

## Course Outline

### Part I

<b>Programme Title</b>	: Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Visual Arts)
<b>Programme QF Level</b>	: 5
<b>Course Title</b>	: Craft
<b>Course Code</b>	: ART1155
<b>Department</b>	: Cultural and Creative Arts (CCA)
<b>Credit Points</b>	: 3
<b>Contact Hours</b>	: 39
<b>Pre-requisite(s)</b>	: Nil
<b>Medium of Instruction</b>	: English
<b>Level</b>	: 1

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### 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 opportunities for students to review their own concepts about craft through an understanding of the multiple perspectives about craft, as well as personal investigation into craft traditions and innovative practices in crafts.

## 2. Course Intended Learning Outcomes (CILOs)

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

- CILO<sub>1</sub> Demonstrate understanding of the cultural tradition of particular crafts and develop creative expressions based on traditional grounds
- CILO<sub>2</sub> Challenge preconceptions and question existing orthodoxies about craft and formulate their own working definition of craft; critically analyse the effectiveness of one's own work and the artwork of other artists on the same theme or media with self reflections
- CILO<sub>3</sub> Demonstrate competence in the skills of particular crafts and explore creative possibilities through a diversity of materials and craftwork
- CILO<sub>4</sub> Demonstrate ability to apply and transfer learned knowledge and skills to teaching in school

## 3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
Concepts about craft	CILO <sub>1,2,3</sub>	Lecture
Crafts as traditions: characteristics of crafts and folk art; disciplines in crafts such as lantern making, dyeing, batik, paper-mache, pottery, relief carving, embroidery or other craft	CILO <sub>1,3</sub>	Lecture, Workshop
Crafts as creative medium: learning studio crafts and innovative possibilities through intelligent making; technologies in crafts such as collage, paper crafts, papier mache, fiber art, junk art or assemblage etc.	CILO <sub>1, 3</sub>	Lecture, Workshop
Concepts involved in recycling and implications for crafts production and teaching in school	CILO <sub>1, 2, 3 &amp; 4</sub>	Lecture, Workshop
Contemporary interpretation and approaches in craft; utilitarian, decorative, interface and expressive nature of craft	CILO <sub>1, 2, 3</sub>	Lecture, Workshop

## 4. Assessment

Assessment Tasks	Weighting (%)	CILOs
<b>a. In-class assessment and class participation</b> <ul style="list-style-type: none"> <li>Craft research and presentation. Students are required to research on a technique and history and cultural background of certain craft, with artwork critique and creating an artwork with that method.</li> <li>Describe and analyze personal and peer's artwork through class presentations, self critique and peer critique</li> <li>Activity plan for teaching craft in school/ community which includes recycling/ upcycling</li> </ul>	30%	CILO <sub>1, 2, 3&amp;4</sub>

materials		
<b>b. Portfolio</b> Students are required to submit their coursework to demonstrate their practical skills and creative ability in making different crafts; original sketches, artwork idea and creating process of coursework and final artwork should be documented on e-portfolio.	40%	<i>CILO<sub>1, 2, 3</sub></i>
<b>c. Artwork in a selected theme</b> Demonstrate competence in a craft skill; Understanding and in-depth investigation of a selected theme; effectively and creatively express this theme.	30%	<i>CILO<sub>1, 3</sub></i>

## 5. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

☐ **Not Permitted:** In this course, the use of generative AI tools is not allowed for any assessment tasks.

☒ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

## 6. Required Text(s)

Nil

## 7. Recommended Readings

- Adamson, G. (2018). *Thinking through craft*. Bloomsbury Visual Arts.
- Addison, N. & Burgess, L. (Eds.) (2000). *Learning to teach art and design in the secondary school*. London: Routledge.
- Dormer, P. (Ed.) (1997). *The culture of craft*. Manchester: Manchester University Press.
- Fariello, M. A. and Owen, P. (Eds.) (2004). *Objects and meaning: new perspectives on art and craft*. Lanham: The Scarecrow Press, Inc.
- Feddersen, J. (1993). *Soft sculpture and beyond*. East Roseville: Gordon and Breach Arts International.
- Foreman, J. (1999). *Maskwork*. Cambridge: the Lutterworth Press.
- Harris, J. (Ed.) (1999). *Contemporary international basket making*. London: Merrell Holberton Publishers Ltd.
- Lorenz, J. (Ed.) (1998). *New paper crafts*. London: Lorenz Books.
- McQueen, J. (1992). *The language of containment*. Washington D. C.: National Museum of American Art.
- Minick, S. & Ping, J. (1996). *Arts and crafts of China*. London: Thames & Hudson.
- Rotzler, W.; 吳瑪俐(譯) (1991)：《物體藝術》，台北，遠流。
- Sekijima, H. (1986). *Basketry*. Tokyo: Kodansha International.
- Taylor, B. (2004). *Collage: the making of modern art*. London: Thames & Hudson.
- 王毅 (2000)：《中國民間藝術論》，太原市，山西教育出版社。
- 黃志超 (1987)：《蠟染藝術》，台北，藝術圖書公司。

黃麗絹 (1997)：《當代纖維藝術探索》，台北，藝術家出版社。

## **8. Related Web Resources**

Contemporary Applied Arts <http://www.caa.org.uk/contents.htm>

Contemporary Craft <http://contemporarycraft.org/>

Crafts Council <http://www.craftscouncil.org.uk>

Hong Kong Heritage Museum <http://www.heritagemuseum.gov.hk>

Hong Kong Museum of Art <http://www.lcsd.gov.hk/CE/Museum/Arts/index.htm>

Museum of Contemporary Craft <https://www.museumofcontemporarycraft.org/>

Victoria and Albert Museum <http://www.vam.ac.uk/index.html>

## **9. Related Journals**

Nil

## **10. 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.

## **11. Others**

Nil

(Last update: 23 July 2025)