

**Credit Unit System:
Information on Courses**

1. **Course Title** (*English*): **Spatialized Narratives**
2. **Course Code:**
SM2221
3. **Course Aims & Objectives:** (*within 200 words*)

All avant-garde moments in the history of art are **intermedial moments** that encourage the collapse of rigid categorization, the challenge against the idea of “pure media,” and the critique of objects of familiarity. “Spatialized Narratives” invites **fusion** on multiple levels -- not only the fusion of different expressive media, but also fusion between the expressive media and other domains of knowledge such as philosophy, linguistics, social and cultural theory, history, geography, and even everyday life.

Space in this course would be examined from the perspective social, cultural and literary theories, especially the critical category of the “*production of space*” (Henri Lefebvre) and *spatial intervention* as a form of everyday creativity (Michel de Certeau, the Situationist International, the New Babylonians, Blast Theory etc.). The category of “space” will be explored in a number of directions: (1) spaces of language (space as/in language); (2) spaces of writing; (3) spaces of experience; (4) spaces of self and other; and (5) heterotopia.

Grounded in an approach to space that highlights *performativity*, “**narrativity**” is redefined as concrete moments of speech acts: meanings are always in the process of articulation, unfolding, finding new paths, and forming critical discourses via the body’s mobile engagement in space.

Critical responses in the form of creative activities allow a broad range of medium for free integration, from creative writing to video, photography, performances, action art, creation-research and installation.

4. **Units:** 3
5. **Level:** B
6. **Keyword Syllabus:** (*within 100 words*)
Walking in the city (*flânerie* and drifting); production of space (representation of space, representational space, and spatial practice); panorama; cultural tourism; site-specific installation; performativity (what is the performative); writing as space; the Situationist International; Movement Image and morphology (Deleuze); virtual and possible space; networked space; chronotope (Bakhtin); heterotopia (Foucault); space as place; space as power and discipline; mapping and map-making; urban morphology; postmodern geographies; space-oriented novels and short-stories
7. **Teaching pattern:**
Duration of course: 1 semester
Suggested lecture/tutorial/laboratory mix: 3-hour concept-driven workshop
8. **Assessment pattern:**

100% coursework (continuous assessment)
Grading pattern: Standard (A+AA-...F)

9. **Pre-requisites:** (please quote course code & title)
10. **Pre-cursor:** (please quote course code & title)
11. **Equivalent Courses:** (please quote course code & title)

12. **Key Reference:**

- Benjamin, Walter 1999: *The Arcades Project*; trans. Howard Eiland and Kevin McLaughlin. Cambridge, US; London, UK: Belknap Press of Harvard University Press.
- Caygill, Howard 1998: *Walter Benjamin: the Color of Experience*. London and New York: Routledge.
- Crang, Mike; and Thrift, Nigel (eds.) 2000: *Thinking Space*. London and New York: Routledge.
- Elliot, Bridget; Purdy, Anthony. *Peter Greenaway: Architecture and Allegory*. Chichester, West Sussex: Academy Editions, 1997.
- Foucault, Michel 1986: "Of Other Spaces," *Diacritics* 16, 22-27 (translated from French by Jay Miskowiec).
- _____ 1980: "Questions on Geography," in C. Gordon (ed.), *Power / Knowledge: Selected Interviews and Other Writings 1972-1977*.
- Gardiner, Michael E. 2000: *Critiques of Everyday Life*. London and New York: Routledge.
- Gleber, Anke 1999: *The Art of Taking a Walk: Flanerie, Literature, and Film in Weimar Culture*. Princeton, NJ: Princeton University Press.
- Horn, Roni 1999/2000: *Events of Relation*. Paris: Musee d'Art Moderne de la Ville de Paris.
- Lefebvre, Henri 2000: *The Production of Space*; trans. Donald Nicholson-Smith. Oxford, UK; Cambridge; US: Blackwell.
- _____ 1996: *Writings on Cities*; trans. & ed. Eleonore Kofman and Elizabeth Lebas. Oxford, UK; Cambridge; US: Blackwell.
- MacDonald, Scott (ed.) 1995: *Screen Writings: Script and Texts by Independent Filmmakers*. Berkeley: University of California Press.
- Mitchell, William Jr. 1994: *The Reconfigured Eye: Visual Truth in the Post-photographic Era*. Cambridge, Mass.; London: the MIT Press.
- Pascoe, David. *Peter Greenaway: Museums and Moving Images*. London: Reaktion Books, 1997.
- Soja, Edward W. 1998: *Postmodern Geographies: the Reassertion of Space in Critical Social Theory*. London, New York: Verso.

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