draw, build and ultimately live.

Through weekly lectures, in-class exercises, writing, readings, tutorial discussions and the making of photographic and filmic representation of Hong Kong, students will develop a capacity to engage with different forms of spatial **representation** and to **critically** articulate a personal understanding of their relationship to architecture and the city.

II. TOPICS

The following topics address how the **representation** of architecture is related to key issues of social concern. They will be organized into a series of weekly lectures and discussion groups. Readings and written assignments will ask students to address and explore these topics in greater depth.

1. Why do we draw? What do models model?

The invention and development of **perspective drawing** in the middle ages into the renaissance had a huge impact on the conceptualization of space and the realization of built form. Through points, lines and surfaces, drawings form a visual language. How is this language used to communicate ideas and intentions about form and space? Similar to drawing, architects have used three-dimensional models for centuries as a tool for the development of their work. Why have these basic tools of architectural communication not changed in thousands of years?

2. Technologies of Representation

Over the course of the 20th century, photography and film transformed the way the world could be documented and **represented**. More recently, during the 1980's and 90's the practice of architecture shifted dramatically as design firms moved from hand drawings and three-dimensional models to computer aided design processes and virtual imaging environments. How have these technological changes transformed the way architecture is made and the way we experience the built environment?

3. Architecture and Projective Visions

Architects, like writers, film makers and artists, have played a significant role in shaping our visions of the world -- both of events from history and dreams for the future. How does architecture commemorate the past? How does it set an agenda for the future? How does architectural **representation** play a role in promoting a **sustainable** future? At the same time, how are architectural visions used in advertising to convey a message, sell a product or promote a lifestyle? What has architecture learned from Hollywood?

4. Power and Control

Many of the most famous buildings in architectural history were never built. Many architects have used drawings to propose ideas whose form they knew would never be built. How are drawings used to convey a political position or promote specific ways of life? How does architecture become propaganda or set a social agenda? Can architecture be embodied by drawing and **representation** alone? Can a drawing be architecture?

III. TEACHING AND LEARNING ACTIVITIES

Weekly Lectures:

Lectures will present concepts and arguments accompanied by visual material chosen to provoke thought and present a historical perspective on architectural representation.

Weekly Tutorials:

Weekly study groups will complement the lectures through review and discussion of the lecture material and weekly readings. Groups will be held seminar style with limited numbers of participants. (1 hour/week)

Self-Study / Weekly Readings:

Weekly readings will be short excerpts that provide historical or contemporary perspectives to issues discussed in lectures and tutorials. Students are expected to complete readings as they are assigned and to bring questions or discussion points to tutorials.

Assessment / Writing Assignments: **CiC-related activity**

Two short reflective writing assignments at the beginning of the semester will ask students to reflect on how drawings and models are used to represent architecture and the built environment.

Assessment / Photographic Storyboard: **CiC-related assessment**

A storyboard comprised of twenty photographs shot, edited and organized by the student will apply strategies and techniques from the history of photography as it relates to architecture and urban space.

Assessment / 3-minute Film: **CiC-related assessment**

The short film shot, structured and edited by the student will apply strategies and techniques from the history of film as it relates to architecture and urban space.

Assessment / In-class Writing Exercises: **CiC-related activity**

In class writing exercises will ask students to describe a photograph, drawing or diagram related to discussions taking place in lectures. The exercises are a chance for students to develop their capacity to use writing as a means to engage with representations of architecture, in order to relate them to larger social, cultural or political issues. Students will be expected to describe the given images using a precise language that makes it possible to move from description to analysis to the development of a position.

Assessment / Essay: **CiC-related assessment**

Students will be asked to write a short essay (750 words) that compares two references discussed during the semester. Students will be asked to complete two drafts of the essay before handing in a final paper, in order to develop editing skills and the capacity to incorporate comments on their writing. These drafts will both received feedback from teaching assistant leading the student's tutorial section.

Assessment / Final In-Class Writing Exercise: **CiC-related activity**

A final in-class writing exercise is an opportunity for students to demonstrate their capacity to read different forms of architectural representation and construct a discursive position based on their observations and the knowledge they have gained over the semester.

IV. TEACHING AND LEARNING ACTIVITIES: STUDY LOAD

Activities	Number of hours
Weekly Lectures	24
Weekly Tutorials	11
Self-study/Review/Readings	30
Assessment: Photographic Storyboard	15
Assessment: 3-minute Film	20
Assessment: In-class writing exercises	2
Assessment: Essay (1st Draft, 2nd Draft, Final)	15
Assessment: Final In-class writing exercise	2
Total:	117

V. READINGS

- Alberti, Leon Battista. *The Architecture of Leon Battista Alberti in Ten Books*. Accessed October 10, 2018. <<https://www.readingdesign.org/ten-books-alberti/>>
- Foucault, Michel. 'Panopticism.' In *Discipline & Punish: The Birth of the Prison*, translated by A. Sheridan, 195-228. Vintage Books, 1995.
- Freeman, Belman. 'Digital Deception'. *Places Journal*. May 2013. Accessed September 18, 2018. <<https://doi.org/10.22269/130513>>
- Heathcote, Edwin. 'Architecture: How buildings are used in sci-fi films,' *Financial Times*, November 23, 2013. Accessed September 18, 2018. <<https://www.ft.com/content/fff5e7cc-4d50-11e3-a220-00144feabdc0>>
- Heathcote, Edwin. 'From cop shop to culture hub: Hong Kong's Tai Kwun centre'. March 30, 2018. *Financial Times*, Accessed October 15, 2018. <<https://www.ft.com/content/7af4ed7e-31db-11e8-ac48-10c6fdc22f03#comments-anchor>>
- Miranda, Carolina A. 'How architects are using virtual reality to walk through buildings that don't yet exist'. *Los Angeles Times*. July 3, 2018. Accessed September 18, 2018. <<http://www.latimes.com/entertainment/arts/miranda/la-et-cam-architecture-vr-ocmabuilding-morphosis-20180703-story.html>>
- Morrison, Jasper. 'Super Normal', *Reading/Design*. Accessed October 10, 2018. <<https://www.readingdesign.org/super-normal>>
- Pollio, Marcus Vitruvius. *Ten Books of Architecture*. Reading/Design. Accessed October 10, 2018. <<https://www.readingdesign.org/ten-books-architect/>>
- Rams, Dieter. 'Ten Principles for Good Design'. *Reading/Design*. Accessed October 10, 2018. <<https://www.readingdesign.org/ten-principles>>
- Sorkin, Michael. 'Two Hundred Fifty Things an Architect Should Know'. <<https://www.readingdesign.org/250-things>>
- Topalovic, Milica. 'Models as Other Spaces.' *Oase* 84 (2011): 37-45. Accessed October 10, 2018. <<https://www.oasejournal.nl/en/Issues/84/ModelsAndOtherSpaces#037>>.

VI. COURSE LEARNING OUTCOMES

CCHU 9030 Course Learning Outcomes (CLO)	Alignment with Common Core Program Learning Outcomes (CCPLO)
1. Develop an understanding of the history of architectural representation and describe the relationship of drawing and design to the built environment.	CCPLO(s): 1 ^{1*}
2. Develop an understanding of the ways in which different forms of spatial representation (film, drawings, models, photography) are used to describe space as well as convey ideas about culture, politics and society.	CCPLO(s): 1, 2, 3
3. Develop an understanding of the ways in which technological shifts impact the ways in which the built environment is represented.	CCPLO(s): 1
4. Describe, analyze and interpret visual documents (i.e. drawings, photographs, diagrams) from the realm of the built environment in short extemporaneous in-class writing exercises.	CCPLO(s): 4
5. Create a photographic story-board of urban-space in Hong Kong that shows an awareness of the various strategies and techniques (framing, zoom, choice of subject, work in series, point of view, etc.) that have been developed through the history of photography.	CCPLO(s): 1,2,3,4
6. Work in a team to create a short-film that uses strategies of film-making discussed in class to present a scene of urban life in Hong Kong.	CCPLO(s): 1,2,3,4
7. Apply writing skills developed over the semester to a longer, take home essay that develops a capacity for argumentation and the synthesis of ideas and points of view encountered over the semester.	CCPLO(s): 1,4

CiC related CLOs, these must match with CIC Certification form P.1

CLO: Visual Literacy

CLO: Visual and digital literacy

CLO: Visual and digital literacy

CLO: Written literacy

^{1*} **Common Core Program Learning Outcomes.**

Upon successful completion of the Common Core, you will be able to:

1. Articulate a broader perspective and a deeper critical understanding of the complex connections between issues of profound importance.
2. Better navigate the similarities and differences between your own and other cultures.
3. More fully participate as individuals, members of social groups, and citizens in global, regional, and local communities.
4. Demonstrate the creative, collaborative, and communication skills that will contribute to the quality of your own and others' lives.

VII. ASSESSMENT TASKS

Indicate what the assignment is about and what students are required to do.

Assessment Method	Details of Assignment	Weighting	Alignment with CLO(s)
<div style="border: 1px solid red; padding: 2px; display: inline-block;">Target: Visual/Digital literacy</div> Photographic Story-board	A collection of 20 photographs of the city that tell a story about the relationship between architecture, urban space and the way we live in the city along with a text that reflects on the process of taking the photos.	15%	CLOs: 3,4,5
<div style="border: 1px solid red; padding: 2px; display: inline-block;">Target: Visual/Digital literacy</div> 3-minute Film	A 3-minute film that uses strategies and techniques of film-making discussed in class to convey a point of view the relationship between architecture, urban space and the way we live in the city along with a text that reflects on the process of making the film.	20%	CLOs: 3,4,6
Participation (Tutorial/Lecture)	Students shall be active participants in tutorial discussions on issues presented in the lecture and readings.	15%	CLOs: 1,2,3
<div style="border: 1px solid red; padding: 2px; display: inline-block;">Target: Written literacy</div> Essay	Students will complete a short essay (750 words) that compares two references (film photograph, drawing, building, text), using descriptive and analytical writing to discuss how these works respond to broader social, political and technological issues discussed in the class. Students will complete a draft of the essay and use feedback to finalize their work.	20%	CLOs: 1,2,3,4
In-class Writing Exercises	In-class, descriptive writing exercises will allow students to demonstrate their engagement with the material discussed in the class through the description of a work (drawing, model, photograph, etc.) discussed in an earlier class.	20%	CLOs: 1, 2, 3, 4
Final In-class Writing Exercise	A final, comprehensive, in-class writing exercise will allow students to demonstrate their extemporaneous writing skills developed over the semester through the description of selected images of works (drawing, model, photograph, etc.) discussed in class.	10%	CLOs: 1, 2, 3, 4

IIX. COURSE SCHEDULE

The course schedule clearly indicates which sessions will have CiC components.

Week	Course Topics	Teaching and Learning Activities
1	Introduction <i>Communication skills across disciplines: writing and visual literacy</i>	This shows communicating with students about CiC.
2	Sketch, diagram, drawing <i>Modes of writing: from description to analysis and interpretation</i>	Tutorial section sign-up <i>In class writing exercise (practice)</i>
3	Physical Models	<i>In class writing exercise 1: (10 minutes)*</i>
4	Production and technology: <i>photography</i> <i>Tutorial on photo-editing</i>	ISSUED: Assignment 1 (Photographic Story-board/reflective text)
5	Production and technology 2: <i>film</i>	<i>In class writing exercise 2: (15 minutes)*</i>
6	Production and technology 3: <i>the virtual</i> <i>Essay writing: brainstorming, outlining and point of view</i>	DUE: Assignment 1 (Photographic Story-board//reflective text) ISSUED: Essay
7	Reading week	
8	Projective visions: nostalgia and utopia <i>Tutorial on film-editing/production</i>	DUE: Essay Draft 1 ISSUED: Assignment 2 (Filming of the city/reflective text)
9	Practice & the profession	<i>In class writing exercise 3: (20 minutes)*</i>
10	Sustainability: Why green? <i>Essay writing: argumentation, research, citation</i>	DUE: Assignment 2 (Filming the city//reflective text) RETURNED W/FEEDBACK: Essay Draft 1
11	Power & control: architecture <i>Essay writing: feedback, revision and editing</i>	<i>In class writing exercise 4: (25 minutes)*</i>
12	Identity and the collective: civic space	DUE: Essay Draft 2
13	Final in class writing exercise: 90 minutes	RETURNED W/FEEDBACK: Draft 2
		DUE: FINAL ESSAY

This indicates that students have opportunities to practice their written literacy.

Providing feedback on essay drafts can enable students to perform better in the final submission.

IX. GRADE DESCRIPTORS (GENERAL)

Grade	Description
A+ / A / A-	<p>Excellent, outstanding performance meeting all basic and higher order goals of the course.</p> <p>Very high level of skills (interpretation, application, analysis, evaluation), with all aspects conforming to a high academic standard.</p> <p>Demonstrates high degree of originality and independent thought and reflection.</p> <p>Demonstrates an extensive knowledge and understanding of the topic.</p>
B+ / B / B-	<p>Good to very good performance meeting all basic and most higher order goals.</p> <p>High level of skills (interpretation, application, analysis, evaluation) with most aspects conforming to a high academic standard.</p> <p>Demonstrates a good degree of originality and independent thought and reflection on the topic.</p> <p>Demonstrates a good knowledge and understanding of most aspects of the topic.</p>
C+ / C / C-	<p>Satisfactory to reasonably good performance meeting all basic and some higher order goals but some important points omitted.</p> <p>Satisfactory to reasonable level of skills (interpretation, application, analysis, evaluation) with most aspects conforming to a reasonable academic standard.</p> <p>Some originality and independent thought and reflection on the topic.</p> <p>Demonstrates a reasonable knowledge and understanding of most aspects of the topic but with weaknesses in some important aspects of the task.</p>
D+ / D	<p>Pass: Barely satisfactory performance with limited topic coverage, meeting only basic goals, with many important points omitted.</p> <p>Only basic level of skills (interpretation, application, analysis, evaluation) with aspects conforming to a marginal academic standard.</p> <p>Little or no originality and independent thought or reflection on the topic.</p> <p>Mainly description, showing limited knowledge and understanding of basic aspects of the topic, but no application. Weaknesses in important aspects.</p>

F	<p>Fail: Unsatisfactory performance with key aspects of topic neglected, and basic goals not met (question / task possibly misunderstood).</p> <p>Basic level of skills (interpretation, application, analysis, evaluation) not demonstrated, aspects are superficial, inadequate or absent.</p> <p>No originality or independent thought.</p> <p>Only description, showing little understanding or application of the topic and significant weaknesses in important aspects of the task.</p>

X. GRADE DESCRIPTORS (PRODUCTION OF PHOTOGRAPHIC STORY-BOARD), 15%

This assignment will introduce students to the use of photography as a tool for the documentation of the city. The lecture introducing the assignment will include several examples of photographers who have worked with the city as a theme. In each example, the different decisions made by the photographer will be discussed: including choice of subject, framing, composition, work in series, and the technical processes that informed photography at the time of their activity.

The assignment asks students to reflect upon and consider these choices through the creation of a story-board (a collection of approximately 20 photos) that constructs a narrative or a point of view about the city. Students may use whatever camera is available to them and should consider: how subject matter is chosen, how photographs are composed, how photographs in the series relate to each other, and the overall theme of the work.

The assignment will span two weeks with one intervening tutorial where students will be asked to present a “rough-draft” of their storyboard in order receive oral feedback from their peers and the tutor. In this way, students will also be asked to speak about their work and articulate the choices behind it.

The final submission of the story-board should be accompanied by a 250-word text that reflects on the work and situates it within the process and narrative that led to its construction.

Grade	Description	Clear descriptions of expectations of performance
A+ / A / A-	Demonstrates excellent understanding of strategies and techniques of photography through their application in the creative work. Story-board is presented with a clear structure and narrative, excellent technical production and creative and original use of the strategies and techniques discussed in class. Writing is able to clearly articulate in a reflective manner, the choices, strategies and techniques that guided the work. All aspects conform to a high academic / professional standards.	
B+ / B / B-	Demonstrates a good to very good understanding of strategies and techniques of photography through their application in the creative work. Story-board is presented with a structure and narrative, good technical production and conscious use of the strategies and techniques discussed in class. Writing articulates in a reflective manner, the choices, strategies and techniques that guided the work. Most aspects conform to a high academic / professional standards.	
C+ / C / C-	Demonstrates a satisfactory understanding of strategies and techniques of photography through their application in the creative work. Story-board is presented with a nascent understanding of structure and narrative, satisfactory technical production and some use of the strategies and techniques discussed in class. Writing on photography identifies the choices, strategies and techniques that guided the work. Most aspects conform to an acceptable academic / professional standards.	
D+ / D	PASS: Demonstrates a minimum understanding of strategies and techniques of photography through their application in the creative work. Story-board is presented with minimal understanding of structure and narrative, minimal technical production and at least one use of the strategies and techniques discussed in class. Writing shows a minimum awareness of the choices, strategies and techniques that guided the work. Limited aspects conform to academic / professional standards.	
F	FAIL: Demonstrates no understanding of strategies and techniques of photography through their application in the creative photography. Story-board is presented with no structure or narrative with an unacceptable technical production that show a lack of understanding of strategies and techniques discussed in class. Writing shows no reflection of the choices, strategies and techniques that guided the work. The work does not conform to academic / professional standards.	

Clear assessment criteria. These skills must be taught explicitly in the course.

XI. GRADE DESCRIPTORS (PRODUCTION OF FILM), 20%

This assignment will introduce students to the use of film as a tool for the documentation of the city. The lecture introducing the assignment will include several examples of filmmakers who have who have introduced the city or architecture as a “character” or “backdrop” for their work. In each example, the different decisions made by the filmmaker will be discussed: including choice of subject, editing, framing, camera movement, composition, the construction of narrative, the use of music and the technical processes that informed filmmaking at the time of their activity.

The assignment asks students to reflect upon and consider these choices through the creation of a 3-minute film that constructs a narrative or a point of view about the city. Students may use whatever camera is available or may borrow one from the university. Members of the university Digital Literacy Lab will run a tutorial on the use of film-editing software that is freely available for all university students. In making their films students should consider: how subject matter is chosen, the editing of sequences, the narrative conveyed by the film, the use of music and the overall theme of the work.

The assignment will span two weeks with one intervening tutorial where students will be asked to present a “rough-draft” of their film in order receive oral feedback from their peers and the tutor. In this way, students will also be asked to speak about their work and articulate the choices behind it.

The final submission of the film should be accompanied by a 250-word text that reflects on the work and situates it within the process and narrative that led to its construction.

Grade	Description	Clear descriptions of expectations of performance
A+ / A / A-	<p>Demonstrates excellent understanding of strategies and techniques of film through their application in the final work.</p> <p>Film work is presented with a clear structure and narrative, excellent technical production and creative and original use of the strategies and techniques discussed in class.</p> <p>Writing is able to clearly articulate in a reflective manner, the choices, strategies and techniques that guided the work.</p> <p>All aspects conform to a high academic / professional standards.</p>	
B+ / B / B-	<p>Demonstrates a good to very good understanding of strategies and techniques of film through their application in the final work.</p> <p>Film work is presented with a structure and narrative, good technical production and conscious use of the strategies and techniques discussed in class.</p> <p>Writing articulates in a reflective manner, the choices, strategies and techniques that guided the work.</p> <p>Most aspects conform to a high academic / professional standards.</p>	
C+ / C / C-	<p>Demonstrates a satisfactory understanding of strategies and techniques of film through their application in the final work.</p> <p>Film is presented with a nascent understanding of structure and narrative, satisfactory technical production and some use of the strategies and techniques discussed in class.</p> <p>Writing identifies the choices, strategies and techniques that guided the work.</p> <p>Most aspects conform to an acceptable academic / professional standards.</p>	
D+ / D	<p>PASS: Demonstrates a minimum understanding of strategies and techniques of photography/film through their application in the creative photography/film work.</p> <p>Photography/film work is presented with minimal understanding of structure and narrative, minimal technical production and at least one use of the strategies and techniques discussed in class.</p> <p>Writing on photography/film work shows a minimum awareness of the choices, strategies and techniques that guided the work.</p> <p>Limited aspects conform to academic / professional standards.</p>	
F	<p>FAIL: Demonstrates no understanding of strategies and techniques of photography/film through their application in the creative photography/film work.</p> <p>Photography/film work is presented with no structure or narrative with an unacceptable technical</p>	

	production that show a lack of understanding of strategies and techniques discussed in class. Writing on photography/film work shows no reflection of the choices, strategies and techniques that guided the work. The work does not conform to academic / professional standards.
--	--

XII. GRADE DESCRIPTORS (IN-CLASS WRITING), 20%+10% = 30%

In-class, descriptive writing exercises will allow students to demonstrate their engagement with the material discussed in the class through the description of a work (drawing, model, photograph, etc.) discussed in an earlier class. Lectures will discuss strategies for extemporaneous writing and will also provide students with a vocabulary for describing different works (drawings, model, photograph, etc.) that are used to represent the built environment.

Students should be able to develop a capacity to describe works with confidence. The objective is not to memorize names, dates or titles (which will always be provided) but rather to describe the characteristics of a given work and relate them to the larger themes and issues discussed in the course.

TAs will provide feedback on in-class writing exercises and examples will be discussed periodically during lecture.

During the final in-class exercise, students will write on 3 selected works (which will be announced to students beforehand) and have an opportunity to demonstrate the extemporaneous writing skills they have developed over the semester.

A+ / A / A-	<ol style="list-style-type: none"> 1. Excellent word choice and syntax. The student thoroughly describes the reference (photograph/drawing/model, etc.), using an evocative and precise language. 2. Very strong overall structure and convincing argumentation. The description moves logically from sentence to sentence building into a specific and compelling point of view about the reference. 3. Excellent grasp of broader concepts discussed in class. The student is able to smoothly incorporate ideas presented during the lecture / readings and to draw convincing connections between the reference and these ideas. 4. Very strong capacity to generate new ideas. A convincing conclusion, supported by the description, opens up the reference to a new and unexpected reading.
B+ / B / B-	<ol style="list-style-type: none"> 1. Strong word choice and syntax. The student successfully describes the reference using language that is precise. 2. Strong sentence structure and argumentation. The description moves logically from sentence to sentence building a point of view. 3. Strong grasp of concepts discussed in class. The student incorporates ideas presented during the lecture / readings and draws connections between the selected reference and these ideas. 4. Capacity to present a point of view. The conclusion reinforces the student's point of view, without summarizing or repeating the previous description.
C+ / C / C-	<ol style="list-style-type: none"> 1. Good word choice and syntax. The student adequately describes the reference. 2. Adequate structure that builds a point of view. The description is somewhat disjointed but builds a point of view. 3. Knowledge of concepts discussed in class. The student refers to ideas presented in lecture / readings and attempts to draw connections. 4. Adequate conclusion. The conclusion summarizes the text without offering anything new.
D+ / D / D-	<ol style="list-style-type: none"> 1. Poor word choice and syntax. The student describes the reference in vague and general terms. 2. Minimal structure. The description is disjointed with no logical structure or point of view. 3. Limited knowledge of concepts discussed in class. The student refers to ideas presented in lecture / readings without supporting their relevance.

	4. Poor conclusion. The conclusion repeats earlier points from the text.
F	<ol style="list-style-type: none">1. The student fails to describe the reference in appropriate terms.2. The description has absolutely no structure.3. The student does not refer to any outside ideas.4. There is no conclusion.

XIII. GRADE DESCRIPTORS (ESSAY), 20%

Student will be asked to write a short essay (750-1000 words) on one of three subjects related to issues discussed in class and covered by the readings. The drafting of the essay will take place during the second half of the semester with two drafts to be turned in for comments by TAs before the final submission. As part of the preparation of these drafts, during lecture time we will discuss how to prepare an essay with brainstorming, research, the preparation of a bibliography and coming up with a thesis or point of view and plagiarism. The mechanics of a short essay will also be discussed, with several examples presented in class; topics will include argumentation, paragraph structure, topic sentences, introductions and conclusions.

The essay is not about relating facts that we could find on the internet but about generating an argument that engages issues addressed in class (in lectures, readings, tutorial discussion). A strong essay will convey a point of view or thesis, using a logical structure of argumentation to support that point of view.

All citations (including images found on the internet) should be referenced using the Harvard citation style [<http://guides.is.uwa.edu.au/harvard>].

Below are three subjects from previous years.

Subject 1:

The two projects listed below by the Swiss architects Herzog & de Meuron have both been described as cultural activators for Hong Kong. Using documentation you find about the two projects, documentation you produce yourself through site visits, and any written critique you find, discuss whether you think the two projects will be “transformative” for Hong Kong. Will the projects’ change their neighbourhoods? Change Hong Kong culture? Change the way residents of Hong Kong think about culture? How do the representations of the two works convey the idea of transformation? How do they activate the spaces of the city? In the case, of Tai Kwun, how does the reality of the project (its spaces, use, atmosphere) relate to the promise of the drawings and media that preceded its opening?

Herzog & de Meuron, M+ Museum for Visual Culture, Hong Kong.

[<https://www.herzogdemeuron.com/index/projects/complete-works/401-425/415-m-plus.html>]

Herzog & de Meuron, Tai Kwun, Hong Kong.

[<https://www.herzogdemeuron.com/index/projects/complete-works/276-300/296-tai-kwun.html>]

Subject 2:

Ridley Scott’s film, *Blade Runner* (1982) was initially a financial failure and received a mixed critical reception. Since its opening, *Blade Runner* (which describes the world in 2019) has gone on to become one of the most influential films of the late 20th century. It has changed the way we think about the future in terms of cities, environment, architecture, culture and the nature of “humanness”. In late 2017, *Blade Runner 2049*, directed by Denis Villeneuve was released. Watch the two films and discuss how the vision of the future described in the first relates to the future of the second and to the world of today. How do the films use architecture, space and the city? What is different between the two films? What has stayed the same?

Subject 3:

One of the most important experiences of virtuality in contemporary society is within the worlds created by gaming. From *Minecraft* to *Fortnight*, video games make it possible to take on new identities and explore new worlds. Pick one video game that you are familiar with or have researched. How are space, geography, architecture, place and identity constructed in this virtual world? What qualifies these games as virtual? What role does language play in the definition of the different elements of the life that takes place within the games? What relationship does the virtual world have to the “real” one and what defines its limits?

Consider the communities of gaming that have developed around these virtual worlds; what impact do these networks have on human relations and on community?

GRADE DESCRIPTORS (ESSAY)		Grade A	Grade B	Grade C	Grade D	Grade F
Addressing the Task		Identifies and addresses clearly the main question(s) and the subsidiary, embedded, or implicit aspects, addressing their relationships to each other.	Identifies and addresses the main question(s) and most of the subsidiary, embedded or implicit aspects.	Identifies and addresses the main question(s) and some of the subsidiary, embedded or implicit aspects.	Identifies part of the main question(s) and a few of the subsidiary, embedded or implicit aspects but only addresses them partially.	Lacks an understanding of what the question requires or responds inappropriately or tangentially to the task or topic.
Understanding, Analysis, Synthesis, and Application of Knowledge		Consistent perceptive and critical engagement with issues and themes based on comprehensive understanding of relevant concepts and theories; the analysis, synthesis and application of knowledge is consistently clear and effective.	Frequent perceptive and critical engagement with issues and themes; the analysis, synthesis and application of knowledge is generally clear and effective but occasional shortcomings in understanding of relevant concepts and theories are evident.	Overall, some perceptive and critical engagement with issues and themes, the analysis, synthesis and application of knowledge is mostly clear and effective but the essay in parts reveals rather superficial understanding of relevant concepts and theories.	Occasional critical engagement with key issues and themes but in general rarely goes beyond reproduction of relevant concepts and theories, impaired in parts by considerable inaccuracies.	No critical engagement with issues, and themes. Essay characterized by serious inaccuracies and misunderstandings.
Argumentation		Examines the question/issue/problem from all important perspectives. Overall logic is clear. Premises or evidence strongly support conclusions. Counter-evidence or rival positions addressed. Arguments fit together and build a compelling case.	Examines the question/issue/problem from most of the important perspectives. Expresses own position, and argumentative structure is clear and logical, but some arguments underdeveloped or some considerations overlooked.	Examines the question/issue/problem from some of the important perspectives. Not all relevant arguments and counter arguments are fully examined. Offers own position but reasoning is sometimes impaired by weak, emotive, or inconsistent argumentation.	Examines things from a single perspective. Only minimal examination of relevant arguments and counterarguments. Offers own position, but the arguments are not put forward explicitly and not sufficiently supported.	Arguments are confused and illogical. Student fails to present and defend a coherent position. Offers own position, but arguments are flawed, disorganized, or difficult to identify or understand.
Structure / Organization		on states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. Paragraphing is appropriate at all times with each paragraph containing a central idea which is developed throughout the paragraph with supporting details.	on states writer's thesis or position, and conclusion summarizes main arguments. Paragraphing is appropriate, but some paragraphs lack supporting detail or contain unrelated details.	on and conclusion are included and generally capture the essence of the topic and discussion. Evidence of ability to paragraph, but some paragraphs lack a central idea or supporting detail	on and conclusion are included but do not adequately capture the essence of the topic and discussion. Ability to construct a paragraph with a central idea and supporting details is evident at times but somewhat limited.	on and conclusion are unclear, lack detail or missing altogether. Very little evidence of an ability to organize the essay into paragraphs with one central idea and supporting details.
Mechanics		The language contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still clear. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed meticulously.	The language is generally accurate but contains some systematic errors in complex grammar and vocabulary. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed apart from the occasional oversight.	The language is mostly accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall meaning is still intelligible. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed but at times inconsistencies and/or errors occur.	The language is sufficient for arguments to be understood with effort. However, the language contains frequent errors in simple and complex grammar and vocabulary that are distracting. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed but show many inconsistencies and/or errors.	Errors in language and vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation, references, footnotes, etc.).
Clear assessment criteria. These skills must be taught explicitly in the course.						

Clear descriptions of expectations of performance.

XIV. STATEMENT OF ACADEMIC CONDUCT

All written work in this course will be submitted for plagiarism review via Turnitin, at <http://turnitin.com>. Clarification of the University of Hong Kong's policies on plagiarism, as well as detailed descriptions of how to properly cite and source material in your written work and examinations is available at <http://www.hku.hk/plagiarism>. Plagiarism includes handing in the work of another as your own, and failure to appropriately cite your sources. Plagiarism is an academic misdemeanor, and may be considered grounds for failure from this course as well as further disciplinary action from the University.

XV. TEACHING TEAM: CONTACT INFO

Sony DEVABHAKTUNI
(office hours by

sonydev@hku.hk
appointment via email)