Course Outline

Part I

Programme Title	:	Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music)/(Visual Arts) Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Visual Arts)
Programme QF Level	:	5
Course Title	:	Cultural Perspectives in Creative Arts
Course Code	:	CAC2022
Department	:	Cultural and Creative Arts (CCA)
Credit Points	:	3
Contact Hours	:	39
Pre-requisite(s)	:	Nil
Medium of Instruction	:	English
Level	:	2

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"):
- **P**rofessional **E**xcellence;
- **E**thical **R**esponsibility; **&**
- **I**nnovation.

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

1.   Course Synopsis

This course provides an overview of the major cultural and creative arts forms, making reference to the key developments at selected periods and contexts. It enables students to explore how factors such as different cultures, social and political systems, philosophies and religions that may have affected or reflected in the creative arts. Students will be engaged to examine various social, historical, cultural and identity issues in the production and reception of creative arts. Current issues, inter-cultural relationships, and cultural factors affecting creative arts development in both Hong Kong and the international context will be challenged and addressed.

2.   Course Intended Learning Outcomes (CILOs)

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

CILO$_1$ examine creative arts under local and global cultural perspectives and identify theoretical underpinnings reflected from creative arts representations;

CILO$_2$ critically analyse the meanings and values of creative arts representations related to their social, cultural and historical contexts; and

CILO$_3$ identify the characteristics of creative arts representations and distinguish their differences between representations from different cultural contexts.

3.   Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
Creative arts in the context of cultural perspectives: philosophical and theoretical underpinnings, issues in nationalism, colonialism, post-colonialism, orientalism and postmodernism	*CILO$_{1, 2 \& 3}$*	• Lecture • Group project • Oral presentation • Group debates
Development of creative arts in history: Western and Chinese aesthetic theories on elite art/high art; contrasts between traditional and modern cultures	*CILO$_{1, 2 \& 3}$*	• Lecture • Group discussion
Creative arts in various forms in our society: from visual arts to architecture	*CILO$_{1, 2 \& 3}$*	• Lecture • Group discussion • Field trip
The meaning of creative arts and its functions in multiple contexts: art as related to cultural production, established skills and purpose of work	*CILO$_{2, 3}$*	• Lecture • Group debates
Creative arts in pace with the development of the world: local and global perspectives on identity issues and inter-cultural relationship, cultural factors affecting local and global arts development	*CILO$_{1, 2 \& 3}$*	• Lecture • Field trip

4.   Assessment

Assessment Tasks	Weighting (%)	CILOs

a. Group project presentation and debate: Demonstrate understanding of cultural issues by researching on a given topic of the weekly debate session. Two groups will debate per week on a similar topic but from two different perspectives.	25%	*CILO₁, ₂ & ₃*
b. Individual field trip report: A report of 800 to 1,000 words reflecting insight and reflection after the field trip. The report should present findings and initial data analysis to pave way for the final paper.	25%	*CILO₁, ₂ & ₃*
c. Individual final paper: An essay of 1,500 to 1,800 words to identify and understand the cultural perspectives in a selected work(s) or issue(s) in creative arts and demonstrate the ability to apply concepts taught in the course.	50%	*CILO₁, ₂ & ₃*

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
Abbas, Ackbar (1997). *Hong Kong: Culture and the Politics of Disappearance.* Hong Kong: Hong Kong University Press.

Araeen, R., Cubitt, S., & Sardar, Z. (2002). *The third text reader on art, culture and theory*. London: Continuum.

Barker, C. (2000). *Cultural studies*. London: Sage Publications.

Barker, C. (2002). *Making sense of cultural studies*. London: Sage Publications.

Barninger, T., & Flynn, T. (Eds.). (1998). *Colonialism and the object: Empire, material culture and the museum*. London: Routledge.

Brooker, P.；王志弦，李根芳 (譯) (2004)：《文化理論詞彙》，台北，巨流出版社。

Clarke, D. (2001). *Hong Kong Art: Culture and Decolonization*. Hong Kong: Hong Kong University Press.

Crepaldi, G. (2007). *Modern art 1900-45: The age of avant-gardes*. New York: Collins Design.

Onians, J. (Ed.) (2006). *Compression vs. expression: Containing and explaining the world's art*. Williamstown, Mass.: Sterling and Francine Clark Art Institute.

Pearce, S. M. (Ed.) (1994). *Interpreting objects and collections*. London: Routledge.

Peoples, J. G. (2012). *Humanity: An Introduction to Cultural Anthropology*. Belmont, Calif.: Wadsworth, Cengage Learning.

Said, E., 王志弘 (譯) (2000)：《東方主義》，台北，立緒文化事業有限公司。

Sturken, M., & Cartwright, L. (2001). *Practices of looking: An Introduction to Visual Culture*. Oxford: Oxford University.

Woodward, K. (Ed.) (1999) *Identity and difference*. London: Sage Publications.

朱耀偉 (1994)：《後東方主義─中西文化批評論述策略》，台北，駱駝。

宋國誠 (2003)：《後殖民論述-從法農到薩依德》，台北，擎松圖書。

胡瀟 (1994)：《民間藝術的文化尋繹》，長沙，湖南美術出版社。

陸蓉之 (1990)：《後現代的藝術現象》，台北，藝術家出版社。

朱琦（2005）:《香港美術史》。香港，三聯書店。

曾肅良 (2002)：《傳統與創新》，台北，三藝文化事業有限公司。

葛鵬仁 (2000)：《西方現代藝術‧後現代藝術》，長春，吉林美術出版社。

8. Related Web Resources
Nil

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: 24 July 2025