

City University of Hong Kong

**Information on Proposed Gateway Education Course
offered by School of Creative Media
with effect from Semester B in 2012 / 2013**

This form is for the completion by the *Course Leader*. The information provided on this form will be deemed to be the official record of the details of the course. It has multipurpose use: for the University's database, and for publishing in various University publications including Blackboard, and documents for students and others as necessary.

Please refer to the *Explanatory Notes* attached to this Form on the various items of information required.

This Form 2B is specially designed for GE courses with some elements which are exclusive for GE courses.

Part I

Course Title: Money and Art: exchange and transaction as themes in art-works

Course Code: to be centrally allocated

Course Duration: One Semester

Proposed Area: (Please insert "1" for the single **primary area**, and "2" for the **secondary area** if applicable. Students will only earn credit units from the primary area.)

- 1. Arts and Humanities
- Study of Societies, Social and Business Organisations
- Science and Technology

No. of Credit Units: 3

Level: A1/B1

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

1. Abstract

(about 150 words to describe the course content and types of learning activities)

DISCLAIMER: This is not a course about the management of money, and it is not a course about the art market. It is a course concerned with the origins of money, the nature of exchange, and how money and themes of exchange are manipulated by artists for aesthetic and ideological purposes.

In “Money” students will be exposed to an anthropological and aesthetic history of money (contrasting the economic version with alternative histories from anthropology and the art-world). Students will explore theories of money as cultural inscription and as an extension of social and cultural exchange-networks based on trust. Changing technological modes of money will be contextualized within a history that examines how culture changes as exchange changes. This discursive exploration will be framed by an examination of specific artists (from the ancients to the contemporary) who investigate money (cost, value, exchange) or use it as the material in their work.

An emphasis will be placed on the role of new media in contemporary exchange. “The genealogy of the money form is the study of a new logic that is the money of the mind” (Shell, 1993, pg.11). In the digital age, physical money as a material structure is on the threshold of obsolescence. Trading is now enacted digitally through databases, flash trading algorithms, micro-transactions, and online auctions. Modes of networked digital money are proliferating: RFID cards, NFC, alternative open source currencies (BitCoins, etc...) and mobile transactions (Google Wallet, PayPal, Square, Card.io etc.). Art is also becoming conceptual, virtual and data-driven. This transition from material money to virtual trade, from material art to virtual visualization, constitutes a shift in culture, and an opportunity to explore the interdependence of economic exchange and cultural inscription.

2. Course Aims

(specify at the end any additional information which requires students' attention)

This course aims to destabilize conventional notions of money as simply an economic necessity. Students will be enabled to critically discuss money from a perspective informed by art-history, critical aesthetics and anthropology. Money as material has existed since antiquity; its origins are speculative. Obsidian, copper, cowry shells

(first manufactured in China in 1000 B.C.), salt, silk, silver and gold (introduced in Qin dynasty 221 BC) preceded minted coins and bills (which first appeared on leather circa 118 B.C. in China). An aesthetic view of money might consider the *sycee* gold ingot form used in China up until the 20th century as a sculptural form. Students will gain an expanded understanding of the history of money, an understanding of how technological systems influence transactions, and an exposure to art-activism concerned with money and exchange.

One goal of the course is to inculcate a view of money as a dynamic non-trivial cultural system informed by networks that are simultaneously abstract, embodied and digital. Money activates physiological desire systems intimately linked to imagination and subconscious creative impulses (as such it is a natural subject for art).

By the end of the course, students will be able to plausibly conjecture about the future technological trajectories of money as it becomes increasingly mobile, virtualized, transparent, networked and *immaterial*. Students will also be expected to link this anthropological understanding to art-works that investigate exchange.

3. Course Intended Learning Outcomes (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)

Upon successful completion of this course, students should be able to:

No.	CILOs	Weighting (if applicable)
1.	Describe and reflect on the history of money from both an aesthetic and technological perspective.	10%
2.	Recognize how technology has changed social and cultural practices pertaining to money and exchange.	10%
3.	Integrate the themes of art, money and technology into critical arguments in a creative and informed manner.	20%
4.	Reflect on and theorize the ways art has investigated money, emphasizing how questions of value and cost are destabilized through aesthetic enquiry.	25%
5.	Develop creative research proposals for art projects concerning money and/or value and exchange.	35%

Please explain the alignment of CILOs to the GE Programme Intended Learning Outcomes (PILOs) under Part A of the Annex to this Form.

4. Teaching and Learning Activities (TLAs)

(designed to facilitate students' achievement of the CILOs - Some TLAs may address more than one CILO.)

Please be sure to consider how the TLAs align with the desired characteristics of GE courses (c.f. explanatory note 10).

TLA	CILO No.	Hours/week (if applicable)
Lectures	CILO 1 - 4	
Discussions on assigned readings (small groups in tutorials assigned specific problem questions; students will be expected to summarize and spontaneously present these discussions to the larger group)	CILO 1 – 4	
Research Paper	CILO 3 - 5	
Production of a proposal for a hypothetical New Media Artwork with an accompanying artist’s statement describing the research process and implementation.	CILO 4 - 5	

5. Assessment Tasks/Activities

(designed to assess how well the students achieve the CILOs –Some assessment tasks/activities may address more than one CILO.)

Type of Assessment Tasks/Activities	CILO No.	Weighting (if applicable)	Remarks
Class participation. If class size permits, some discussions & exercises will occur in class; but primary discussions will occur in tutorials. Tutorial exercises are designed to motivate students to solve or explore problems relevant to lecture material through creative activities in small groups. All students will be expected to contribute to discussions. The focus will be on the quality, complexity and synthesis of ideas.	CILO 1 - 4	10%	
Research Paper: reflecting on the core course concepts. This research paper will be brief – it might take the form of an open book in class test --, yet is expected to demonstrate (not factual regurgitation) but a capacity to take an opinion on an unresolvable complex issue, and logically develop plausible justifications for that position.	CILO 3 - 5	25%	
Blog: every student will be expected to open and update a blog specifically for this course.	CILO 1-5	15%	
Quiz: demonstrate an understanding of how art, technology, culture and economics are intertwined.	CILO 1 - 4	10%	

Test comprehension and retention of lecture content.			
Project presentations Project statements Projects (art-research): Final projects will propose or implement possible art-works related to transactions. Projects will be developed in small groups; each student must contribute and document their own contributions independently. Team members are encouraged to take responsibility for specific aspects of the project, i.e.: creative lead, documentation, graphic designer. Projects can take any form but must include a written, multimedia and online (documentation) component. Projects will be graded on complexity, originality, relevance, implementation, design, structure, clarity and process.	CILO 3, 5	40%	

6. Grading of Student Achievement: Refer to Grading of Courses in the Academic Regulations and to the Explanatory Notes.

100% coursework

Grading pattern: Standard (A+, A, A-...F)

Grading is based on performance in assessment tasks / activities.

A. Class Participation and Discussion

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.

Letter Grade	Grade Point	Grade Definitions	Description
A+	4.3	Excellent	<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 analysis and synthesis with informed views – Constructively critical, thus facilitating the
A	4.0		
A-	3.7		

			discovery of new issues
B+	3.3	Good	<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
B	3.0		
B-	2.7		
C+	2.3	Adequate	<ul style="list-style-type: none"> – Attentive in 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
C	2.0		
C-	1.7		
D	1.0	Marginal	<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
F	0.0	Failure	<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

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

B. Research Project/ Paper

Students should demonstrate ability to apply knowledge and skills to undertake independent research, build up argument and analysis. The threshold of ‘discovery’ lies in a student’s proactively turning theory into praxis, to transform course material into self-owned authorship.

Letter Grade	Grade Point	Grade Definitions	Description
A+	4.3	Excellent	<ul style="list-style-type: none"> – Excellent grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field – Rich content, exceptional ability to integrate various resources into primary and secondary levels based on demand; – Design and conduct research which is firmly
A	4.0		
A-	3.7		

			<p>built on thorough knowledge of existing theoretical frameworks</p> <ul style="list-style-type: none"> – Evaluative judgments about existing research and demonstrate application of strong critical thinking skills – Strong ability to approach a text or a theme using a variety of theories and analytical tools – Strong organization of research findings with effective organization and procedural clarity at the same time demonstrating the importance of the process – Insightful suggestion of how the research findings may lead to future research
<p>B+</p> <p>B</p> <p>B-</p>	<p>3.3</p> <p>3.0</p> <p>2.7</p>	<p>Good</p>	<ul style="list-style-type: none"> – Firm grasp of materials, ability to explain key concepts and assumptions – Adequate content, strong ability to integrate various resources into primary and secondary levels based on demand; – Design and conduct research which is built on thorough knowledge of existing theoretical frameworks – Appropriate judgments about existing research and demonstrate application of critical thinking skills – Ability to approach a text or a theme using a variety of theories and analytical tools
<p>C+</p> <p>C</p> <p>C-</p>	<p>2.3</p> <p>2.0</p> <p>1.7</p>	<p>Adequate</p>	<ul style="list-style-type: none"> – Comprehensive grasp of materials, able to explain key concepts – Adequate content, fair ability to integrate various resources into primary and secondary levels based on demand – Design and conduct research which is built on knowledge of theoretical frameworks – Appropriate judgments about existing research – Weak ability to approach a text or a theme using a variety of theories and analytical tools
<p>D</p>	<p>1.0</p>	<p>Marginal</p>	<ul style="list-style-type: none"> – Loose grasp of materials, cannot explain key concepts – Weak content, with primary and secondary

			<p>levels</p> <ul style="list-style-type: none"> – Design and conduct research which is appropriate for the research objective – Marginal judgments about existing research – Poor ability to approach a text or a theme using a variety of theories and analytical tools
F	0.0	Failure	<ul style="list-style-type: none"> – Poor grasp of materials – Inadequate content, without primary and secondary levels – Fail to design and conduct research which is appropriate for the research objective – Fail to make reasonable judgments about existing research – Fail to approach a text or a theme using a variety of theories and analytical tools

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

C. Project Presentation

This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and evidence from readings and notes. The threshold of ‘discovery’ lied in a student’s self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.

Letter Grade	Grade Point	Grade Definitions	Description
A+	4.3	Excellent	<ul style="list-style-type: none"> – Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter – Rigorous organization, coherent structure, and systematic exposition with a strong sense of narrative – Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management – Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize
A	4.0		
A-	3.7		

B+ B B-	3.3 3.0 2.7	Good	<ul style="list-style-type: none"> – Adequate content with firm grasp of the material that informs the audience on a subject matter – Reasonable organization, balanced structure and composition – Good verbal communication: comprehensible pronunciation, fluent expression and diction, fair time-management
C+ C C-	2.3 2.0 1.7	Adequate	<ul style="list-style-type: none"> – Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter – Fair organization, weak structure and composition – Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management
D	1.0	Marginal	<ul style="list-style-type: none"> – Weak content, loose grasp of the general ideas with so – me knowledge of the subject matter – Poor organization, structure and composition – Poor presentation skills: marginal pronunciation, expression and diction, poor time-management
F	0.0	Failure	<ul style="list-style-type: none"> – Inadequate content, fail to identify the general ideas with knowledge of the subject matter – No organization, structure or/and composition – Poor presentation skills: marginal pronunciation, expression and diction, minimal time-management

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

Part III

Keyword Syllabus:

Money, aesthetics, new media art, art, anthropology of money, transaction, exchange, value, process, counterfeits, representations, digital currency, art interventions.

Recommended Reading:

Text(s):

- Bourriaud, Nicolas. *Relational Aesthetics*. Les Presse Du Reel, Franc, 1998.
- Buskirk, Martha. *The Contingent Object of Contemporary Art*. 1st ed. The MIT Press, 2005.
- Canetti, Elias. *Crowds and Power*. Translated by Carol Stewart. Farrar, Straus and Giroux, 1984.
- “Essays on the Economics of Two-Sided Markets- Economics, Antitrust and Strategy.” *Scribd*, n.d. <http://www.scribd.com/doc/50890892/Essays-on-the-Economics-of-Two-Sided-Markets-Economics-Antitrust-and-Strategy>.
- Ferguson, Niall. *The Ascent of Money: A Financial History of the World*. 1st ed. Penguin Press, 2008.
- Findlay, Michael. *The Value of Art: Money, Power, Beauty*. Prestel Publishing, 2012.
- Goetzmann, William N., and K. Geert Rouwenhorst. *The Origins of Value: The Financial Innovations That Created Modern Capital Markets*. Oxford University Press, 2005.
- Graeber, David. *Debt: The First 5,000 Years*. First ed. Melville House, 2011.
- Malinowski, Bronislaw. *Argonauts Of The Western Pacific*. George Routledge And Sons, Limited, 1932. <http://archive.org/details/argonautsofthewe032976mbp>.
- Mauss, Marcel. *The Gift: The Form and Reason for Exchange in Archaic Societies*. Translated by W. D. Halls. W. W. Norton & Company, 2000.
- Shell, Marc. *Art & Money*. 1st ed. University Of Chicago Press, 1995.
- . *Money, Language, and Thought: Literary and Philosophic Economies from the Medieval to the Modern Era*. Johns Hopkins University Press, 1993.
- . *The Economy of Literature*. The Johns Hopkins University Press, 1993.
- Simmel, Georg. *The Philosophy of Money*. Routledge, 2004.
- Thornton, Sarah. *Seven Days In The Art World*. 1st ed. WW Norton, 2009.
- Velthuis, Olav. *Talking Prices: Symbolic Meanings Of Prices On The Market For Contemporary Art*. Princeton University Press, 2005.
- Weschler, Lawrence. *Boggs: A Comedy of Values*. 1st ed. University Of Chicago Press, 1999.
- Wolman, David. *The End of Money: Counterfeiters, Preachers, Techies, Dreamers - and the Coming Cashless Society*. Da Capo Press, 2012.

ARTISTS to be studied (in development):

Monetary objects: including electrum, wampum, cowries, sycees

Prehistoric art objects

Quentin Matsys, *The Martyrs* (1480)

Carravagio, *The Calling of Saint Matthew* (1599-1600)

Thomas Nast, *Milk Tickets for Babies, in Place of Milk* (1876)

Damien Hurst, *For the Love of God* (2007)

Roni Horn, *Gold Field* (1980–82)

Félix González-Torres, *Placebo – Landscape – for Roni* (1993)

KLF, *Burn a Million Quid* (1994)

Michael Landy, *Break Down* (2001)

Cesare Pietrolusti, *Eating Money – An Auction* (2007)

Frank Buckley, *Billion Euro House* (2011)

Richard Stallman, *The Free Software Definition* (1983 -)

Piksel Festival <http://www.piksel.no/>

Francis Alys *When Faith Moves Mountains* (2002)

Ai Weiwei, *1001 Chinese Visitors* (2007)

Renzo Martens, *Enjoy your Poverty* (2009-)

Otis Kay, *One Dollar Note* (1910s-)

Marcel Duchamp, *Tzanck Cheque* (1919)

JSG Boggs, *Boggs Notes* (1980s-)

Mathieu Beausejour, *Filth* (2007)

Mark Wagner, *Currency Collage* (2005-)

Micah Lexier, *I am the Coin* (2010)

David Shapiro, *Money is No Object* (2011)

Euripedes, *Iphigenia in Aulis* (408 BC)

Goya, *Portrait of the Duchess of Alba I* (1795)

Jeffrey Shaw, *Pig for Pink Floyd* (1977)

Ana Rewakowicz, *Conversation Bubble* (2006)

Rae Armantrout, *Money Shot* (2011)

Jalāl ad-Dīn Muhammad Rūmī (رومی محمد الدین جلال)

The Beatles, *Money* (1963)

Yves Klein, *Zone of immaterial pictorial sensibility*, (1959)

James Turrell, *Roden Crater* (1970s -)

Ulay and Abramovic, *That Self* (1980)

Gabriel Orozco, *Crazy Tourist* (1991)

Kurt Hentschlagel, *Feed* (2005-6)

Marta de Menezes, *Decon* (2007)

Hennesy Youngman, *ART THOUGHTZ: Relational Aesthetics* (2011)

Andy Goldsworthy, *Strangler Cairn* (2011)

Andy Warhol, *200 One Dollar Bills* (1962)

Ai Wewei, *Han Dynasty Urn with Cola Logo* (1994)

Ai Wewei, *Dropping a Han Dynasty Urn* (1995)

Guerrilla Girls, *Public Service Messages* (1987-)

Christophe Bruno, *The Google AdWords Happening* (2002)

Zeitguised, *Kontaktschmelze* (2002)

Aleksandar Maćašev, *I don't want to be loved, I just want to be adored* (2008)

Roumald Hazoumé, *La Bouch du Roi*, (2008)

H5, *Logorama* (2009)

Lernert and Sander, *Moving a Pixel* (2010)

Brooke Singer, *Swipe* (2005)

Tobias Revell, *88.7* (2011)

Tom Keene, *Uncertain Substance* (2011)
 xkcd, *Money* (2011)
 occupyGeorge.com (2011)
 Shing Tat Chung, *The Superstitious Fund* (2012)
 Brad Troemel *BSTJ* (2008-)
 Aaron Koblin, *Ten Thousand Cents* (2008)
 Zoe Papadopoulou, *Merger* (2008)
 Damien Hirst, *Beautiful Inside my Head Forever* (2008)
 Victoria Stanton, *Bank of Victoria* (2008)
 Denis Beaubois, *Currency* (2011)
 Tobias Revell, *New Mumbai* (2011)
 D. Nile, *Money and Other Things* (1987)
 Ricardo Miranda Zúñiga, *Nexum ATM* (2003)
 Takashi Murakami, *Oval Buddha* (2007)
 Michael Asher, *Untitled (1974)* Installation Claire Copley Gallery
 Robert Morris, *Statement of Aesthetic Withdrawal* (1963)

Possible Instructors of the Proposed Course:

(Please identify one or more staff members who can teach the course.)

Department	Name of Staff	Telephone	Email
SCM	David (Jhave) Johnston	3442 5726	david.jhave.johnston@cityu.edu.hk

Resource Planning and Consultation: Refer to the Explanatory Notes

(Please indicate the requirements and planning for special resources to support the course offering, and consult expertise in other related disciplines if the proposal covers content beyond your own discipline.)

Returned by:

Name: David (Jhave) Johnston
 Department: School of Creative Media

Phone/email: 3442 5726 david.jhave.johnston@cityu.edu.hk

Date: _____ 2012-10-16 _____

TENTATIVE SCHEDULE

<p>Week 1</p>	<p>Lecture: <i>Money and art: incompatibles or parallels?</i> Overview, intro. Review of course trajectory, schedule, deliverables, description of tutorial discovery-exercise-processes (participatory, clustered, performative, playful). Rapidly glance at many of the major theorists and artists covered in course. Introduce the core thematics and terms of discourse.</p> <p>Art reviewed during lecture: <i>Bank of Symbiosis</i> (1997) [An exhibition in which the lecturer exhibited]</p> <p>Tutorial Exercise: Set students into pairs for 20-30 seconds at a time. They can talk only about money or art. Additional constraint: they must only speak one sentence then stop and let partner speak. This is a form of intellectual speed-networking (<i>speed-banking/bartering</i>): give an idea to gain an idea; give a fact to get a fact; give an opinion to get an opinion. If no idea deposited, no idea given. At end of 20 minute changing-partner-exercise: students must write down (from memory) all the ideas/facts/opinions they received; this is their account. Is memory value? What if memory is incorrect/falsified (do accounts match memory of inputs?) What <i>counts</i> for more ideas/facts/opinions? Can value be created?</p> <p>Readings DUE: NA. Homework DUE: NA.</p>
<p>Week 2</p>	<p>Lecture: <i>Origins</i> At the origins of both money and art are notions of abstraction and representation. Did barter precede coin? What objects have been considered money? What art has not been used to represent (either material or spiritual) wealth? Review of monetary objects (obsidian, copper, cowry shell, salt, silk, silver, gold, cows, slaves, wampum, etc.); in relation to, a review of early art production (shaman totems, etched sticks and stones, sacred sites, paleolithic mother goddesses etc...). Compare objects of material value with non-material traditions aesthetically and then in terms of the effects induced:</p>

	<p>redemption, sacred value, faith, reverence, loyalty, coherence, ritual. Examples: Zhou dynasty currency compared to Paleolithic mother goddess statues.</p> <p>Art reviewed during lecture: Monetary objects: including electrum, wampum, cowries, sycees Prehistoric art objects Quentin Matsys, <i>The Martyrs</i> (1480) Carravagio, <i>The Calling of Saint Matthew</i> (1599-1600) Thomas Nast, <i>Milk Tickets for Babies, in Place of Milk</i> (1876) Damien Hurst, <i>For the Love of God</i> (2007)</p> <p>Tutorial: Group exercise: <i>Imagine a society without money</i>. What <i>objects</i> that you are carrying would not have any value in a post/pre-money world? What is of value? Divide class into groups according to their allegiance or affinity; then have these groups <i>discourse-barter</i> using ideas and arguments to gain more members.</p> <p>Readings DUE: Graeber, Chapter 2: “The Myth of Barter” Homework DUE: Students must complete an online survey specifically constructed for this course about their attitudes toward money and art.</p>
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<p>Week 3</p>	<p>Lecture: <i>Gifts & Creative Destruction: free money and friendship networks</i>. Potlatch, cultures of giving, surplus value as excess: <i>money to burn</i>. Generosity as strength or as publicity stunt. Free software art: GNU/Linux, Arduino, Processing. Art that operates as shock or as gift, process-based sculpture.</p> <p>Art reviewed during lecture: Roni Horn, <i>Gold Field</i> (1980–82) Félix González-Torres, <i>Placebo – Landscape – for Roni</i> (1993) KLF, <i>Burn a Million Quid</i> (1994) Michael Landy, <i>Break Down</i> (2001) Cesare Pietrolusti, <i>Eating Money – An Auction</i> (2007) Frank Buckley, <i>Billion Euro House</i> (2011) Richard Stallman, <i>The Free Software Definition</i> (1983 -)</p>
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	<p>Piksel Festival http://www.piksel.no/</p> <p>Tutorial: Group exercise: <i>List (anonymously) everything you cannot afford to give up.</i> Lists are exchanged; new owner of list either crosses off (not on their list) or adds items (that were on their list) without consulting their original list. Exchange continues until everyone has had the opportunity to edit every list. Are the lists now the same? Do they constitute a group subjectivity? Are they a measure of what everyone agrees is valuable or has an ultimate meta-subjective absolute value? Does anyone agree with the list? Is it art? Or is process art? Discuss.</p> <p>Readings DUE: Chapter 1 of Marcel Mauss. <i>The Gift: The Form and Reason for Exchange in Archaic Societies.</i> http://goodmachine.org/PDF/mauss_gift.pdf AND/OR Bronislaw Manlikowski, <i>Argonauts of The West Pacific</i>, pgs. 58-62 http://archive.org/details/argonautsofthewe032976mbp</p> <p>Homework DUE: Blog post: reaction to art presented during lecture and/or readings. Reactions must describe work in their own words; then describe how they relate to it analytically, viscerally, and personally.</p>
Week 4	<p>Lecture: <i>Social Debts; Social Art (Critiques and complicity)</i> Credit theory of money. A brief history of taxes, Charlemagne's currency, trust. Signature as legitimacy: bar tabs in Hong Kong in the 50s. Primordial debt theory: Agliette and Orleans, Theret. Debt (sin and guilt) as essence of society. Feudalism, labour, freedom and slavery. Legitimate versus illegitimate bodies.</p> <p>Art reviewed during lecture: Vincent Van Gogh, <i>The Poor and Money</i> (1882) Ettore Circone, <i>Examining Slaves</i> (1890) Eduardo Kac, <i>Time Capsule</i> (1997) Santiago Sierra, <i>Workers who cannot be paid, remunerated to remain inside cardboard boxes</i>, (2000) Francis Alys <i>When Faith Moves Mountains</i> (2002) Ai Weiwei, <i>1001 Chinese Visitors</i> (2007) Renzo Martens, <i>Enjoy your Poverty</i> (2009-)</p>

	<p>Tutorial: Group discussion exercise: <i>Imagine a society without wages or work.</i> At the start of the tutorial, a task will be set that necessitates group coordination, each tutorial group will have to solve it. One member of each group will document the process on their cellphones. These process videos will be aggregated online.</p> <p>Readings DUE: Velthuis, Olav. <i>Talking Prices: Symbolic Meanings Of Prices On The Market For Contemporary Art.</i> pg 52-4 AND/OR Graeber, p 62-71.</p> <p>Homework DUE: Blog post: reaction to art presented during lecture and/or readings. Reactions must describe work in their own words; then describe how they relate to it analytically, viscerally, and personally.</p>
Week 5	<p>Lecture: <i>Coinage: Representations, desecrations, counterfeiting</i> A historical overview of representations, desecrations and counterfeiting of (and on) money. Marco Polo's reaction to China's paper money. Numismatics defined. Golem, fetishes, totemic items. The Federal gold reserve and gilt-edge frames. Anti-counterfeiting technology; art thefts. Central considerations: representations, transactions, trust (context Boggs).</p> <p>Art reviewed during lecture: Otis Kay, <i>One Dollar Note</i> (1910s-) Marcel Duchamp, <i>Tzanck Cheque</i> (1919) JSG Boggs, <i>Boggs Notes</i> (1980s-) Mathieu Beausejour, <i>Filth</i> (2007) Mark Wagner, <i>Currency Collage</i> (2005-) Micah Lexier, <i>I am the Coin</i> (2010) David Shapiro, <i>Money is No Object</i> (2011)</p> <p>Tutorial: Drawing exercises: sketch all the items on a HKD bill from memory. Is money invisible because it is always here? Next: draw what you think money should look like. Present these bills to each other & discuss. Will anyone buy anyone's drawings? At what value? Why/why not? Can you give them away? What did the drawings omit (the bank issuing name?)?</p>

	<p>Readings DUE: Weschler, p 25-40</p> <p>Homework DUE: Blog post: reaction to art presented during lecture and/or readings. Reactions must describe work in their own words; then describe how they relate to it analytically, viscerally, and personally.</p>
<p>Week 6</p>	<p>QUIZ : 30 Minute written quiz. 5 questions. One question on each week’s lecture.</p> <p>Micro-Lecture: <i>Money in Literature: language as economy</i> For Marc Shell, economic transactions have become metaphorically interiorized in language, and exteriorized as a collective metabolism known as the <i>market</i>. “... why did coinage, tyranny and philosophy develop in the same time and place?” (Shell, <i>Economy of Literature</i>, pg. 152) Eco-logos, eco-nomos: order and chaos, sacrifice and wealth. This lecture extends our exploration of art into literature.</p> <p>Art reviewed during lecture: Euripedes, <i>Iphigenia in Aulis</i> (408 BC) Goya, <i>Portrait of the Duchess of Alba I</i>(1795) Jeffrey Shaw, <i>Pig for Pink Floyd</i> (1977) “Inflation and the Crowd” in Canetti, Elias. <i>Crowds and Power</i> (1984) Ana Rewakowicz, <i>Conversation Bubble</i> (2006) Rae Armantrout, <i>Money Shot</i> (2011)</p> <p>Tutorial: Writing exercises: write down (together in a web-based interface) a large set of the phrases of speech, metaphors, turns of language, that use money value or economic symbols. Example: “Good as <i>gold</i>”, “I wouldn’t <i>trade</i> her in for the world”, “Give me a <i>break</i>.” (refers to broken tally, or forgiven debt). Note: this exercise can be bilingual (Cantonese/English: with translations and searching for equivalences occurring during tutorial). Discuss this list in terms of what it suggests about concepts, pre-conceptions, hidden narratives, constraints, subliminal ethics we live with on daily basis. If there is time, create a generative story using these phrases.</p> <p>Readings DUE: excerpts from Terry Southern, <i>The Magic Christian</i></p>

	<p>(1960)</p> <p>Homework DUE: Blog post: reaction to art presented during lecture and/or readings. Reactions must describe work in their own words; then describe how they relate to it analytically, viscerally, and personally.</p>
<p>Week 7</p>	<p>Lecture: <i>Meaning as money: relational aesthetics</i> Artists, musicians, mystics have often spoken of love as ‘gold’, a value that transcends quantification. In certain cases, the anthropologist Robaspe considers money as inadequate to purchase, “a substitute for life”. This lecture explores ephemeral art, art that cannot be bought or owned, and what Bourriaud terms “the collective elaboration of meaning” at interstices outside the conventional economy.</p> <p>Art reviewed during lecture: Jalāl ad-Dīn Muhammad Rūmī (رومی محمد الدین جلال) The Beatles, <i>Money</i> (1963) Yves Klein, <i>Zone of immaterial pictorial sensibility</i>, (1959) James Turrell, <i>Roden Crater</i> (1970s -) Ulay and Abramovic, <i>That Self</i> (1980) Gabriel Orozco, <i>Crazy Tourist</i> (1991) Kurt Hentschlager, <i>Feed</i> (2005-6) Marta de Menezes, <i>Decon</i> (2007) Hennesy Youngman, <i>ART THOUGHTZ: Relational Aesthetics</i> (2011) Andy Goldsworthy, <i>Strangler Cairn</i> (2011)</p> <p>Tutorial: Group creations of something of value that is temporary.</p> <p>Readings DUE: Nicolas Bourriaud, “The work of art as social interstice” AND/OR selections from Rumi</p> <p>Homework DUE: Blog post: reaction to art presented during lecture and/or readings. Reactions must describe work in their own words; then describe how they relate to it analytically, viscerally, and personally.</p>
<p>Week 8</p>	<p>Lecture: <i>Crowd-Branding: Are ads art?</i></p>

	<p>Discourse (between absolute modernist and relative post-modernist views) can be sharply focalized by examining money as an abstract mediator, art as ancestor to branding, and the amplification of commodity desire as commercialized art practice. Consumerism (in its contemporary manifestations) is related to the birth of banks and the emergence of large-scale state-museums (secular treasure-houses). Advertising emerged from psychoanalytic insights and leverages hyper-tech. Art is the interstice.</p> <p>Art reviewed during lecture: Andy Warhol, <i>200 One Dollar Bills</i> (1962) Ai Wewei, <i>Han Dynasty Urn with Cola Logo</i> (1994) Ai Wewei, <i>Dropping a Han Dynasty Urn</i> (1995) Guerrilla Girls, <i>Public Service Messages</i> (1987-) Christophe Bruno, <i>The Google AdWords Happening</i> (2002) Zeitguised, <i>Kontaktschmelze</i> (2002) Aleksandar Maćašev, <i>I don't want to be loved, I just want to be adored</i> (2008) Roumald Hazoumé, <i>La Bouch du Roi</i>, (2008) H5, <i>Logorama</i> (2009) Lernert and Sander, <i>Moving a Pixel</i> (2010)</p> <p>Tutorial: <u>Student PRESENTATIONS of their blogs.</u></p> <p>Readings DUE: Watch Century of the Self</p> <p>Homework DUE: Prepare a 2 minute presentation of blogs.</p>
Week 9	<p>Lecture: <i>Data as Money</i> Digital transactions, flash trading algorithms, surveillance of people and markets, predictive analysis: the virtual network of money now defies easy categorization. Money has disembodied itself into the emergent metabolism of the internet. It's perceptions arise from our gestures. Algorithms interpret our collective active economy. Artists develop fictional realities about this mutational epoch.</p> <p>Art reviewed during lecture: Brooke Singer, <i>Swipe</i> (2005) Tobias Revell, <i>88.7</i> (2011)</p>

	<p>Tom Keene, <i>Uncertain Substance</i> (2011) xkcd, <i>Money</i> (2011) occupyGeorge.com (2011) Shing Tat Chung, <i>The Superstitious Fund</i> (2012)</p> <p>Tutorial: Read together and discuss a brief excerpt from Georg Simmel, <i>The Philosophy of Money</i></p> <p>Readings DUE: Watch Kevin Slavin: How algorithms shape our world</p> <p>Homework DUE: Blog post: reaction to art presented during lecture and/or readings. Reactions must describe work in their own words; then describe how they relate to it analytically, viscerally, and personally.</p>
Week 10	<p>Lecture: <i>Trading nets: barter reborn; art world</i> Ebay, etsy, 4chan, torrents, Saatchi online: peer-to-peer exchange, alternative open source currencies (BitCoins, etc...), grinders in gaming worlds, tech-support in cubicles, and systems of value distinct from citizenship. In these regions, artists often deviate from norms, testing boundaries and displacing expectations, occasionally refuting notion of gain, other times reinforcing them.</p> <p>Art reviewed during lecture: Brad Troemel <i>BSTJ</i> (2008-) Aaron Koblin, <i>Ten Thousand Cents</i> (2008) Zoe Papadopoulou, <i>Merger</i> (2008) Damien Hirst, <i>Beautiful Inside my Head Forever</i> (2008) Victoria Stanton, <i>Bank of Victoria</i> (2008) Denis Beaubois, <i>Currency</i> (2011) Tobias Revell, <i>New Mumbai</i> (2011)</p> <p>Tutorial: Trade-Zone: bring in something to the tutorial you would like to trade. Anything. It can be worthless; it can be valuable. The tutorial will try to make sure that everyone gets what they want. Students are expected to make suggestions for social algorithms, ways of behaving that could ensure optimum 'trade'.</p>

	<p>Readings DUE: The Art Bubble (on course RESERVE) 6min-7min 8:40-10min (21 M for Yves Klein Gold to 77M for Francis Bacon tryptch) 14:00 Abigail Asher: “trophy objects” 16: Plum: “the artists are the rock stars of today” 17: rosen: “it is a commodity ... it gives status”</p> <p>or</p> <p>Tobias Revell, <i>New Mumbai</i> (2011) https://vimeo.com/44168415</p> <p>Or</p> <p>Institutional Critique: Hans Haacke's Seurat's 'Les Poseuses' (small version), 1884-1975, 1975 http://youtu.be/sdM6aGhKdTI</p> <p>Homework DUE: Blog post: reaction to art presented during lecture and/or readings. Reactions must describe work in their own words; then describe how they relate to it analytically, viscerally, and personally.</p>
<p>Week 11</p>	<p>Lecture: <i>New modes of payment</i> RFID cards, NFC, and mobile transactions (Google Wallet, PayPal, Square, Card.io etc.) are shifting the materiality of money. Are there reciprocal responses in art?</p> <p>Art reviewed during lecture: D. Nile, <i>Money and Other Things</i> (1987) Ricardo Miranda Zúñiga, <i>Nexum ATM</i> (2003) TBD</p> <p>Tutorial: Student groups discuss preliminary PROPOSAL with TAs and Prof.</p> <p>DUE: Preliminary PROPOSAL for final project.</p> <p>Readings DUE: None, do proposal. Homework DUE: Blog post: preliminary PROPOSAL</p>

Week 12	<p>Lecture: <i>Wrap-up theoretical overview</i> The course in review as a totality. Students will be encouraged to vote online (give value to) ideas or artworks that were particularly useful for them.</p> <p>Art reviewed during lecture: Every artwork covered during course will be seen at least briefly.</p> <p>Tutorial: Student groups discuss <i>revised</i> PROPOSAL with TAs and Prof.</p> <p>DUE: Revised PROPOSAL for final project.</p> <p>Readings DUE: None, revise proposal. Homework DUE: Blog post: revised PROPOSAL.</p>
Week 13	<p>STUDENT PRESENTATIONS (PT. 1)</p> <p>Tutorial: Refine PRESENTATIONS with TAs and Prof. Homework DUE: Blog post: revised FINAL PROJECTS.</p>
Week 14	<p>STUDENT PRESENTATIONS (PT. 2)</p> <p>Tutorial: Refine PRESENTATIONS with TAs and Prof. Homework DUE: Blog post: revised FINAL PROJECTS.</p>

- A. Please specify which Gateway Education Programme Intended Learning Outcome(s) – PILO(s) - this course is going to achieve and how it/they relate(s) to your CILOs:

GE PILO <i>(Please refer to Explanatory Note 10.)</i>	Please tick if this PILO is related to the CILOs	How the PILO is related to the CILOs <i>(Please use separate pages if necessary.)</i>
PILO 1: Demonstrate the capacity for self-directed learning	x	Throughout the course, self-directed enquiry and self-directed proposals will be required. CILO 4,5
PILO 2: Explain the basic methodologies and techniques of inquiry of the arts and humanities, social sciences, business, and science and technology	x	Basic methodologies are integral to how the history of money is linked to aesthetics and art. The students will be exposed to this in the lectures and practice it in the tutorial discussions. CILO 3
PILO 3: Demonstrate critical thinking skills	x	The subject matter is designed to invert expectation , to challenge conventions, thus it is an extended exercise in critical thinking. CILO 3
PILO 4: Interpret information and numerical data		
PILO 5: Produce structured, well-organised and fluent text		
PILO 6: Demonstrate effective oral communication skills		
PILO 7: Demonstrate an ability to work effectively in a team		
PILO 8: Recognise important characteristics of their own culture(s) and at least one other culture, and their impact on global issues		
PILO 9: Value ethical and socially responsible actions	x	A revised aesthetic inclusive activist art-based conception of money is intimately connected to ethics. CILO 4
PILO 10: Demonstrate the attitude and/or ability to accomplish discovery and/or innovation	x	Discovery will be part of the process of how students are engaged with the material and produce their final projects. CILO 5

GE course proposers should cover the mandatory PILOs for the GE area (Arts and Humanities; Study of Societies, Social and Business Organisations; Science and Technology) for which they have classified their course; for quality assurance purposes, they are advised to carefully consider if it is beneficial to claim any coverage of additional PILOs. General advice would be to restrict PILOs to only the essential ones.

- B. Please select an assessment task for collecting evidence of student achievement of specific learning outcomes for quality assurance of GE courses. (Please refer to the curricular mapping of GE programme as shown in the EDGE website: http://www.cityu.edu.hk/edge/ge/faculty/curricular_mapping.htm.)

Selected Assessment Task	Related CILO(s)	Related GE PILO(s)
Final Project	3-5	1,6,9,10

- C. Please specify the DEC 3A(s) of PILO 10 embedded in the course:

DEC 3A(s) (Please tick at least one DEC aspect embedded in the course)	Please tick if appropriate
x <input type="checkbox"/> Attitude	<input type="checkbox"/> Develop a strong sense of curiosity
	x <input checked="" type="checkbox"/> Ask questions actively
	x <input checked="" type="checkbox"/> Challenge assumptions
	x <input checked="" type="checkbox"/> Engage in inquiry together with teachers
	<input type="checkbox"/> Others, please specify
x <input checked="" type="checkbox"/> Ability	x <input checked="" type="checkbox"/> Development of critical thinking skills to assess ideas
	<input type="checkbox"/> Acquisition of research skills
	<input type="checkbox"/> Synthesis of knowledge across disciplines
	x <input checked="" type="checkbox"/> Application of academic knowledge to real-life problems
	<input type="checkbox"/> Others, please specify
x <input checked="" type="checkbox"/> Accomplishment	x <input checked="" type="checkbox"/> Creative works/new artifacts
	<input type="checkbox"/> Effective solutions to real-life problems
	<input type="checkbox"/> New processes
	<input type="checkbox"/> Others, please specify

Explanatory Notes for Completing Form 2B (GE)

1. Course Title

This is the full title of the course in English.

2. Course Code

An alpha numeric code as a prefix, followed by 4-5 digits, where the first digit indicates the academic level of the course and the second digit indicates the Gateway Education area. For the GE area, “1” denotes “Arts and Humanities”, “2” denotes “Study of Societies, Social and Business Organisations”, and “3” denotes “Science and Technology”. The course code will be centrally allocated by the Academic Regulations and Records Office.

For example, the course “Managing Your Personal Finance” is assigned with a course code of “GE1202”. “GE” is the special code for Gateway Education. “1” after “GE” is the level of the course, and in this case the course is at the level of B1. The second digit “2” signifies that this course is under the area of “Study of Societies, Social and Business Organisations”. The remaining two digits “02” is the sequence number assigned to the course.

3. Course Duration

This refers to the duration of the course in terms of semesters.

4. No. of Credit Units

Number of credit units assigned for the course.

5. Level

The level of a course shows its degree of academic difficulty. Bachelor’s Degree courses can have levels of B1, B2, B3 or B4 while Associate Degree courses can have levels of A1 or A2. Gateway Education courses are generally pitched at lower course levels. All GE courses, except GE English courses, are offered to UGC funded Associate Degree students with effect from 2011/12. However offering units may opt for opening a GE course to Bachelor’s Degree students only on academic grounds.

6. Prerequisites

These are courses that students must pass before they are allowed to take the current course. A rigid structure of prerequisites may unintentionally hinder a student’s progress and limit flexibility in the choice of courses. Furthermore, the timing of the availability of the pre-requisite courses as well as the current course would be critical. Departments should therefore be careful when defining pre-requisites for courses.

7. Precursors

These are courses that students are advised to take before they attempt the current course. In general, precursors are more flexible in allowing student choice and progression. They also serve as indicators of the requirements of the current course.

8. Equivalent Courses (generally not applicable to GE courses)

Equivalent courses are courses where there is sufficient overlap in content that students may, with approval, register in the course to meet a programme/degree requirement, to recover a failure or to improve a course grade.

9. Exclusive Courses

These are courses where there is sufficient overlap in their content to make it inappropriate for students to earn credits for more than one of such courses.

10. Course Aims

This is a brief description of what the course is about and what it intends to achieve. Course aims should be written in a manner to make them clearly understood by students and staff. As a rule of thumb, if the aims and intended learning outcomes of a course are changed other than for editorial reasons, a new course should be proposed.

The course aims of GE courses should be compatible with the following objectives, generally regarded as the Programme Intended Learning Outcomes (PILOs) of the Gateway Education Programme approved by the Senate in November 2009, helping the University nurture Ideal Graduates. The Ideal Graduates the University aspires to produce are competent professionals who combine rich professional knowledge with the broader skills and poise required for career success and leadership in the community.

- i) Demonstrate the capacity for self-directed learning
- ii) Explain the basic methodologies and techniques of inquiry of the arts and humanities, social sciences, business, and science and technology
- iii) Demonstrate critical thinking skills
- iv) Interpret information and numerical data
- v) Produce structured, well-organised and fluent text
- vi) Demonstrate effective oral communication skills
- vii) Demonstrate an ability to work effectively in a team
- viii) Recognise important characteristics of their own culture(s) and at least one other culture, and their impact on global issues
- ix) Value ethical and socially responsible actions
- x) Demonstrate the attitude and/or ability to accomplish discovery and/or innovation

The following desired characteristics of GE courses, which are unpacked from the GE PILOs, should be embedded in every GE course:

- i) Adopt an interdisciplinary frame of reference to foster an appreciation of the relations among different fields of knowledge
- ii) Emphasise intellectual content as well as generic skills in communication,

inquiry, thinking, problem solving and teamwork

- iii) Introduce essential concepts, methods, and orienting conceptual frameworks of the subjects concerned
- iv) Utilise engaged pedagogies
- v) Provide the intellectual depth expected of credit-bearing university courses at the same level
- vi) Relate the subject matters to modern human experience
- vii) Encourage self-discovery, reflection and innovation

11. Course Intended Learning Outcomes (CILOs)

CILOs state what the student is expected to be able to do at the end of a course according to a given standard of performance. Outcomes should be achievable, assessable and clear to students. Staff should design appropriate teaching and learning activities (TLAs) and assessment tasks to facilitate the achievement of CILOs.

Weightings can be assigned to CILOs according to their relative importance to the course.

12. Teaching and Learning Activities (TLAs)

TLAs are designed to align with CILOs to facilitate student's achievement of those outcomes. TLAs could be teacher, peer, or self-initiated and take various formats such as project work, case studies, lectures, tutorials, practicals, placements, problem-based learning, studio etc. The choice of TLAs should be made in order to facilitate active learning and the achievement of CILOs.

13. Assessment Tasks/Activities

Assessment tasks or activities are designed to align with the CILOs to provide evidence on how well each student has achieved the CILOs. Such evidence could be provided by project work, case studies, assignments, examinations, discussion participation, online discussions, reflective writing, laboratory work and reports, practicals, practicum etc. The choice of Assessment Tasks should relate directly to the learning outcomes of the course. "Remarks" could include information such as when a task is to be performed, when due, the word limit of the assessment tasks/activities, assessed on a Pass/Fail basis etc., as applicable.

14. Grading of Student Achievements

Grading of students' achievement should be in accordance with the Academic Regulations for Undergraduate Degrees (AR9.1-9.4). Please indicate whether grading is assigned based on student achievement of ILOs according to defined grading criteria or on their performance in assessment tasks/activities.

15. Keyword Syllabus

This is a brief introduction to the syllabus of the course which is designed to motivate students' learning. Please outline the course content and pedagogy (TLAs) to be used to achieve the CILOs.

16. Resource Planning and Consultation

Course proposers should indicate their requirements and planning for special

resources to support the course offering, and consult expertise in other related disciplines if the proposal covers content beyond their own discipline. If neither special resources nor other expertise are needed, the proposers can declare “no special requirements needed”.

17. Amendments/Revisions to Form 2B

Amendment or revisions to the information provided in Form 2B are subject to the procedures outlined in the University’s QA Principles, Policies and Practices. College and School Boards should consider delegation of authority to Programme Committees, College/School Validation and Monitoring Committees as necessary to facilitate innovation and change as appropriate.

18. Selected Assessment Task for Quality Assurance of GE courses

Course instructors are required to collect, keep and report evidences of student performance from the selected assessment task for quality assurance of GE courses.

19. DEC 3As (<http://wiki.cityu.edu.hk/sites/dec/SitePages/FAQs.aspx>)

Attitude: Develop an attitude of discovery/innovation/creativity

- Student-centred learning whereby students
 - develop a strong sense of curiosity,
 - ask questions actively,
 - challenge assumptions, and
 - engage in inquiry together with teachers.
- These are habits of mind that prepare students to discover/innovate/create.

Ability: Develop the ability/skill needed to discover/innovate/create

- Development of critical thinking skills to assess ideas
- Acquisition of research skills
- Synthesis of knowledge across disciplines
- Application of academic knowledge to real-life problems

Accomplishments: Demonstrate accomplishments of discovery/innovation/creativity

- Demonstration of evidence of original discovery/innovation/creativity through producing/constructing
 - creative works/new artifacts
 - effective solutions to real-life problems
 - new processes
- These accomplishments may include insightful reflections on the discovery learning process.
- Evidence may be collected from student work, including essays, exhibits, oral/media presentations, performances, portfolios, projects, reports and research papers.