

# GE1110: EXPLORING CONTEMPORARY ART

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## Effective Term

Semester A 2023/24

## Part I Course Overview

### Course Title

Exploring Contemporary Art

### Subject Code

GE - Gateway Education

### Course Number

1110

### Academic Unit

School of Creative Media (SM)

### College/School

School of Creative Media (SM)

### Course Duration

One Semester

### Credit Units

3

### Level

A1, A2 - Associate Degree  
B1, B2, B3, B4 - Bachelor's Degree

### GE Area (Primary)

Area 1 - Arts and Humanities

### Medium of Instruction

English

### Medium of Assessment

English

### Prerequisites

Nil

### Precursors

Nil

### Equivalent Courses

Nil

### Exclusive Courses

1. This course is opened for all students except SCM students
2. SM1701 New Media Art

## Part II Course Details

### Abstract

This course is a broad-view introduction to the development of art in the 20th century, especially after the two world wars. It provides a broad base for contemporary non-artists to appreciate the rich creative innovations as well as social cultural commitment that have impacted today's art practices around the world, including China. The course covers contemporary art topics, ranging from Dadaism, conceptual art, installation art, performance art, experimental film to video, digital art through the study of existing exhibitions and artists. Through lectures, case studies, class discussion, practical assignments, and field research, students will learn how to view 21st Century contemporary art in an informed and lively way.

### Course Intended Learning Outcomes (CILOs)

	CILOs	Weighting (if app.)	DEC-A1	DEC-A2	DEC-A3
1	Identify the historical background of the art movements and concepts for objective analysis of art work;		x		
2	Describe the relationship of art to its historical (social, economic, political) context;			x	
3	Explain the visual elements of an art work and the concept of the medium;			x	
4	Appreciate the cultural context of art works;			x	
5	Reflect on the concept of "art" and debate about why some practitioners have or have not rebelled against it;				x
6	Compare the relationship between artists.			x	

#### A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

#### A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

#### A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

### Teaching and Learning Activities (TLAs)

	TLAs	Brief Description	CILO No.	Hours/week (if applicable)
1	Lecture	Lectures	1, 2, 3, 4, 5, 6	
2	Discussions and Research	Both in-class and remote discussion and research on relevant topics	1, 2, 3, 4, 5, 6	
3	In Class Activity	Collaborative or Individual Creative Projects	2, 3, 6	
4	Field Research	External Viewing and Analysis of Artworks	3, 5, 6	

**Assessment Tasks / Activities (ATs)**

ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)	
1	1. Integrated research: May take the form of a composite project that includes written reviews, discussions and presentations or structured tests that include understanding of lecture principles, discussions, plus independent student research.	1, 2, 3, 4, 5, 6	70	
2	2. Class exercises: May take the form of making small art project or a larger, collaborative project.	2, 3, 6	20	
3	3. Class discussion: May take the form of traditional in-class discussion or documentation of demonstrated field research.	1, 2, 3, 4, 5, 6	10	

**Continuous Assessment (%)**

100

**Examination (%)**

0

**Assessment Rubrics (AR)****Assessment Task**

1. Integrated research

**Criterion**

CAPACITY for SELF-DIRECTED LEARNING to understand the subject matter of the art work(s), analyse and synthesise, have original thinking and good organisation of the review.

**Excellent (A+, A, A-)**

High

**Good (B+, B, B-)**

Significant

**Fair (C+, C, C-)**

Moderate

**Marginal (D)**

Basic

**Failure (F)**

Not even reaching marginal levels

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**Assessment Task**

2. Class exercise

**Criterion**

ABILITY to apply art concepts to make individual or collaborative art works and address the relationship between self, art and everyday life.

**Excellent (A+, A, A-)**

High

**Good (B+, B, B-)**

Significant

**Fair (C+, C, C-)**

Moderate

**Marginal (D)**

Basic

**Failure (F)**

Not even reaching marginal levels

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**Assessment Task**

3. Class discussion

**Criterion**

ABILITY to debate about the meaning, scope, and application of core terms, sample artists, case studies either in-class or in real-world contexts.

**Excellent (A+, A, A-)**

High

**Good (B+, B, B-)**

Significant

**Fair (C+, C, C-)**

Moderate

**Marginal (D)**

Basic

**Failure (F)**

Not even reaching marginal levels

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**Additional Information for AR**

All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

## Part III Other Information

### Keyword Syllabus

Dadaism, conceptual art, installation art, performance art, experimental film and video, digital art, formalism, public art and Hong Kong art.

### Reading List

#### Compulsory Readings

Title	
1	To be determined on a case by case basis, adapted each semester to reflect most current research or faculty expertise

#### Additional Readings

Title	
1	Chapter 1-5. Contemporary Art: 1989 to the Present, by Alexander Blair Dumbadze and Suzanne Perling Hudson, Wiley-Blackwell, 2013.
2	Butt, Gavin. "Looking Away: Participations in Visual Culture." After Criticism. Oxford, UK: Blackwell, 2008. 117-134. Web.
3	Chapter 1, 3-5. After the end of art: contemporary art and the pale of history, by Arthur C. Danto, Princeton, N.J.: Princeton University Press, 1997.
4	Chapter 1 & 2. About Modern Art : Critical Essays, 1948-2000, by David Sylvester, Rev. ed. London: Pimlico, 2002. Print.
5	Hong Kong Art Archive < <a href="http://finearts.hku.hk/hkaa/revamp2011/">http://finearts.hku.hk/hkaa/revamp2011/</a> >
6	World Wide Arts Resources < <a href="http://www.wwar.com/">http://www.wwar.com/</a> >
7	Caroline Ha Thuc. Contemporary art in Hong Kong : the artists, their works, their paths. Hong Kong : Asia One Books ,2013.

## Annex (for GE courses only)

**A. Please specify the Gateway Education Programme Intended Learning Outcomes (PILOs) that the course is aligned to and relate them to the CILOs stated in Part II, Section 2 of this form:**

Please indicate which CILO(s) is/are related to this PILO, if any (can be more than one CILOs in each PILO)

#### PILO 1: Demonstrate the capacity for self-directed learning

1, 2, 3, 4, 5, 6

#### PILO 2: Explain the basic methodologies and techniques of inquiry of the arts and humanities, social sciences, business, and science and technology

1, 2, 3, 5, 6

#### PILO 3: Demonstrate critical thinking skills

5, 6

#### PILO 5: Produce structured, well-organised and fluent text

1, 2, 3, 4, 5, 6

#### PILO 6: Demonstrate effective oral communication skills

1, 2, 3, 4, 5, 6

#### PILO 8: Recognise important characteristics of their own culture(s) and at least one other culture, and their impact on global issues

1, 2, 3, 4, 5, 6

**PILO 10: Demonstrate the attitude and/or ability to accomplish discovery and/or innovation**

1, 2, 3, 4, 5, 6

**B. Please select an assessment task for collecting evidence of student achievement for quality assurance purposes. Please retain at least one sample of student achievement across a period of three years.**

**Selected Assessment Task**

Integrated research