

<b>Subject Code</b>	ENGL3023
<b>Subject Title</b>	Introduction to European Visual Art
<b>Credit Value</b>	3
<b>Level</b>	3
<b>Pre-requisite / Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>The objectives of the subject include:</p> <ol style="list-style-type: none"> <li>(1) To introduce theories of visual art and discourse analysis for the systematic analysis and interpretation of European art (painting, comics, monuments, architecture, etc.)</li> <li>(2) To understand how language, image, and other semiotic resources in various art forms are related to the social cultural context of Europe</li> <li>(3) To explain the role of visual art in shaping the identity and values of Europe through social semiotic analysis</li> </ol>
<b>Intended Learning Outcomes</b> <i>(Note 1)</i>	<p>Upon completion of the subject, students will be able to:</p> <ol style="list-style-type: none"> <li>(a) Understand relevant theories for studying art from a social semiotic perspective</li> <li>(b) Apply the theories to the analysis and interpretation of various art forms</li> <li>(c) Understand the role of verbal and visual art in the construction of identity and social values in Europe</li> <li>(d) Understand European society and culture through systematic analysis of art</li> <li>(e) Demonstrate cultural awareness and learn to appreciate European visual art</li> </ol>
<b>Subject Synopsis/ Indicative Syllabus</b> <i>(Note 2)</i>	<p>This course discusses theories and methods for understanding European art and how it reflects and shapes the social cultural reality of Europe. The course adopts a social semiotic perspective to elucidate methods for doing systematic analysis of various art forms. Three broad types of visual art will be discussed, namely, static images (paintings and comics), moving images (films, commercials) and 3D objects (architecture, statues). These art forms are seen as in a dialectic relationship with the social cultural context of Europe, influenced by as well as influencing it. The detailed teaching plan is as follows:</p>

	<p><b>PART ONE Introduction to Europe and European Art</b></p> <p><b>PART TWO Paintings and Comics</b></p> <ul style="list-style-type: none"> <li>• European Painting and Comics: History and Culture</li> <li>• The “Language” of Painting</li> <li>• The Semiotic Analysis of Comics</li> <li>• Visual Design in Print Advertisements</li> </ul> <p><b>PART THREE Moving Images</b></p> <ul style="list-style-type: none"> <li>• Approaches to Film Analysis</li> <li>• TV Commercials and Persuasion</li> <li>• Public Service Advertisements and Social Values</li> </ul> <p><b>PART FOUR Monuments and Architecture</b></p> <ul style="list-style-type: none"> <li>• Monuments, Architecture and European Identity</li> <li>• The Semiotic Analysis of Monuments and Architecture</li> <li>• Monuments, Architecture, and Tourism</li> </ul> <p>We aim at developing a metalanguage for students to systematically understand European art and society. This is significant as the connection between Hong Kong and Europe is becoming increasingly closer and our students need to be equipped with knowledge of European art in their professional communication with Europe.</p>																																						
<p><b>Teaching/Learning Methodology</b> <i>(Note 3)</i></p>	<p>Interactive lectures; seminars and group discussions; reading assignments and reading reports; analysis of texts; movie session and discussion based on readings.</p> <p>Medium of instruction: English</p>																																						
<p><b>Assessment Methods in Alignment with Intended Learning Outcomes</b> <i>(Note 4)</i></p>	<table border="1"> <thead> <tr> <th rowspan="2">Specific assessment methods/tasks</th> <th rowspan="2">% weighting</th> <th colspan="6">Intended subject learning outcomes to be assessed (Please tick as appropriate)</th> </tr> <tr> <th>a</th> <th>b</th> <th>c</th> <th>d</th> <th>e</th> <th></th> </tr> </thead> <tbody> <tr> <td>1. Essay (individual)</td> <td>40%</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td></td> <td></td> </tr> <tr> <td>2. Project (group)</td> <td>40%</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td></td> </tr> <tr> <td>3. In-class performance</td> <td>10%</td> <td>√</td> <td></td> <td>√</td> <td>√</td> <td>√</td> <td></td> </tr> </tbody> </table>	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						a	b	c	d	e		1. Essay (individual)	40%	√	√	√	√			2. Project (group)	40%	√	√	√	√	√		3. In-class performance	10%	√		√	√	√	
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3. In-class performance	10%	√		√	√	√																																	

	4. Attendance	10%	N.A.	
	Total	100 %		
	<p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <p>(1) The essay students’ ability to apply the theories and concepts to analyze visual art.</p> <p>(2) The group project requires students to make arguments and connect to social cultural context based on analysis.</p> <p>(3) Students will be given tasks during seminars to practice and use the theories they learned on class</p>			
<b>Student Study Effort Expected</b>	Class contact:			
	▪ Lecture			39 Hrs.
	▪ Seminar			0 Hrs.
	Other student study effort:			
	▪ Preparation for seminars and lectures			28 Hrs.
	▪ Preparation for assignments			52 Hrs.
	Total student study effort			119 Hrs.
<b>Reading List and References</b>	<p>Students will be required to read relevant sections from the following books along the course:</p> <p>O’Toole, M. (2010). <i>The Language of Displayed Art</i>. London: Routledge.</p> <p>Bateman, J. and Schmidt, K. (2012). <i>Multimodal Film Analysis</i>. London: Routledge.</p> <p>McCloud, S. (1994). <i>Understanding comics: The invisible art</i>. New York: Harper Perennial</p> <p>Saraceni, M. (2003). <i>The language of comics</i>. London and New York: Routledge.</p> <p>Bordwell, D., and Thompson, K. (2004). <i>Film art: An introduction</i>. New York: The McGraw-Hill Inc.</p> <p>Kress, G., and van Leeuwen, T. (2006). <i>Reading images: The grammar of visual design</i> (2<sup>nd</sup> ed.). London: Routledge.</p> <p>Tan, E. S. (1996). <i>Emotion and the structure of narrative film: Film as an emotion machine</i>. Mahwah, N.J: Lawrence Erlbaum.</p> <p>Metz, C. (1974). <i>Film language: A semiotics of the cinema</i> (Translated by M. Taylor). Oxford: Oxford University Press.</p> <p>Mulvey, L. (1975). Visual pleasure and narrative cinema. <i>Screen</i>, 13 (3), 6-18.</p> <p><b>Further readings:</b></p> <p>Featherstone, S. (2005). <i>Postcolonial Cultures</i>. Edinburgh: Edinburgh University Press.</p>			

	<p>Fernandez-Armesto, F. (1997). <i>The Peoples of Europe</i>. London: Times Books.</p> <p>Harvey, R. C. (1996). <i>The Art of the Comic Book: An Aesthetic History</i>. Jackson: University Press of Mississippi.</p> <p>Elsaesser, T. (2005). <i>European Cinema: Face to Face with Hollywood</i>. Amsterdam: Amsterdam University Press.</p> <p>Everett, W. (2005). <i>European Identity in Cinema</i>. Bristol : Intellect.</p> <p>Welch, D. (1999). <i>Modern European history, 1871-2000: a documentary reader</i>. London: Routledge.</p>
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Revised as of August 2017