

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART1305 Art and its Histories I

No. of units: 3

Duration: 39 hours

I.1. Course Description & Rationale:

The aim of this course is to introduce students to the key developments in the history of visual art. This theme-based course will survey the production of art within the context of the social, cultural, and stylistic significances of art under changing historical, scientific and philosophical conditions.

Each theme will be examined, in depth and linked with theory to form a comprehensive analytical survey of the canon of Art History from a global perspective and present connections with the everyday lives of the students. The in-depth analysis of specific works of visual art will broaden the knowledge of creativity and explore issues of multi-cultural creation, belief, ideology and reception.

By studying and understanding the developments and importance of art and culture, students can inform their own practice and compete as artists in a global setting with a greater clarity and depth of knowledge. The courses combine to synthesise understanding of visual art from a global perspective.

This course will be delivered in blocks of learning with assessment at the end of each block.

I.2. Course Content:

	Hours	%
Story and Myth:		
· Visual communication;	6	15.4
· Story and Narrative; and	9	23
· Images of the Everyday.	3	7.6
Narrative and Representation		
· Symbols and Visual Communication;	6	15.4
· Perspective and Representation; and	6	15.4
· Art and its environment.	9	23
	39	100

I.3. Intended Course Learning Outcomes (CILOs):

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

No.	Intended Course Learning Outcomes (CILOs)
1.	Distinguish the works of Visual Art within a timeline of artistic and historic developments;
2.	Identify and evaluate a range of artworks in terms of their stylistic, historical, cultural, and personal significances;
3.	Perform basic art historical research;
4.	Formulate ideas of value, judgment and critique referring to historical theory; and
5.	Adhere to standards of professional practice and ethos.

* More may be added.

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	Please indicate alignment by checking '✓' the appropriate box					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	✓	✓				
PILO1.2						
PILO2.1			✓			
PILO2.2						
PILO2.3				✓		
PILO3.1					✓	
PILO3.2					✓	

* There may not be 6 CIOs, in which case, just leave columns empty.

I.5. Alignment of Teaching and Learning Activities with CIOs:

No.	Teaching and Learning Activities	CIOs	Hours
1.	Field trips to museums, art galleries and cultural centres will be arranged to cultivate appreciation and understanding of the lecture-based theories and processes. Students will submit regular case study reports and exercises that apply formal analysis to a diverse range cultural production and consumption.	1, 2, 5	6
2.	Case studies and regular group participation will extend learning opportunities for the students to express their opinions, discuss, identify and define various artworks and to develop applications of theories and definitions.	3, 4, 5	12
3.	Group presentations require students to research into specific art works or themes and to analyse in terms of the themes and topics of the course and consequently encourage them to evaluate with appropriate means and confidence.	3, 4, 5	4
4.	Formal lectures will introduce students to the processes and theories of Art.	1, 2, 5	17

* More may be added.

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CIOs
1.	Presentations: Regular presentation and exercise uses peer group work to assess specific issues and requires collaboration, discussion and analysis.	30%	3, 4
2.	Essay: Students are required to identify, interpret, analyse and contextualise images in a written homework. Testing learning, research and comprehension of both written and conceptual understanding.	40%	1, 2

3.	<p>Professional Attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>	30%	5
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*More may be added.

I.7. References:

Berger, John. *Ways of Seeing*. New York: Viking. 1997.

Bryson, Norman, Michael A. Holly, and Keith Moxey, eds. *Visual Culture: Images and Interpretations*. Hanover: Wesleyan University Press, 1994.

Crary, Jonathan. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cambridge: MIT Press, 1990.

Dicks, Bella. *Culture on Display*. London: Open University Press, 2003.

Howells, Richard. *Visual Culture*. Cambridge: Polity Press, 2003.

Gombrich, Ernst. *The Story of Art*. London: Phaidon Press, 1995.

Taylor, Joshua Charles. *Learning to Look: A Handbook for the Visual Arts*. Chicago: University of Chicago Press, 1981.

Mirzoeff, Nicholas. *An Introduction to Visual Culture*. London & New York: Routledge, 2000.

Yang Xin (et al), *Three Thousand Years of Chinese Painting* and James Cahill, *Chinese Painting*. Yale University Press (October 1, 2002)

Michael Sullivan, *The Three Perfections: Chinese Painting, Poetry and Calligraphy*, George Braziller Inc; Revised edition (October 1999)

James Cahill, *The Painter's Practice*, Columbia University Press (April 15, 1994)

Wolfflin, Heinrich. *The Principles of Art History*. London: Dover Publications, 1950.

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.