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| **THE EDUCATION UNIVERSITY OF HONG KONG**  Revised 07 May 2019  **Course Outline**  **Part I**  **Programme Title :** All Full-time Undergraduate Programmes  **Programme QF Level :** 5  **Course Title :** Encountering Museums  (博物館的邂逅)  **Course Code :** CSL1021/GEM1013  **Department :** Education Policy and Leadership  **Credit Points :** 3  **Contact Hours :** 39  Lectures and Presentation: 9 hours  Service-based Activities: 32 hours (counted as 21 contact hours)  Museum Visits: 6 hours  Workshop: 3 hours  **Pre-requisite(s) :** Nil  **Medium of Instruction :** CMI  **Course Level :** 1  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **Part II**  The University’s Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.  In gist, the Graduate Attributes for Undergraduate, Taught Postgraduate and Research Postgraduate students consist of the following three domains (i.e. in short “PEER & I”):   1. **P**rofessional **E**xcellence; 2. **E**thical **R**esponsibility; **&** 3. **I**nnovation.   The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.  The seven GILOs are:   |  | | --- | | 1. Problem Solving Skills | | 2. Critical Thinking Skills | | 3. Creative Thinking Skills | | 4a. Oral Communication Skills | | 4b. Written Communication Skills | | 5. Social Interaction Skills | | 6. Ethical Decision Making | | 7. Global Perspectives |      1. **Course Synopsis**   This interdisciplinary course explores how people represent and value memories, and how these memories were collected, taught, interpreted and disseminated. This course provides a platform for students to explore the-state-of-the-art and beauty of museums, ranging from public to private, and traditional to virtual museums both in Hong Kong and around the world. Students will learn to use different curatorial strategies involved in the shaping of knowledge and experience. They are encouraged to explore how museums and cultural organizations can strengthen their relationships with the community they serve.. Through creative engagement, the course exposes students to museum practices, such as storage, conservation, management of heritages materials, and enriches their understanding of curation of objects in exhibition .   1. **Course Intended Learning Outcomes** (CILOs)   *Upon completion of this course, students will be able to:*   |  |  | | --- | --- | | CILO1 | Examine the features of state-of-the-art and beauty of museums. | | CILO2 | Understand the theories and practices related to museums. | | CILO3 | Increase awareness of how the broader cultural and current issues of museums in the changing social and technological environments. | | CILO4 | Familiarize themselves with museum practices on heritage conversation and management, as well as exhibitions. | | CILO5 | Develop personal growth through engagement in services of museum work, design and evaluation of exhibitions and educational programmes in museums and galleries. |  1. **Content, CILOs and Teaching & Learning Activities**  |  |  |  | | --- | --- | --- | | **Course Content** | **CILOs** | **Suggested Teaching & Learning Activities** | | Introduction to thedefinitions and classifications of museums | CILO  1,2 | * Classroom based learning through lectures: presentation, and guest speakers * Service-based learning: * Data Collection, interpretation materials, layout design, installation etc.Classroom presentation * Reflections and summary of experiences | | Social function of museum, Representation, interpretation and display of materials; cultural studies of objects of interpretation strategies | CILO  1,2,3,4 | | Heritage conservation and management | CILO  3,4 | | Services in museums and cultural organizations in Hong Kong   * Students will participate in organizing display(s)/exhibition(s) with museums or cultural organizations in Hong Kong, including the Hong Kong Museum of Education. * Students will be supervised by the curator(s) /lecturer on their group work that includes collecting data, museum design & production, administrative activities and evaluation of the displays /exhibition(s), etc. * Participating in guided tours of special display or site-specific exhibition | CILO  3,4,5 |  1. **Assessment**  |  |  |  | | --- | --- | --- | | **Assessment Tasks** | **Weighting (%)** | **CILOs** | | **ClassParticipation**  Students are expected to actively involve in lectures, workshops and museum visits. | 10 | CILO  1-5 | | **Students’ Service**  Students provide high quality service individually and / or with team work. Group / task work on display(s) / exhibition(s) is required. | 30 | CILO  1-5 | | **Group Project:** **Presentation**  Students review their service learning experience. Students construct a 15-minute presentation to demonstrate the art of curation of objects in comparing with one exhibition in museums or cultural organizations in Hong Kong. | 20 | CILO  1-5 | | **Reflection Report**  After the museum visits, workshops and engagement with development work in museum(s) or cultural organization(s), in Hong Kong, each student will be required to submit a reflective paper , focusing on one or two theme(s) of the course as the focus. (about 1,900 Chinese characters) | 40 | CILO  1-5 |  1. **Required Text(s)**   Nil   1. **Recommended Readings**   **Alexander, E. P., & Alexander, M. (2008). *Museums in motion: An introduction to the History & Functions of Museums.* New York: Altamira Press.**  Ambrose, T., & Paine, C. (2012). “Introduction” in *museum basics* (3rd ed.). Abingdon, Oxon; New York: Routledge.  **Black, G. (2012). *Transforming museums in the twenty-first century*.** Milton Park, Abingdon, Oxon; New York, NY: Routledge.  Davis, P. (1999). *Ecomuseums: A sense of place.* London: Lancester.  Edson, G., & Dean, D. (1996). *The handbook for museums*. London, New York: Routledge.  **Falk, J. H., & Dierking, L. D. (2013). *The museum experience revisited*.** Walnut Creek, CA:Left Coast Press, Inc.  George, A. (2015*). The curator's handbook.* . London:Thames & Hudson.  Golding, V. (2009). *Learning at the Museum Frontier: Identity, race and power.* Basingstoke: Ashgate.  Lord, B. (2007). ***The manual of museum learning*.** Lanham, Md.: Rowman & Littlefield.  Monti, F., & Keene, S. (2013). *Museums and silent objects: Designing effective exhibitions*. Surrey; Burlington, VT: Ashgate.  Sandell, R. (2002). *Museums, society, inequality*. London; New York: Routledge.    **Simon, N. (2010). *The participatory museum.*** Santa Cruz, CA: Museum 2.0.  Watson, S. (2007)*. Museums and their communities*. London: Routledge.  **Wood, E., & Kiersten F. L. (2014). *The objects of experience: Transforming visitor-object encounters in museums.*** Walnut Creek, CA: Left Coast Press, Inc.  **蔡世蓉 (2010)**：《**走進博物館 : 邁向博物館學專業的5堂必修課**》，台北，原點出版。  陳佳利 (2007)：《被展示的傷口：記憶與創傷的博物館筆記》，台北，典藏藝術家庭股份有限公司。  黃光男 (2007)：《博物館企業》，台北，藝術家出版社。  黃姍姍，張依文和陳艾文 (2016)：《行動博物館：文化經濟的視野》，台北，藝術家出社。  **黃鈺琴 (2006)**：《**美術館的魅力**：**21世紀初美術館教育經驗分享**》，台北，藝術家出社。  李如菁 (2001)：《零障礙博物館》，台北，五觀藝術管理有限公司。  劉婉珍 (2005)：《論博物館學》，台北市，典藏藝術家庭股份有限公司。  劉婉珍 (2007)：《博物館就是劇場》，台北，藝術家出版社。  [羅欣怡](http://search.books.com.tw/search/query/key/%E7%BE%85%E6%AC%A3%E6%80%A1/adv_author/1/) (2016)：《地方．文化．博物館：博物館的社會關懷與實踐》，台北，國立台歷  史博物館。  張婉真 (2005)：博物館展示研究的方法與旨趣，輯於《論博物館學》，台北，典藏藝家庭股份有限公司。  張婉真 (2014)：《當代博物館展覽的詮事轉向》，台北，國立臺北藝術大學。  張譽騰 (2000)：《博物館這一行》，台北，五觀藝術管理有限公司。  張譽騰 (2005)：《生態博物館》，台北，五觀藝術管理有限公司。   1. **Related Web Resources**   Educational Virtual Museum  <http://christykeeler.com/EducationalVirtualMuseums.html>  International Council of Museums  https://icom.museum/en/   1. **Related Journals**   Nil   1. **Academic Honesty**   The University adopts a zero tolerance policy to plagiarism. For the University’s policy on plagiarism, please refer to the *Policy on Academic Honesty, Responsibility and Integrity with Specific Reference to the Avoidance of Plagiarism by Students* (https://www.eduhk.hk/re/modules/downloads/visit.php?cid=9&lid=89). Students should familiarize themselves with the Policy.   1. **Others**   梁蕙儀(監制) (2002)，《情迷博物館 (VCD 影片)》，香港，香港電台，康樂及文化事務署。  何慧瑩(監制)、李業華(編導) (2011)，《情迷博物館II (VCD 影片)》，香港，香港電台，康樂及文化事務署。 |