

City University of Hong Kong
Course Syllabus

offered by School of Creative Media
with effect from Semester A 2018 /19

Part I Course Overview

Course Title: Object Art Production

Course Code: SM2718

Course Duration: One Semester (13 weeks)

Credit Units: 3

Level: B2

Arts and Humanities

Study of Societies, Social and Business Organisations

Science and Technology

Proposed Area:
(for GE courses only)

Medium of Instruction: English

Medium of Assessment: English

Prerequisites: Nil
(Course Code and Title)

Precursors: Nil
(Course Code and Title)

Equivalent Courses: Nil
(Course Code and Title)

Exclusive Courses: Nil
(Course Code and Title)

Part II Course Details

1. Abstract

(A 150-word description about the course)

The course highlights art fabrication with a wide variety of materials with sculptural and spatial concern. To think art object as an empowering representation in contemporary art, this course enable students to consider sculpture as a unique discipline in terms of its materiality, cultural and historical context, and reflective practice. The studio-based class will study both tangible and intangible form grounded in material and techniques, and explore the transition of object as a physical mass to multifaceted artefact of subjectivity. Through class critique and exhibition, students will work closely with faculty and peers on developing their own sculptural language in response to various topics. By the end of the course, students will gain skills including woodcraft, welding, casting, moulding, rapid-prototyping, sculptural fabrication with readymade objects, integrating new media gadgets, mechanical devises, photography, screen-based media, etc.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs [#]	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Account for the elements of three-dimensional art, analyze the visual vocabularies and produce art objects.		✓	✓	
2.	Identity theoretical perspectives of materiality and physicality, and justify with fabrication.		✓	✓	
3.	Practice the concept of craftsmanship and be capable to use various tools to make objects.			✓	
4.	Conduct research about the relationship between space and art objects. Elaborate with appropriate methodologies.		✓		
5.	Practice art at a professional level.			✓	✓
6. ^	Associate, combine and integrate knowledge from different disciplines (e.g. sciences, literature etc.) into course assignments.		✓	✓	

* If weighting is assigned to CILOs, they should add up to 100%.

Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

^ Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

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 self-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.

3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lecture	Lectures on material culture, sculpture in contemporary art context, structure, form and space, in support with examples from various artists.	✓	✓				✓	
Workshop and studio practice	Artwork fabrication in various of materials and techniques		✓	✓		✓		
Group presentation and discussion	Elaborating critical findings on contemporaries	✓	✓		✓	✓		
Group presentation and discussion	Elaborating critical findings on contemporaries	✓	✓		✓	✓		

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100%								
In class participation and discussion			✓				10	
Group presentation		✓	✓	✓			10	
Assignment 1	✓	✓	✓				25	
Assignment 2		✓	✓		✓	✓	25	
Final Project and Exhibition	✓	✓	✓	✓	✓	✓	30	
Examination: 0% (duration:, if applicable)								
* The weightings should add up to 100%.							100%	

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
<i>Projects</i>	Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship.	<ul style="list-style-type: none"> - 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 instil insights about the process of conception, creative production. - Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create inter-disciplinary projects - Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc.) available with constructive adjustment 	<ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> - 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
Class	This assessment task	- Active in-class	- Active in-class	- Attentive in in-	- Unmotivated to	- Unwilling to

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
participation and exercise	reviews students' participation and performance in discussions, debates and peer critique during the tutorial sessions. The evidence of 'negotiation', the sign of discovery, lies in students' pre-class preparation and interpersonal sensitivity to his/her peer members.	<p>participation, positive listening, strong ability to stimulate class discussion and comment on other points.</p> <ul style="list-style-type: none"> - In-depth pre-class preparation and familiarity with peer reports and other materials. - Interpret others' views with an open mind and ready to negotiate. - Readiness to share personal insight via analysis and synthesis with informed views. - Constructively critical, thus facilitating the discovery of new issues 	<p>participation, positive listening, ability to initiate class discussion and comment on other points.</p> <ul style="list-style-type: none"> - Adequate pre-class preparation and familiarity with peer reports and other materials. <p>Interpret opinions effectively.</p>	<p>class participation, listening with comprehension, but only infrequently contributing.</p> <ul style="list-style-type: none"> - Adequate pre-class preparation but little familiarity with peer reports and other materials. - Fair ability in interpreting opinions 	<p>participate in class discussion or comment on other people's views.</p> <ul style="list-style-type: none"> - Little pre-class preparation and familiarity with peer reports and other materials. - Poor ability in interpreting opinions. 	<p>participate in class discussion and comment on other points, even when requested by the teacher.</p> <ul style="list-style-type: none"> - No pre-class preparation and familiarity with peer reports and other materials. <p>Minimal ability in interpreting opinions</p>

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

Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

Art object, sculpture, found objects, readymade, hands-on fabrication, materiality, commodity and material culture, artefact, artefact, things, craftsmanship, installation, kinetic art, mixed media art, public space activation, interactivity, spatial relationships, experimental processes, from, shape, texture, structure, site, sound, lighting, physicality, cultural significance, spirituality, social context, addition, subtraction, appropriation, historical/architectural/industrial/metaphorical usage, application of media art

2. Reading List

2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

	Title	Author / Editor	Call no. / ISBN
1	The order of things: an archaeology of the human sciences	Michel Foucault (London; New York: Routledge, 2002)	AZ101.F6913 2002
2	Materiality	Daniel Miller (Duke University Press, 2005)	GN406 .M378 2005
3	The Value of Things	Neil Cummings (Basel:Birkhäuser, c2000)	GN406 .C86 2000
4	The contingent object of contemporary art	Martha Buskirk (Cambridge, Mass.:MIT Press, 2003)	N8580.B87 2003
5	Arts-Based Research: A Critique and a Proposal	Jason Walling (Rotterdam: Sense Publishers 2013)	Online access - ISBN 9462091854
6	Vibrant Matter: A Political Ecology of Things	Jane Bennett (Durham: Duke University Press, 2010)	GF21.B465 2010
7	Relational aesthetics	Nicolas Bourriaud (Dijon: Les Presses du réel, 2002)	N6490.B6312 2002
8	Time	ed. Amelia Groom (London: Whitechapel Gallery, 2013)	Online access - ISBN 9780854882151
9	Unmonumental: The Object in the 21st Century	Peter Scott (London: Phaidon Press Ltd, 2012)	Online access - ISBN 9780714863108
10	Vitamin 3-D: New perspectives in sculpture and installation	Nancy Adajania (London: Phaidon Press Ltd, 2009)	NB198.6. V58 2009
11	Against Interpretation and Other Essays	Susan Sontag (New York: Dell Pub. Co., 1996)	PN771. S62 1996