City University of Hong Kong
Course Syllabus

offered by School of Creative Media
with effect from Semester A 2017/18

Part I   Course Overview

Course Title:	Curatorial Project
Course Code:	SM6340
Course Duration:	1 semester
Credit Units:	6 credits
Level:	P6
Medium of Instruction:	English
Medium of Assessment:	English
Prerequisites: *(Course Code and Title)*	Nil
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

This course aims to provide a culmination of the student's trajectory through the stream of curating art and media. In this course, students are required to form a project team to propose and carry out a curatorial project under the supervision of a full-time SCM teaching staff member. The project may take the form of a gallery exhibition (in one of the many available spaces in Run Run Shaw Creative Media Centre, or an outside space like the Connecting Spaces Hong Kong operated by the Zurich University of the Arts), or an online exhibition, or another form relevant to the programme.

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.	Develop the conceptual framework		✓		
2. ^	Execute the curatorial project according to a realistic action plan			✓	
3. ^	Develop strategies on marketing, public engagement, documentation and archiving using appropriate technologies			✓	
4. ^	Push for innovation				✓
		100%			

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.

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

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	
Curatorial Project	These activities are determined by the nature of the project, and are part of the initial agreement between the students and the project adviser. Activities normally will involve regular meetings between the students and the adviser. The adviser and the students will agree on a timeline for the project, including target dates for the submission of specific modules of the project (e.g., plan, curatorial statement, exhibition design, final exhibition).	✓	✓	✓	✓	

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		
Continuous Assessment: 100%						
Curatorial Project	✓	✓	✓	✓	100%	The project's end result is determined by the nature of the investigation. The project outcome normally takes the form of an exhibition.
Examination: 0% (duration: ---, if applicable)						
					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. Curatorial Project	Students should demonstrate ability to synthesize theory and practice in order to carry out an innovative curatorial project.	- Exceptional originality and elegance of idea (theory, implementation and design) - Insightful integration and/or critique of key concepts, theories, assumptions of the field - An innovative proposal which is firmly built on thorough knowledge of existing practices and theoretical frameworks	- Reasonable originality and sophistication of idea - Insightful integration and/or critique of key concepts, theories, assumptions of the field - A well-designed proposal which is firmly built on competent knowledge of existing practices and theoretical frameworks	- Some originality and structure to idea - Reasonable integration and/or critique of key concepts, theories, assumptions of the field - A clear proposal which displays some knowledge of existing practices and theoretical frameworks	- Unoriginal, unclear idea - Minimal integration and/or critique of key concepts, theories, assumptions of the field - A weak proposal which only vaguely refers to existing practices and theoretical frameworks	- No or ill-defined idea - Sub-minimal resonance with key concepts, theories, assumptions of the field - Inept proposal which displays little knowledge of existing practices and theoretical frameworks

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.)

    There is no set syllabus for the master's project. Instead, the subject is organized through principles of guided mentoring, discussion and instruction, and collaboration between the students and the faculty adviser.

    The students and faculty member agree on the terms of the project (i.e., specific topic or theme, work schedule and process, meeting schedule, expected end result), and then consult regularly concerning the project over the course of the semester.

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.)

1.	Paul O'Neill, *The Culture of Curating and the Curating of Culture(s)* (MIT, 2012)
2.	Terry Smith, *Thinking Contemporary Curating* (ICI, 2012)
3.	Hans Ulrich Obrist, *Everything You Always Wanted to Know About Curating But Were Afraid to Ask* (Sternberg, 2011)
4.	Jens Hoffmann, *Ten Fundamental Questions of Curating* (Mousse, 2013)

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

1.	*Biennials and Beyond: Exhibitions that Made Art History* (Phaidon, 2013)
2.	Claire Bishop, *Radical Museology: or, What's Contemporary in Museums of Contemporary Art?* (Verlag der Buchhandlung Walther Konig, 2013)
3.	Beryl Graham and Sarah Cook, *Rethinking Curating* (MIT, 2010)
4.	Joasia Krysa, *Curating Immateriality: The Work of the Curator in the Age of Network Systems* (Autonomedia, 2006)