



UNIVERSITI TEKNOLOGI MARA

PSV705: THEORIES AND PRACTICES OF VISUAL ART IN NON TRADITIONAL SETTING

<b>Course Name (English)</b>	THEORIES AND PRACTICES OF VISUAL ART IN NON TRADITIONAL SETTING <b>APPROVED</b>
<b>Course Code</b>	PSV705
<b>MQF Credit</b>	3
<b>Course Description</b>	The course will survey some major theory and practices in Art Education field. Consequently, discussions will include critical analysis and criticism on contextual issues comprising of the learning theories which relationship to human development, brand-based, creativity and art education also emphasized. Using this understanding, they will create their theoretical framework and communicate in each specialized context field of their study.
<b>Transferable Skills</b>	Communication skills, Problem-solving skills, Critical Thinking, Information Management
<b>Teaching Methodologies</b>	Blended Learning, Seminar/Colloquium, Problem Based Learning (PBL), Discussion, Presentation, Journal/Article Critique
<b>CLO</b>	CLO1 Synthesize theoretical knowledge into concepts, issues and organizational procedures related to art education curriculum CLO2 Demonstrate communication skill in the series of seminar presentation and discussions. CLO3 Demonstrates autonomous learning of theoretical framework development in related to Art Education research
<b>Pre-Requisite Courses</b>	No course recommendations
<b>Topics</b>	
<b>1. 1. Behaviorist Learning Theories</b> 1.1) a. Pavlov Classic Conditioning 1.2) b. Thorndike the Law of Effect 1.3) c. Skinner Operant Conditioning 1.4) d. Watson Behaviorism	
<b>2. 2. Constructivism Learning Theories</b> 2.1) a. Piaget Developmental Psychology 2.2) b. Vygotsky Social Development and Zone of Proximal 2.3) c. Bruner Discovery Learning 2.4) d. David Ausubel Assimilation Theory of Learning	
<b>3. 3. Brain-Based Theories</b> 3.1) a. The Multi – Store Model of Memory Atkinson/Shiffrin 3.2) b. The Working Memory Model 3.3) c. Craik and Lockhart's (1972) Depth Processing Model, 3.4) d. Baddeley and Hitch's (1974) Working Memory Model of short term memory 3.5) e. Brain-Based Learning: Connectionism / Neurocognitive 3.6) f. Paivio Dual Coding Theory	
<b>4. 4. Learning Theories in Art Education</b> 4.1) a. Gagne Conditions of Learning 4.2) b. Bandura Theory of Modeling 4.3) c. Maslow Theory of Motivation Humanistic 4.4) d. Howard Gardner's Multiple Intelligence Theory 4.5) e. Kohlberg's Moral Stages	

## **5. 5. Theories of Creativity**

5.1) a. Eisner Theory of Artistic

5.2) b. Theory of Creativity: Victor Lowenfeld

5.3) c. Rhoda Kellog: Stages of Artistic Development

5.4) d. Developmental Task Theory (Robert Havighurst: teachable moments)

Assessment Breakdown	%
Continuous Assessment	100.00%

Details of Continuous Assessment	Assessment Type	Assessment Description	% of Total Mark	CLO
	Assignment	1. Seminar Presentation Group work (5 person in group) - Compare and Contrast of all the Learning Theories. Identified what is distinctive about each theory and what aspects are overlapping. MOHE 4	30%	CLO2
	Final Project	3. Mini Project (Individual) and Presentation Student are required preparing a mini research proposal by identifying a research problem and a related objectives and research question. The mini research proposal is required to include a Theoretical Framework. MOHE 7	40%	CLO3
	Journal/Article Critique	2. Weekly Journal Dairy / Article Critique Students are required to write a Journal Dairy on every class. The Journal Dairy included a report of the whole class activities and discussion. MOHE 1	30%	CLO1

Reading List	Reference Book Resources
	<ul style="list-style-type: none"> <li>• Batschmann 1997, <i>The Artist In The Modern World</i>, Yale Dumont</li> <li>• De Sausmarez, M 1975, <i>Design: The Dynamics of Visual Form</i>, London, Studio Vista</li> <li>• Herbert, R L (ed) 1964, <i>Modern Artist on Art</i>. Engewood Cliffs, New Je, Prentice Hall, Inc</li> <li>• Kadinsky 1977, <i>Concerning the Spiritual in Art</i>. New York, Dover Publication, Inc</li> <li>• Wolff, J 1981, <i>The Social Production of Art</i>, London: The Macmillan Press Ltd.</li> <li>• Le Corbusier 1951, <i>The moduler</i>. London, Faber and Faber</li> <li>• Mattick P 2003, <i>Art in Its Time: Routledge</i>, London and New York</li> <li>• Terence 1996, <i>Artist and Audience</i>, Brown &amp; Benchmark Publishers. London.</li> <li>• Kirsh A and Levenson R.S 2000, <i>Seeing Through Paintings</i>, Yale University Press New Heaven &amp; London.</li> </ul>

<b>Article/Paper List</b>	This Course does not have any article/paper resources
<b>Other References</b>	This Course does not have any other resources