

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

VART 3327 HK Craft: Tradition and Transformation

No. of units: 3

Pre-requisite: VART 2305 Art in the 20th Century I

Duration: 52 hours

Cluster: Chinese Arts Studies (2012 Intake) / Visual & Material Culture (2013 Intake) / Glass & Ceramics OR Object Design (2014 Intake and onwards)

I.1. Course Description & Rationale:

Hong Kong is known for its concentration of traditional craftspeople and clusters of materials for handicraft industry. Nowadays, Hong Kong, as one of the post capital cities in Asia, faces urban re-development and the consequent potential loss of local marginalized wisdom of craftspeople and community networks. One of the Academy's roles is to provide a platform to study traditional handicraft, conserve its culture and support its re-generation. By doing so, this course will inspire ideas and concepts also in subjects like Ceramics, Glass, Jewellery Design, sculpture, and Wearable.

This is a practice-based course with theory presenting the Hong Kong handicraft industry's early development and handicraft skills. In exploring the relevant development in trend and ecological environment of traditional handicraft, its position within the framework of art-theory based cluster will also enhance the cognition of intangible cultural heritage and its sustainable conditions under the material culture concerns and cultural policy-making.

The course will experience sharing of and collaboration with local traditional craftspeople. It emphasizes both technique training and materials exploration, including the handling and interpreting of traditional or new materials and how to convert them into a new form of art and design. Student will be encouraged to interact with each other and the local community for their creative projects. Handicraft such as paper offerings for ancestors, paper scissor-cuts, Cantonese embroidery, Chinese bird cage, paper lantern, flour-clay character, rattan knitting, galvanized iron manufacture, cart and wooden boat building etc. will be studied in this course.

I.2. Course Content:

No.		Hours	%
1.	History & Theory: - Background of Hong Kong early handicraft industry; - Art-theory based of intangible cultural heritage cultural heritage and its sustainable conditions.	8	15.4
2.	Craftsmanship and community net: - Local various handicrafts and geographical introduction; - Material supplier distributaries.	4	7.7
3.	Traditional handicraft production: - Skills / materials / tools; - Methods and techniques.	16	30.8
4.	New exploration and experimentation: - New tools with appropriate media and methods; - Develop alternative work.	24	46.2
		52	100

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

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

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

No.	Intended Course Learning Outcomes (CILOs)
1.	Demonstrate an understanding of relevancy of local material culture as well as intangible handicraft heritage of different culture through their approaches in their own practice;
2.	Acquire specific craft skills and tool techniques;
3.	Invent new tools and skills for particular needs within their work;
4.	Explore innovative practice through combining traditional and new creative media;
5.	Investigate and analyse with a heightened awareness in community context; and
6.	Adhere to standards of professional practice and ethos.

** More may be added.*

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	<i>Please indicate alignment by checking '✓' the appropriate box</i>					
	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 CILOs, in which case, just leave columns empty.

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

No.	Teaching and Learning Activities	CILOs	Hours
1.	Lectures and presentations with aid of notes and audio-visual media will introduce history and theory as well as contemporary issues of traditional crafts and living heritage to the students. The format of the lectures will encourage student interaction through Q/A-sessions and seminar-style group-discussions.	1, 5, 6	8
2.	Demonstration by invited craftsmen will teach the students traditional skills and the use of traditional materials and tools.	1, 2, 5, 6	16
3.	Presentations and critique sessions throughout the term will give students opportunities to give and receive comments and feedback on their work, and thus train their critical skills.	1, 4, 6	4
4.	Studio practice including practical demonstrations and individual tutorials will provide students with opportunities to practically engage with traditional crafts, and adapt and apply their practical skills to this area.	3, 4, 5, 6	20
5.	Field trips to production sites and production factories will familiarize students with local craft practices, and on the other hand inform them about the background of related traditions and customs.	1, 2, 5, 6	4

* More may be added.

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Mid-term practical project: A small-scale practical project, intended for students to practice acquired skills, and realise potential needs for improvement. Grading based on traditional handicraft skills development, artistic expression of form and content.	30%	2, 3, 5

2.	Practice-based final project: A medium-scale project transferring traditional craft-skills into a new design/art-context. Grading based on originality, the level of exploration and experimentation, and the degree of achieved transformation.	30%	4, 5
3.	Project documentation: A visual journal describing and reflecting the learning as well as the processes and procedures leading to the final work.	10%	1, 5
4.	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. For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.	30%	6

*More may be added.

I.7. References:

Gao Tian 高添. Xiang Gang Jin Xi 《香港今昔》 Hong Kong: Joint Publishing 香港: 三聯書店 (香港)有限公司, 2005.

Hong Kong Community Museum Project 民間博物館計劃 *In Search of Marginalized Wisdom: Sham Shui Po Craftspeople* 《小作業大智慧: 訪尋深水埗手工業者》 Hong Kong: Sham Shui Po District Council 香港: 深水埗區議會 2007.

Hong Kong Cultural Museum. *Cantonese Opera Costumes* 《粵劇服飾》. Hong Kong: Hong Kong Leisure and Cultural Service Department 香港: 香港康樂及文化事務署, 2005.

Ingram, Shirley C. and Rebecca S. Y. Ng. *Cantonese Culture: Aspects of Life in Modern Hong Kong and Southeast Asia*. Hong Kong: Asia, 2000.

Kong, Lily & O'Connor, Justin. *Creative Economies, Creative Cities: Asia-European Perspective*. London: Springer Dordrecht Heidelberg, 2009.

Plu Shou Cai 盧受采 Lu Dong Qingn 盧冬青. *A History of Hong Kong Economy*. 《香港經濟史》 Hong Kong: Joint Publishing 香港: 三聯書店(香港)有限公司. 2002.

Smith, Laurajane, and Natsuko Akagawa, eds. *Intangible Heritage*. London; New York: Routledge, 2009.

Sze To Yan Yin 司徒嫣然. *Of Hearts & Hands: Hong Kong's Traditional Trades and Crafts*. 《市影匠心: 香港傳統行業及工藝》. Hong Kong: Hong Kong Urban Council 香港: 市政局. 1996.

Thomson, Jonathan. *Hong Kong: Culture and Creativity*. Hong Kong: Hong Kong Arts Development Council Administration Office, 2006.

UNESCO. *The Convention Concerning the Protection of Cultural and Natural Heritage*. New York, 1972.

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.