

City University of Hong Kong
Course Syllabus

offered by School of Creative Media
with effect from Semester A 2020 /21

Part I Course Overview

Course Title: Site and Space: Installation Workshop

Course Code: SM3732

Course Duration: One Semester (13 weeks)

Credit Units: 3

Level: B3

Arts and Humanities

Proposed Area:
(for GE courses only)

Study of Societies, Social and Business Organisations

Science and Technology

Medium of Instruction: English

Medium of Assessment: English

Prerequisites:
(Course Code and Title) SM1702 Creative Media Studio I or SM2718 Object Art Production

Precursors:
(Course Code and Title) Nil

Equivalent Courses:
(Course Code and Title) Nil

Exclusive Courses:
(Course Code and Title) Nil

Part II Course Details

1. Abstract

(A 150-word description about the course)

“Art installation” or “installation art” has become almost a generic term for contemporary art practice today. However the notion of space in installations remains essential in museum and gallery exhibition context. This course aims to introduce various concepts and practices of installation art through studio practices and critical reviews. The course will train students’ sense of volume, scale and space, critical ability to analyze physical artworks and practical skills to realize art installations. The workshop will explore form, structure, site and body for installations. Materials will be studied for their physical characteristics, inherent connotation and metaphorical potential, and relationships with the physical, cultural and historical environment. Students will learn how to design and produce innovative space with physical objects and media works.

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 physical installation, analyze the relationship of volume, scale, movement and space, and design visually compatible work.		✓	✓	
2.	Consider both physicality and theme of a spatial subject, and use different perspectives to create an environment.		✓	✓	
3.	Practice craftsmanship and be able to use various tools to produce art installation.			✓	
4.	Conduct research about the relationship between site, space and objects. Review examples of outstanding artworks.		✓		
5.	Practice art at a professional level.			✓	✓
6. [^]	Associate, combine and integrate knowledge from different disciplines (e.g. sciences, literature etc.) into course assignments.		✓	✓	
		100%			

* 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	
Slide lecture	Lectures on installing and installation, form and space, practice, site-specificity with examples from various artists.	✓	✓				✓	
Workshop and studio practice	Artwork design and production in wood, plastic and mixed materials, etc.		✓	✓		✓		
Visiting artist workshop	Demonstration of professional practice and creative argument	✓			✓	✓		
Exhibition	Installing a white cube exhibition and producing a site-specific project.	✓	✓	✓	✓	✓	✓	
Classroom critique	Reviewing art productions.	✓			✓			

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%								
Assignment 1			✓				15	
Assignment 2	✓	✓	✓				20	
Exhibition		✓	✓		✓	✓	30	
Final Project	✓	✓	✓	✓	✓	✓	35	
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)
1. Projects	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 instill insights about the process of conception, creative 	<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, 	<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 (time, space, equipment, etc) available 	<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

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		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	equipment, etc) available and constructive feedback/ suggestions			

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		constructive adjustment				
2. Class participation and exercises	This assessment task 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.	<ul style="list-style-type: none"> - Active in-class participation, positive listening, strong ability to stimulate class discussion and comment on other points - 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 	<ul style="list-style-type: none"> - Active in-class participation, positive listening, ability to initiate class discussion and comment on other points - Adequate pre-class preparation and familiarity with peer reports and other materials - Interpret opinions effectively 	<ul style="list-style-type: none"> - Attentive in-class participation, listening with comprehension, but only infrequently contributing - Adequate pre-class preparation but little familiarity with peer reports and other materials - Fair ability in interpreting opinions 	<ul style="list-style-type: none"> - Unmotivated to participate in class discussion or comment on other people's views - Little pre-class preparation and familiarity with peer reports and other materials - Poor ability in interpreting opinions 	<ul style="list-style-type: none"> - Unwilling to participate in class discussion and comment on other points, even when requested by the teacher - No pre-class preparation and familiarity with peer reports and other materials - Minimal ability in interpreting opinions

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		analysis and synthesis with informed views – Constructively critical, thus facilitating the discovery of new issues				

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.)

Spatial art, installation, kinetic art, mixed media art, public space activation, viewer participation art, artist's presence, sculptural ideas, spatial relationships, experimental processes, form, structure, site, sound, lighting, physicality, appropriation, historical/metaphorical traces, architectural/industrial 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.	Installation art: a critical history	Claire Bishop	N6494.I56 B57 2005
2.	One place after another: site-specific art and locational identity	Miwon Kwon	N6490.K93 2002
3.	Dialogues in public art	Tom Finkelpearl	online access from ebrary
4.	The contingent object of contemporary art	Martha Buskirk	N8580 .B87 2003
5.	Relational aesthetics	Nicolas Bourriaud	N6490 .B6312 2002
6.	The everyday	Stephen Johnston	N72.S6 E94 2008

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Installation Art: Between Image and Stage	Anne Ring Petersen	ISBN 978-8763542579
2.	The Artist's Body	Tracy Warr (ed)	ISBN 978-0714863931