

THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	: Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Visual Arts) (co-terminal double degree)
Programme QF Level	: 5
Course Title	: Aesthetics and Art Criticism
Course Code	: ART4159
Department	: Cultural and Creative Arts (CCA)
Credit Points	: 3
Contact Hours	: 39
Pre-requisite(s)	: Nil
Medium of Instruction	: Chinese
Level	: 4

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 Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- **Professional Excellence;**
- **Ethical Responsibility; &**
- **Innovation.**

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 course provides an overview of aesthetic theories relevant to Chinese and Western cultural contexts. It develops students' ability to make informed responses and judgments to visual arts works and visual cultural phenomena. By providing the theoretical knowledge in art criticism and human aesthetic development, the course equips students with the concepts and skills that are required to teach the domains of art appreciation and criticism. Through critical discussions and presentations, the course guides students to understand aesthetics and art criticism and articulate their roles in art making and art education.

2. Course Intended Learning Outcomes (CILOs)

Upon completion of this course, students will be able to:

CILO₁ evaluate visual arts objects and phenomena with reference to various aesthetic theories in the Chinese and Western cultural contexts.

CILO₂ plan visual arts lessons that take into consideration the aesthetic development of children and adolescents.

CILO₃ use art criticism models appropriately in the teaching of art appreciation and criticism.

3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
1. Major questions of aesthetics: the viewer, the object, the context and the value; 2. Key concepts of traditional Chinese aesthetics: Confucianism and Taoism; 3. Key concepts of Western aesthetics: Instrumentalism, Expressionism, Formalism, Marxism, and Semiotics; 4. Aesthetic perception and experiences in relation to the modern and postmodern paradigms;	CILO ₁	Lecture, group discussion, student presentation
5. Aesthetic development of children and adolescence; 6. Studies undertaken by Parsons, Gardner, and Housen; 7. Implications in the teaching of art appreciation and criticism;	CILO ₂	Lecture, case studies
8. Art criticism models of Broudy, Feldman, and Anderson; 9. Strengths, limitations, and alternatives of using art criticism models;	CILO ₃	Group discussion, critique of art criticism models

10. Pedagogical implications of integrating aesthetics with art criticism, art history and art production: <ul style="list-style-type: none"> • Critical thinking and aesthetic inquiry; • Innovations in teaching art criticism, and • Questioning strategies. 	<i>CILO</i> _{1, 2 & 3}	Lecture, examples
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4. Assessment

Assessment Tasks	Weighting (%)	CILOs
<p>(a) Critique 50% Write a critique of an artwork (one piece or a group/series) of a local artist. The critique should be based on the aesthetic theories introduced in the course. Students may compare the work with artworks of other artists. The critique should point out the relative strengths and weakness of various aesthetic theories in explaining the works, supported with relevant literature and visual resources.</p> <p>(b) Teaching Application 25% Students are required to include a part on how the work can be used in the teaching of art criticism and appreciation in the school context. The teaching design should consider students' ages and previous knowledge and current curriculum innovations.</p> <p>Assessments (a) & (b) should be in 2,300 to 2,500 words.</p>	75%	<i>CILO</i> _{1, 2, 3 & 4}
<p>(c) Group Presentation 5-6 students in a group and present on a self-chosen theme comparing Chinese and Western aesthetics. The presentation should identify the similarities and differences between Chinese and Western aesthetics. At the end of the presentation, students should show the major work that each group member has done and how they contribute to the presentation.</p>	25%	<i>CILO</i> _{1, 2}

5. Required Text(s)

黎明海、譚祥安和劉欽棟 (2001) : 《藝術欣賞、批評與教育》, 香港, 香港教育學院。

6. Recommended Readings

Barrett, T. (2002). *Interpreting Art: Reflecting, Wondering, and Responding*. Boston: McGraw Hill.

Barrett, T. (2012). *Why Is That Art?: Aesthetics and Criticism of Contemporary Art*. New

- York: Oxford University Press.
- Bell, D. (2011). Seven ways to talk about art: One conversation and seven questions for talking about art in early childhood settings. *International Journal of Education through Art*, 7(1), 41–54.
- Gillian, Ro. (2007). Visual methodologies: An introduction to the interpretation of visual materials. London: SAGE.
- Rorty, A. (2014). Dialogues with paintings: Notes on how to look and see. *Journal of Aesthetic Education*, 48(1), 1-9.
- Lawton, P. H., Walker, M. A. & Green, M. (2019). *Community-Based Art Education Across the Lifespan: Finding Common Ground*. New York, NY: Teachers College Press.
- Tam, C. O. (2019). An Empirical Study of Geahigan's Inquiry Model in Learning Art criticism at Senior Secondary School Level. *The International Journal of Art and Design Education*, 38(2), 344-359.
- Tam, C. O. (2019). Development and Analysis of Dialogue and Questioning Strategies with Primary School Students in Learning about Artworks. *Australian Art Education*, 40(1), 48-66.
- Williams, G. (2014). *How to Write About Contemporary Art*. London: Thames & Hudson.
- Wolff, T. & Geahigan, G. (1997). *Art Criticism and Education*. Urbana and Chicago: University of Illinois Press.
- Yenawine, P. (2013). *Visual Thinking Strategies: Using Art To Deepen Learning Across School Disciplines*. Cambridge, Mass.: Harvard Education Press.
- Sturken, M. 與 Cartwright, L. (2013) : 《觀看的實踐：給所有影像世代的視覺文化導論》(陳品秀, 吳莉君譯), 台北, 城邦文化事業股份有限公司。
- 王秀雄 (2006) : 《藝術批評的視野》, 台北, 藝術家出版社。
- 李醒塵 (1996) : 《西方美學史教程》, 台北, 淑馨出版社。
- 曹利華 (1994) : 《中國傳統美學體系採源》, 北京, 首都師範大學出版社。
- 劉仲嚴 (2004) : 《藝術教育學新論: 後現代藝術教育》, 香港, 香港藝術發展局。
- 劉昌元 (1994) : 《西方美學導論》, 台北, 聯經。
- 劉婉珍 (2002) : 從普遍到特殊: 人類的審美發展, 《美育》130, 頁 86-91。
- 謝東山 (2006) : 《藝術批評學》, 台灣, 藝術家出版社。
- 譚祥安和劉仲嚴 (2016) : 2005 至 2015 藝術批評教育實證研究之評析, 《藝術教育研究》32, 頁 35-68。
- 譚祥安和劉仲嚴 (2019) : 學習視覺藝術的對話及提問框架, 《藝術教育研究》38, 頁 35-68。

7. Related Web Resources

- The Artchive http://artchive.com/ftp_site.htm
The Artcyclopedia <http://www.artcyclopedia.com/index.html>

8. Related Journals

- The Journal of Aesthetics and Art Criticism*. USA: Blackwell Publishing.
The Journal of Aesthetic Education. USA: University of Illinois Press.
《藝術教育研究》: 台北, 藝術教育研究期刊顧問委員會。

9. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity*

(<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

10. Others

Nil

Last update: 25-09-2023