

提案編號：02

國立臺北教育大學 104 學年度第 2 學期第 1 次校課程委員會議	
案由	擬請討論當代藝術評論與策展研究全英語碩士學位學程 105 學年度新生課程計畫表。
說明	一、本案業經人文藝術學院 105 年 1 月 14 日召開之「當代藝術評論與策展研究全英語碩士學位學程」工作會議決議通過。會議紀錄及相關資料如附件 1(P.2)。 二、本學程簡介及課程架構請參考附件 2(含英文版)(P.6)。 三、本學程課程大綱請參考附件 3(含英文版)(P.11)。
辦法	經校課程委員會審議通過後，送教務會議審議。
決議	

提案單位：國際學位學程辦公室

國立臺北教育大學簡簽

批 示	閱 張新仁 0120
簽 擬	一、檢陳本院105年1月14日召開之「當代藝術評論與策展研究全英語碩士學位學程」-工作會議紀錄及相關資料各1份，敬請 鑒核。 二、討論事項一依決議，送通識教育中心教評會辦理約聘教師徵聘事宜。 三、討論事項二依決議，辦理後續事宜。 四、討論事項三依決議，送教務處註冊組。 五、臨時動議一依決議，送研發處國際事務。 六、臨時動議二依決議，辦理後續事宜。 行政組員黃怡晶 105. 1. 14 人文藝術學院院長郭博州 105. 1. 15 副校長楊志強 0120
會 簽 意 見	通識教育中心、教務處註冊組、研發處國際事務組、秘書室 助教游適芬 104.01.15 教務組長蔡湘盈 105.01.15 教務長蔡元芳 0118 研發處國際事務組 專員吳炳如 105.01.19 研發處國際事務組 專員郭麗珍 105.01.19 秘書柯志強 0118 主任秘書周志宏(印) 0120 收發文號：收發文號

「當代藝術評論與策展研究全英碩士學位學程」 工作會議紀錄

時間：105 年 1 月 14 日(星期四)中午 12 時 10 分

地點：人文藝術學院院長室

主持人：郭院長博州

紀錄：黃怡晶

出席人員：如簽到表

壹、主席致詞

感謝教務長及各位師長撥冗與會，開始開會。

貳、說明(略，請參閱議程資料)

參、討論事項及決議

一、約聘教師徵選公告。

◎蔡元芳教務長(通識教育中心主任)：

全英學位學程之徵聘約聘教師相關事宜，中心教評會設置要點將提送 1/18 行政主管協調會討論，依程序須送主管會報後始提 2 月行政會議審議；因本學程聘任約聘教師程序較急迫，將建請學校將該案提送 1 月行政會議，以利辦理後續聘任事宜。

關於約聘教師之徵聘，通識教育中心將全力協助與支持；依公告招聘時程可能於 3 月或 4 月始完成聘任，因 104 學年度第 2 學期通識課程已排課完成，該約聘教師先以全英學位學程之行政及招生工作為主，建議 104 學年度第 2 學期暫不予授課，並以專簽簽辦之。

◎郭博州院長：關於約聘教師徵選公告及申請表請各位師長同仁協助檢視並給予相關建議。

【決議】：檢附修正後約聘教師徵選公告含申請表，如附件 1。

紅色文字部分，依通識教育中心教評會審議後決定之。

二、105 學年度課程：簡介、課程架構、課程大綱…等。

【決議】：

(一)關於課程簡介，建請黃心蓉老師協助修正潤飾及翻譯成英文版，並於 2 月 26 日繳交。

(二)「當代藝術評論與策展研究全英碩士學位學程」之必/選修課程，建請林志明主任確認授課教師名單。

(三)待授課教師名單確認後，建請授課教師提供課程大綱，並於 2 月 26 日

繳交。

(四) 檢附修正後：

1. 105 學年度課程簡介(草案)，如附件 2。
2. 105 學年度課程架構(草案)，如附件 3。

三、 國立臺北教育大學學位證書學位名稱、學位證書系所組別英文名稱之確認。

【決議】：檢附修正後國立臺北教育大學學位證書學位名稱、學位證書系所組別英文名稱調查表，如附件 4，送交教務處註冊組。

肆、 臨時動議

- 一、 關於「2016 越南(南越)台灣高等教育展」將於 105 年 3 月 12 日(六)至 3 月 18 日(四)辦理，本學程將可派 2 名師長前往宣傳招生，人員之選定請討論。

【決議】：由於約聘教師目前尚無法確認到職時間，故委請藝設系林志明主任及黃心蓉老師協助參加。

- 二、 關於教育部菁英來臺留學專案(ESIT)，本校已統一申請一組帳號，系統內一學程簡介(關於此學程的課程方向概要)部分，需師長進入系統確認，請討論。

【決議】：將提供系統帳號密碼，委請黃心蓉老師協助檢視之；若修改完畢請黃老師回覆學院，以利呈報審查。

伍、 散會

國立臺北教育大學人文藝術學院

「當代藝術評論與策展研究全英碩士學位學程」

工作會議簽到表

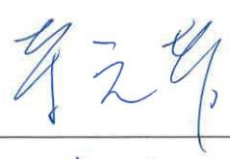
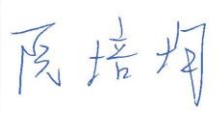
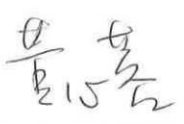
時間：105 年 1 月 14 日(星期四)中午 12 時 10 分

地點：人文藝術學院院長室

主持人：郭院長博州

紀錄：黃怡晶

出席人員：

人文藝術學院 郭院長博州		藝術與造形設計學系 蔡助教文如	
通識教育中心 蔡主任元芳		藝術與造形設計學系 阮助教培均	
藝術與造形設計學系 林主任志明		文化创意產業經營學系 趙助教子琳	
藝術與造形設計學系 黃老師心蓉		文化创意產業經營學系 吳助教柏馨	
文化创意產業經營學系 呂老師佩怡		通識教育中心	

當代藝術評論與策展研究全英語碩士學位學程

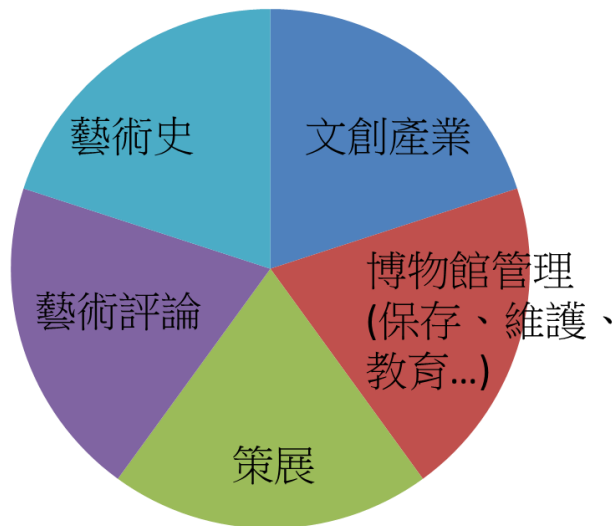
壹、簡介與發展特色

國立臺北教育大學前身為日據時代的國語學校，享有「臺灣藝術發展的搖籃」美譽，前輩藝術家陳澄波、黃土水、李石樵、李梅樹等皆畢業於此，具強烈指標性地位。本校人文藝術學院現有的藝術與造形設計系及文化創意產業經營學系，師資更涵括創作、藝術教育，評論、美術館行政及文創經營，並有碩士、藝術跨域整合博士班課程中的業師、國際訪問學者及講師等助陣，致力培養多面向的藝術人才。

再者，本院秉持原師範體系的優良傳統，特別重視實習與實踐，不但與國內外藝術機構維持長期良好的互動關係，更催生了北師美術館，帶動新的城市生活美學與文化潮流，提升師生學術、創作與實務經驗的總體廣度與深度。「當代藝術：評論及策展研究」全英語碩士學程的規劃，旨在百年歷史的高度上，結合現有資源，產生相乘效果，讓本國及外籍各學位的學生，因開放選課的交互激盪，貫徹本院「著重在地關懷，視全球為研究對象及活動場域」的精神，並藉此扇迎向世界的窗，為國內藝術史的書寫及跨域藝術發展開續另一個精采百年。

貳、課程願景

藝術史、藝術評論與藝術展覽之間的關係日趨緊密。當代的藝術史學者與評論家已深刻意識到策展對於藝術作品的呈現與詮釋，有著一定程度的影響力；無獨有偶地，策展人也愈來愈傾向以理論及研究為依據，策辦各項展覽。本學程所涵蓋的五大領域（藝術史、藝術評論、策展、博物館學、文創產業），旨在以亞太地區的當代藝術史為主要學習範疇，培育學生從藝術欣賞、詮釋、展覽到消費等，全面性的瞭解、分析與執行能力。



本課程之五大領域

參、教學目標

- 一、熟悉亞太地區的當代藝術，同時瞭解當代藝術在全球各地的發展語彙與現況。
- 二、展覽評論與專業策展、分析能力。
- 三、熟悉美術館與博物館各面向工作，包括保存維護、教育推廣與觀眾研究等。
- 四、能夠獨立作業也可團隊合作，並能跳脫窠臼將有限資源做最大的利用。

肆、課程結構與選課要求

- 一、必修課程：18 學分。(含實習 6 學分)
- 二、選修課程：14 學分。
- 三、選修課程中 2 學分開放為跨院(所)、跨校際選課。
- 四、畢業最低學分數 32 學分，含實習 6 學分、論文 0 學分。

伍、畢業學生未來出路

本學程採全方位辦學方式，以期培養具備全球競爭力的學生，畢業後可於世界各地從事各項藝術相關工作，無論在展覽規劃、美術館博物館、獨立策展公司、藝術寫作、研究學術人員、藝術評論、畫廊、藝術教育、藝術拍賣或文創相關機構等處工作。

陸、教學科目

(附本學程專門課程教學科目表)

MA in Critical and Curatorial Studies of Contemporary Art

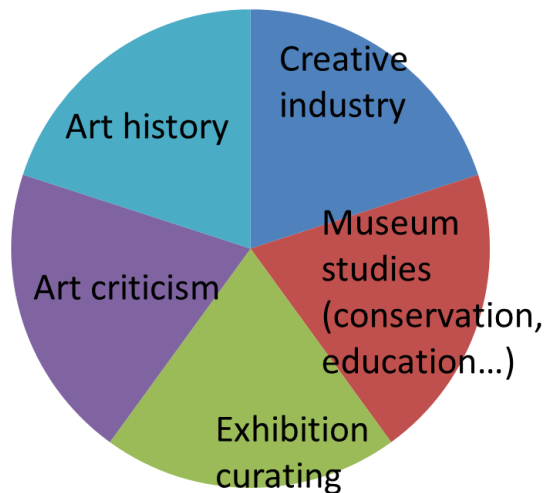
I . Introduction

The National Taipei University of Education, officially founded in 1895 as the Japanese Language School, is widely recognized as "the cradle of Taiwan's arts development". From Chen Cheng-po, Huang Tu-shui, Li Shih-chiao, Li Mei-shu to more recent celebrated artists, our alumni include almost all shakers and makers in Taiwan's art history. Since the last decade of the 20th century, our Department of Arts and Design and Department of Cultural and Creative Industries Management have gradually expanded to include not only art creation and arts education, but also art criticism, arts administration and creative industries. Our outstanding faculty members and international visiting scholars are committed to developing diverse leaders for professional and research careers through the undergraduate, masters and 'Inter-disciplinary Study of Art' doctoral programs.

In continuance of the university's long-standing tradition, we prepare students for careers in their areas of interests through practice-based teaching. We have maintained close relationship with many art and cultural institutions global-wide. Most importantly, we have lobbied the establishment of the Museum of National Taipei University of Education (MoNTUE) and our subsequent management of the museum has proved to be a huge success. The new 'Critical and Curatorial Studies in Contemporary Art' master's programme in English intends to build on our century-old history to encourage scintillating interactions between students of different nationalities, between university and the surrounding, between Taiwan and the rest of the world, for a true international outlook.

II . Course Description

Art history, art criticism, and art exhibition have become increasingly integral to each other. Historians and critics today are aware of the influence of curatorial decisions on the presentations and perceptions of art works, and curators tend to develop their curatorial frameworks from theories and research. The five modules in the course (art history, art criticism, exhibition curating, museum studies and creative industry) are designed to give students a comprehensive, integrated understanding of contemporary art, from appreciation, interpretation, exhibition to consumption, with a special focus on the contemporary art development in the Asia Pacific region.



Course modules

III. Course Objectives

- 一、familiar with discourses in contemporary art from various vantage points of the globe, especially from Asia Pacific
- 二、capable of developing and analyzing curatorial strategies for exhibitions
- 三、able to understand all aspects of museum work from conservation, education to audience research
- 四、able to work independently or in a team and think outside the box to maximize the resources available

IV. Course structure diagram 與選課要求

1. Required Course : 18 credits ° (含 Internships 6 credits)
2. Elective Course : 14 credits °
3. 2 credits of elective course can be earned from cross-program or cross-school registration.
4. A minimum of 32 credits is required for graduation, including 6 credits of internship and 0 credits of thesis.

V. 畢業學生未來出路

Our program's all-encompassing approach ensures that after completion, students are well equipped with the necessary knowledge and skills for job opportunities around the world, such as exhibition organizers, museum curators, independent curators, art writers, researchers, academics, critics, gallery workers, art educationalists, and auction house staff.

VI. 教學科目

(附本學程專門課程教學科目表)

當代藝術評論與策展研究全英語碩士學位學程
課程結構與教學科目表 105 學年度

科目 代碼	科目中文名稱	科目英文名稱	修 別	學 分	時 數	開課 年級	備 註
必修課程（必修 18 學分）							
	當代藝術：理論與評論	Contemporary art: Theory and Criticism	必	3	3	1 上	
	美術館博物館研究	Museum Studies	必	3	3	1 下	
	展覽：閱讀與練習	Exhibition: Analysis and practice	必	3	3	2 上	
	研究方法與論文寫作	Research Methods and Thesis Writing	必	3	3	2 上	
	實習	Internship	必	6	1		至少完成 320 小時實習
選修課程（選修 14 學分）							
	台灣藝術史	History of Taiwanese Art	選	3	3	1 上 (1 下)	
	全球雙年展	Global biennials	選	3	3	1 上 (1 下)	
	新藝術史與批評理論	New Art History and Critical Theory	選	3	3	1 上 (1 下)	
	臺灣文化史	Cultural History of Taiwan	選	3	3	1 上 (1 下)	
	文化市場與消費研究	Cultural Market and Consumer Research	選	3	3	1 上 (1 下)	
	博物館經營管理專題	Museum Management and Practice	選	3	3	2 上	
	展演實務	Exhibition Practice	選	3	3	2 上	
	公共領域與藝術介入	Public Sphere and Art Intervention	選	3	3	2 上	
	亞太當代藝術	Asia Pacific Art	選	3	3	2 上	
	跨院（所）選修	(Cross-Program Registration)	選	2			至多得跨選 2 學分，且選課前經學程主任同意方可計入畢業學分。
	跨校選修	(Cross-School Registration)	選				

【附件 3】

當代藝術-理論與評論課程大綱：

國立臺北教育大學
當代藝術評論與策展研究全英碩士學位學程
當代藝術：理論與評論 教學計畫

科目名稱(中文)	當代藝術：理論與評論		
科目名稱(英文)	Contemporary art: Theory and Criticism		
授課教師 (無則填"未定")	林志明	欲開課學期	一上
必修/選修	必修	學分數	3
課程核心能力	1. 學生能具備藝術歷史、理論、評論三領域基礎知識 2. 學生能正確理解及表達，進行作品分析、問題發掘及研究		
教學目標	培養學生對當代藝術理論及批評各專題的認識，進而發展思考、提問、研究之能力。		
教材大綱	1. 當代藝術的興起 Minimal art Land Art Happening 2. 後現代主義 後現代藝術的思想面向 後現代建築 後現代藝術現象 3. 當代藝術批評名著選讀		
實施方法	經典文獻研讀 個人專題研究		
評量方式 (請註明各項評分比例)	平時表現(20%) 期中報告(30%) 期末報告(50%)		
參考資料	Michael Archer, <i>Art since 1960</i> , London: Thames and Hudson, 1977. James Meyer (ed.), <i>Minimalism</i> , London: Phaidon, 2000. <i>Minimal Art, a Critical Anthology</i> , Berkeley, University of California Press, 1968, 1995. Gilles A. Tiberghien, <i>Land Art</i> , New York, Princeton Architectural Press, 1995. Malcolm Andrews, <i>Landscape and Western Art</i> , Oxford, Oxford		

	University of Press, 1999. Rose Lee Goldberg, <i>Performance Art, From Futurism to the Present</i>, London, Thames and Hudson, 1988. Allan Kaprow, <i>The Blurring of Art and Life</i>, Berkeley, University of California Press, 1993. Brian Wallis (ed.), Art after modernism: rethinking representation, New York: New Museum of Contemporary Art; Boston: D.R. Godine, 1984.
備註	

註：表格得依所需調整長度。

博物館美術館研究課程大綱：

國立臺北教育大學 當代藝術評論與策展研究全英碩士學位學程 **博物館美術館研究** 教學計畫

科目名稱(中文)	博物館美術館研究		
科目名稱(英文)	Museum Studies		
授課教師 (無則填"未定")	黃心蓉	欲開課學期	一下
必修/選修	必修	學分數	3
課程核心能力	1. 熟習博物館工作的各面向 2. 養成能將理論運用於實際的能力		
教學目標	博物館是為了教育、學術及娛樂目的而設置的永久性非營利機構。本課程旨在引領學生認識博物館學領域的基礎內容，對博物館典藏、研究、保存維護、展覽及溝通等各面向有全面性的了解，培養博物館專業認知與思辯之能力。		
教材大綱	1. 課程介紹與博物館的定義 2. 博物館的使命宣言 3. 收藏的必要性? 4. 文物徵集及註銷 5. 博物館保全的基本議題 6. 文物保存維護及修復 I 7. 文物保存維護及修復 II 8. 博物館登錄 9. 期中分組課堂報告 10. 校外教學 11. 新博物館學 12. 展覽策畫 I 13. 展覽策畫 II 14. 博物館的觀眾 15. 博物館的教育活動 I 16. 博物館的教育活動 II 17. 博物館倫理 18. 學生期末報告		

實 施 方 法	講授 課堂討論 校外教學
評 量 方 式 (請註明各項評分比例)	期中報告 30% 期末報告 70%
參考資料	ICOM (2007) <i>ICOM Museum Definition</i>. Accessed 28 June 2013. http://icom.museum/the-vision/museum-definition/. B. Lord and G. D. Lord (1999) <i>The Manual of Museum Planning</i>. 2nd ed. Professional Museum and Heritage Series. Stationery Office, London. S. Macdonald (editor) (2006) <i>A Companion to Museum Studies</i>. Blackwell Pub, Malden, MA.
備 註	

註：表格得依所需調整長度。

Museum Studies Teaching plan

Course Title (科目名稱)	Museum Studies		
Instructor (授課教師)	Patricia Huang	Target Students (欲開課學期)	Year 1 and 2
Required/Elective (必修/選修)	Required	Credits (學分數)	3
Core-abilities (課程核心能力)	1. Students will be able to understand the range of skills required in the museum profession. 2. Students will be able to apply theories to practical museological issues.		
Course Objectives (教學目標)	This course provides a broad introduction to the museum world: their mission, their nature and their work. It is organized around the key professional activities of museums: collecting, conserving, exhibiting and educating. The emphasis is on theories as well as practices, and students are expected to gain an understanding of the responsibilities that museum staff encounter.		
Course Outline (教材大綱)	1. Introduction to the museum world 2. The missions of museums 3. Must museums have collections? 4. Collection expansion and deaccession 5. Museum security 6. Preservation, conservation and restoration (I) 7. Preservation, conservation and restoration (II) 8. Registration in museums 9. Mid-term class report 10. Fieldtrip 11. What is new museology? 12. Planning an exhibition (I) 13. Planning an exhibition (II) 14. Audience developing 15. Educational activities (I) 16. Educational activities (II) 17. Museum ethics 18. Student presentation		
Implementation method (實施方法)	Lecture, class discussion and field trip		

Grading Policy (評量方式) (請註明各項評分比例)	Grading is based on two writing assignments: mid-term (30%) and final (70%) in the form of an essay.
References (參考資料)	ICOM (2007) <i>ICOM Museum Definition</i>. Accessed 28 June 2013. http://icom.museum/the-vision/museum-definition/. B. Lord and G. D. Lord (1999) <i>The Manual of Museum Planning</i>. 2nd ed. Professional Museum and Heritage Series. Stationery Office, London. S. Macdonald (editor) (2006) <i>A Companion to Museum Studies</i>. Blackwell Pub, Malden, MA.
Note (備註)	

註：表格得依所需調整長度。

展覽：閱讀與練習課程大綱：

國立臺北教育大學 當代藝術評論與策展研究全英碩士學位學程 展覽：閱讀與練習 教學計畫

科目名稱(中文)	展覽：閱讀與練習		
科目名稱(英文)	Exhibition: Analysis and practice		
授課教師 (無則填“未定”)	徐文瑞	欲開課學期	2 上
必修/選修	必修	學分數	3
課程核心能力	藝術史與展覽歷史、展示技術、組織管理、公共文化		
教學目標	從文本閱讀、展覽參觀、實作練習，培養學生認識展覽與作品、公共文化的關係，以及展覽製作與組織過程、展示技術，展覽媒介與教育項目。		
教材大綱	一、 從展示方法與論述框架，認識展覽與作品的複雜關係 二、 展覽製作過程的基本分析：企劃、組織、經費、公關、媒體宣傳等 三、 作品製作與展示 四、 展覽作為一種媒體 五、 展覽與教育項目		
實施方法	一、 展覽史與策展學基本文獻閱讀、分析與討論 二、 展覽現場參觀、分析與討論 三、 實作練習：提案、企劃，並於條件允許下實現展覽		
評量方式 (請註明各項評分比例)	課堂報告 30% 討論與分析 40% 習作 30%		
參考資料			
備註			

註：表格得依所需調整長度。

National Taipei University of Education
MA in Critical and Curatorial Studies of Contemporary Art
Exhibition: Analysis and practice Teaching plan

Course Title (科目名稱)	Exhibition: Analysis and practice		
Instructor (授課教師)	Manray Hsu	Target Students (欲開課學期)	
Required/Elective (必修/選修)	Required	Credits (學分數)	3
Core-abilities (課程核心能力)	Art history and exhibition history; display methodology; organisation and management of exhibition; public culture		
Course Objectives (教學目標)	Through text reading, exhibition visiting and exhibition practices, the course focuses on the complex relationship the exhibition and art works, and public culture; on exhibition making, display methodology, mediation and education processes.		
Course Outline (教材大綱)	1. The relationship between exhibition and works exhibited. 2. Fundamentals of exhibition making: project delineating; organisation; budget; public relation; publicity etc. 3. Work production and installation. 4. The exhibition as a media. 5. Exhibition and education.		
Implementation method (實施方法)	1. Reading, analysis and discussion of literature on exhibition history and curating. 2. Exhibition visitation, analysis and discussion. 3. Exhibition practices: proposal, project management and realisation.		
Grading Policy (評量方式) (請註明各項評分比例)	Presentation 30% Discussion and analysis 40% Practice 30%		
References (參考資料)			
Note (備註)			

註：表格得依所需調整長度。

研究方法與論文寫作課程大綱：

國立臺北教育大學 當代藝術評論與策展研究全英碩士學位學程 研究方法與論文寫作 教學計畫

科目名稱(中文)	研究方法與論文寫作		
科目名稱(英文)	Research Methods and Thesis Writing		
授課教師 (無則填"未定")	倪明萃	欲開課學期	2 上
必修/選修	必修	學分數	3
課程核心能力	1 學生能具備藝術歷史、理論、評論三領域的深入知識。 2.學生能正確以專業語文理解及表達，進行作品分析、問題發掘及研究。		
教學目標	本課程旨在協助學生了解視覺藝術論文寫作的基本結構與方法，包括論文基本格式、介紹工具書、研擬論文題旨、問題意識的形成、蒐集分析資料、文獻探討、大綱撰寫、章節安排設計、研究計劃書撰寫；幫助學生熟悉論文寫作的過程，完成碩士論文。		
教材大綱	1.視覺藝術研究之範疇、方法、與基本概念 2.視覺藝術論文寫作之方法與格式 3.學術倫理 4.資料庫及書目軟體 5.蒐集研究資料 6.題目的選擇 7.相關研究回顧及問題檢討 8.問題意識之形成 9.研究方法 10.參考文獻與參考書目 11.論文計劃書撰寫 12.投稿學術期刊及研討會		
實 施 方 法	教師講授、討論、報告、個別輔導		
評 量 方 式 (請註明各項評分比例)	出席與討論參與：20 % 口頭報告：30 % 論文計畫：50 %		

參考資料	Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses and Dissertations</i>. University of Chicago Press; Eighth Edition edition. Booth, Wayne C. , Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>, University of Chicago Press, 3rd edition, 2008
備註	

註：表格得依所需調整長度。

National Taipei University of Education
MA in Critical and Curatorial Studies of Contemporary Art

Research Methods and Thesis Writing Teaching plan

Course Title (科目名稱)	Research Methods and Thesis Writing		
Instructor (授課教師)	Ming-tsuey Ni	Target Students (欲開課學期)	
Required/Elective (必修/選修)	Required	Credits (學分數)	3
Core-abilities (課程核心能力)	1.Students are expected to be equipped with advanced knowledge in the fields of art history, theory and criticism. 2.Students are competent to analyze artwork, ask question and conduct research with discipline-specific language skills.		
	This course is designed to help students develop skills in conducting an independent research project to complete a intelligible, well documented and persuasive MA thesis. With the instructor's guidance, each student will develop a research proposal that will include a topic of research, research problem/question, its background, literature review, research approach and method. Individual conferences with the instructor also are intended to help students evolve their research projects.		
Course Outline (教材大綱)	1. Understanding the Research Process 2. Research strategies and thesis format 3. Research ethics, plagiarism and paraphrase 4. searching appropriate databases 5. Searching for Sources 6. Deciding on a Topic 7. Literature review and defining the problem 8. Research question and thesis statement 9. Research methods 10.Bibliography-Documenting Sources 11.Writing research paper draft 12.Publication Process		
Implementation method (實施方法)	Lectures, class discussions and student-instructor conferences.		
Grading Policy (評量方式) (請註明各項評分比例)	Class discussion and participation (20%) 20-minute oral presentations (30%) Research proposal (50%)		

References (參考資料)	Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses and Dissertations</i>. University of Chicago Press; Eighth Edition edition. Booth, Wayne C. , Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>, University of Chicago Press, 3rd edition, 2008
Note (備註)	

註：表格得依所需調整長度。

職場實習課程大綱：

國立臺北教育大學 當代藝術評論與策展研究全英碩士學位學程 職場實習 教學計畫

科目名稱(中文)	職場實習		
科目名稱(英文)	internship		
授課教師 (無則填"未定")	未定	欲開課學期	
必修/選修	必修	學分數	6
課程核心能力	1. 學生能藉參與課外、校外策展與批評實習或專業工作實踐所學 2. 學生具有策展與批評工作者之專業倫理與團隊合作能力		
教學目標	1. 促進學生與產業連結，縮短學用落差。 2. 增加學程即將畢業學生職場經驗，以利就業。 3. 「在工作中學習」，對「理論與實務結合」產生更深的體認。 4. 訓練處世應對之道，培養團隊合作精神及職業倫理。		
教材大綱	1. 職場倫理及正確的工作態度。 2. 職場安全之認知與養成。 3. 學習與操作職場相關專業技術及能力，結合職場實務應用，強化理論與實務的應用。 4. 學生如何自我檢討須補強的能力，提升自己與職場之接軌。 5. 充實專業知識及實務技術能力，瞭解與應用相關工作知識，以勝任職場之工作需求。 6. 落實專業實務技術，並結合實務實習成果，規劃將來畢業後可從事與實習相關的工作。 7. 團隊合作能力與實際經驗的培養。		
實施方法	1. 修課學生在修課前向指導教師提出與本學程課程相關單位之實習計畫，其中必須包含至少 320 小時實習時數，及接受實習單位之同意信件。 2. 實習結束後除繳交實習報告之外，並需同時請接受實習單位之輔導主管傳送評量報告給指導教師。		
評量方式 (請註明各項評分比例)	實習計畫(10%) 實習表現與報告(60%) 實習輔導主管之評語(30%)		

參考資料	Eric Woodar (2015).The Ultimate Guide to Internships: 100 Steps to Get a Great Internship and Thrive in It. New York: Allworth Press. 一、 Lauren Berger (2012). All Work, No Pay: Finding an Internship, Building Your Resume, Making Connections, and Gaining Job Experience. Berkeley, CA: Ten Speed Press.
備註	

註：表格得依所需調整長度。

台灣藝術史課程大綱：

國立臺北教育大學
當代藝術評論與策展研究全英碩士學位學程
台灣藝術史 教學計畫

科目名稱(中文)	台灣藝術史		
科目名稱(英文)	History of Taiwanese Art		
授課教師 (無則填"未定")	林志明	欲開課學期	一上(一下)
必修/選修	選	學分數	3
課程核心能力	學生能具備藝術歷史、理論、評論三領域基礎知識 學生能正確理解及表達，進行作品分析、問題發掘及研究		
教學目標	培養學生認識大縱深，全方位，多元文化脈絡中的台灣藝術史。		
教材大綱	將分為四個大的段落進行 第一：史前時期 考古學中的台灣 十三行博物館 複習：考古時期台灣的各大文化相 玉玦專題 複習：玦的研究，考古遺址的現址保存，文明與文化概念下的史前藝術 第二：原住民文化藝術 台灣原住民族群文化簡介 參觀台大人類學博物館 參觀順益原住民博物館 排灣族木雕專題 臺灣原住民傳統服飾 期中報告		

	第三：台灣傳統民間藝術 台灣近代史簡說 由 Formosa 的出現到割讓日本， 藝術與社會生活，移民社會的藝術特徵，台灣傳統建築 參觀保安宮及台北孔廟 台灣的陶瓷 參觀鶯歌陶瓷博物館及三峽祖師廟 第四：現代藝術運動的引入和開展 巴黎，東京，台北 台展與府展 前行輩畫家專題，東洋畫小探 參觀北美館或國美館典藏 李仲生及其弟子，五月與東方 台灣當代藝術專題：主體的想像及移動的框架 期末報告
實 施 方 法	各階段除提供文獻及影音資料，由學生預習，上課提問及重點講解，並配合收藏室，博物館，古蹟，展覽之實地參觀
評 量 方 式 (請註明各項評分比例)	期中考(30%)，期末考(50%)，出席及課堂表現(20%)。
參考資料	Hsiu-Huei Wang (2015). Taiwan: Art and Civilization. New York: Parkstone Press International. Ming-hsien Lin (ed.) (2007). The river of art meanders: tracing the origin of Taiwan art from 1736 to 1969. Taichung: National Taiwan Museum of Fine Arts. Taipei Fine Arts Museum (1993). Taiwan art 1945-1993. Taipei: Taipei Fine Arts Museum. Hsien Jen Pan (2011). The modernist wave: Taiwan art in the 1950s and 1960s. Taichung: National Taiwan Museum of Fine Arts. Zen-ren Zhang and al. (1993). New Arts, New Tribes: Taiwan Art in the Nineties. Taipei: Han Art Gallery. Zaiqin Ni (2004). The beauty of contemporary Taiwanese art. Taipei: Council for Cultural affairs.
備 註	請同學切勿非法影印書籍、勿非法下載，以免觸犯著作權法。

註：表格得依所需調整長度。

全球雙年展課程大綱：

國立臺北教育大學 當代藝術評論與策展研究全英碩士學位學程 全球雙年展 教學計畫

科目名稱(中文)	全球雙年展		
科目名稱(英文)	Global biennials		
授課教師 (無則填"未定")	徐文瑞	欲開課學期	一上(一下)
必修/選修	選修	學分數	3
課程核心能力	藝術史、現代展覽史、全球化下的文化政治地理		
教學目標	作為當代藝術重要推動力的雙年展，於八十年代以來更形成全球趨勢。本課程回顧現代展覽史與雙年展歷史、雙年展與現當代藝術發展的關聯，並檢視晚近雙年展的文化地理、雙年展與日常公共文化的關連，研究焦點放在亞洲地區的雙年展。		
教材大綱	一、 國際雙年展簡史：從威尼斯雙年展、聖保羅雙年展、文件大展，到冷戰末期以來新興雙年展的歷史。 二、 新興雙年展的全球競爭，以亞太地區為焦點。 三、 雙年展組織結構、城市行銷、文化政治之探討。 四、 雙年展與現當代藝術的發展。		
實施方法	一、 研讀討論重要文獻，包括雙年展研究專書、精選雙年展畫冊。 二、 參觀雙年展，分析討論展覽論述、展示方法、展覽與作品的關連、展覽在公共文化中的意義、媒體與觀眾對展覽的反應等。		
評量方式 (請註明各項評分比例)	課堂報告 30% 討論與分析 40% 論文書寫 30%		
參考資料			
備註			

註：表格得依所需調整長度。

National Taipei University of Education
MA in Critical and Curatorial Studies of Contemporary Art
Global biennials Teaching plan

Course Title (科目名稱)	Global biennials		
Instructor (授課教師)	Manray Hsu	Target Students (欲開課學期)	Year 1 and 2
Required/Elective (必修/選修)	Elective	Credits (學分數)	3
Core-abilities (課程核心能力)	History of modern and contemporary art; history of biennials (and other periodical exhibitions of art); cultural and political geography of globalisation		
Course Objectives (教學目標)	As a driving force of modern and contemporary art, biennials have since the 1980s been a major trend on the global scale. The course looks back at the history of modern expos and biennials, the complex relationship between biennials and the development of modern art, analyses biennials in the context of cultural and political geography, of public culture, with a special focus on the biennials in Asia.		
Course Outline (教材大綱)	1. A brief history of international biennials: from Venice Biennale, to São Paulo Biennial, Documenta, and to the emergence of new biennials since the late Cold War period. 2. The global competition of new biennials, focusing on the Asia-Pacific region. 3. The structure and organisation of biennials, their relationship to city marketing, cultural politics: A comparative study. 4. The development of modern and contemporary art in its relationship to biennials.		
Implementation method (實施方法)	1. Reading and discussing selected literature, including books and articles on biennials, catalogues of biennials. 2. Visiting biennials: analysis and discussion of curatorial statements, display methodology, relationship between the exhibition and the works exhibited, the exhibition in the context of public culture, the reaction of the media and the audience.		

Grading Policy (評量方式) (請註明各項評分比例)	Presentation 30% Discussion and analysis 40% Essay writing 30%
References (參考資料)	
Note (備註)	

註：表格得依所需調整長度。

新藝術史與批評理論課程大綱：

國立臺北教育大學 當代藝術評論與策展研究全英碩士學位學程 新藝術史與批評理論 教學計畫

科目名稱（中文）	新藝術史與批評理論		
科目名稱（英文）	New Art History and Critical Theory		
授課教師 (無則填”未定”)	倪明萃	欲開課學期	一上(一下)
必修/選修	選修	學分數	3
課程核心能力	一、學生能具備藝術歷史、理論、評論三領域的深入知識。 二、學生能正確以專業語文理解及表達，進行作品分析、問題發掘及研究。		
教學目標	本課程將探討當代西方藝術史學的研究方法與議題。除了形式主義、圖像與圖像學外，課程的重心在討論藝術史的研究如何運用當代批評理論。閱讀的主題包含形式主義、圖像學、符號學、社會主義、女性主義、同志學、精神分析、後結構主義、解構、後殖民論述等。		
教材大綱	第 1 週	課程介紹	
	第 2 週	<u>Formalism (形式主義)</u> 1. Clement Greenberg, “Modernist Painting,” in Harrison, <i>Art in Theory 1900-1990</i>, 754-760. <u>Iconography and Iconology (圖像研究與圖像學)</u> 1. Svetlana Alpers, “Interpretation without Representation, or, The Viewing of <i>Las Meninas</i>,” in Fernie, 281-290.	
	第 3 週	<u>Marxism and Social History of Art (馬克思理論與社會藝術史)</u> 1. Hatt and Klonk, “Marxism and the social history of art,” in <i>Art History</i>, 120-142. 2. Paul Wood, “Commodity,” in Nelson and Shiff, <i>Critical Terms for Art History</i>, 382-406.	
	第 4 週	3. Howard Becker, “Art as Collective Action,” in Tanner, 85-95. 4. Susan Sontag, “Against Interpretation,” in <i>Art History and Its Methods</i>, ed. Fernie, 214-222.	

	第 5 週	<u>Feminism (女性主義)</u> 1. Hatt and Klonk, "Feminism," in <i>Art History</i> , 145-173. 2. Nanette Salomon, "The Art Historical Canon: Sins of Omission," in Preziosi, 344-355
	第 6 週	3. Amelia Jones, "Postfeminism, Feminist Pleasures, and Embodied Theories of Art," in Preziosi, <i>The Art of Art History</i> , 383-395.
	第 7 週	4. Craig Owens, "The Discourse of Others: Feminists and Postmodernism," in Preziosi, <i>The Art of Art History</i> , 335-351.
	第 8 週	<u>Gay and Lesbian Studies (同志學)</u> 1. Whitney Davis, "Gender" in Nelson and Shiff, <i>Critical Terms for Art History</i> , 330-344. 2. Richard Meyer, "Identity," in Nelson and Shiff, <i>Critical Terms for Art History</i> , 345-357.
	第 9 週	3. Judith Butler, "Gender is Burning: Questions of Appropriation and Subversion," in Thornham, <i>Feminist Film Theory, a Reader</i> , 381-395.
	第 10 週	<u>Intertextuality and the death of the author (互文性/作者已死)</u> 1. Roland Barthes, "From Work to Text," in <i>Art in Theory</i> , 965-970. 2. Pierre Bourdieu, "But Who Created the 'Creators'?" in <i>The Sociology of Art: A Reader</i> , ed. Tanner, 96-104. 3. Natalie Heinich, "The Van Gogh Effect," in Tanner, 122-131.
	第 11 週	<u>Semiotics (記號學)</u> 1. Hatt and Klonk, "Semiotics," in <i>Art History</i> , 200-221. 2. Mieke Bal and Norman Bryson, "Semiotics and Art History : A Discussion of Context and Senders," in Preziosi, <i>The Art of Art History</i> , 242-256.
	第 12 週	<u>Deconstruction and Postmodernism (解構與後現代主義)</u> 1. David Phillips, "Photo-Logos, Photography and Deconstruction," in <i>The Subjects of Art History</i> , 155-177.
	第 13 週	2. Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism," in Preziosi, <i>The Art of Art History</i> , 315-328. <u>Psychoanalysis(精神分析)</u> 1. Hatt and Klonk, "Psychoanalysis," in <i>Art History</i> , 174-198.
	第 14 週	2. Griselda Pollock, "The Image in Psychoanalysis and the

			Archaeological Metaphor,” in <i>Psychoanalysis and the Image</i> , 1-29.
	第 15 週		3. Steven A. Levine, ‘Between Art History and Psychoanalysis, I/Eye-ing Monet with Freud and Lacan,” in <i>The Subjects of Art History</i> , 197-212. 4. Margaret Olin, “Gaze,” in <i>Critical Terms for Art History</i> , 318-329.
	第 16 週		<u>Postcolonialism and Multiculturalism (後殖民主義/多元文化)</u> 1. Hatt and Klonk, “Postcolonialism,” in <i>Art History</i> , 223-239. 2. Homi K. Bhabha, “Postmodernism/Postcolonialism,” in Nelson and Shiff, in <i>Critical Terms for Art History</i> , 435-451.
	第 17 週		3. Timothy Mitchell, “Orientalism and the Exhibitionary Order,” in Preziosi, <i>The Art of Art History</i> , 409-423. 4. Annie E. Coombes, “Inventing the ‘Postcolonial’: Hybridity and Constituency in Contemporary Curating,” in Preziosi, <i>The Art of Art History</i> , 486-497.
實 施 方 法	授課、討論		
評 量 方 式 (請註明各項評分比例)	每週閱讀文獻與參與討論 (20%) 導讀: <u>三篇</u> 摘要及評論(40%) 心得報告: 請選擇四個主題, 將心得上傳教學平台 (20%) 期末書面報告(20%)		
參考資料	Cheetham, Mark A., Michael Ann Holly and Keith Moxey, eds. <i>The Subject of Art History: Historical Objects in Contemporary Perspectives</i> . Cambridge University Press, 1998. Fernie, Eric, ed. <i>Art History and its Methods: A Critical Anthology</i> . Phaidon, 1996. Hatt, Michael and Charlotte Klonk. <i>Art History: A Critical Introduction to its Methods</i> . Manchester and New York: Manchester University Press, 2006. Nelson, Robert and Richard Shiff, eds. <i>Critical Terms for Art History</i> . Chicago: The University of Chicago Press, 2003. Pollock, Griselda, ed. <i>Psychoanalysis and the Image</i> . Blackwell Publishing, 2006. Preziosi, Donald. <i>The Art of Art History: A Critical Anthology</i> .		

	Oxford and New York: Oxford University Press, 2009. Tanner, Jeremy, ed. <i>The Sociology of Art: A Reader</i>. London: Routledge, 2003. Thornham, S. ed. <i>Feminist Film Theory, a Reader</i>. Edingurgh: Edinburgh University Press, 1999.
備註	

註：表格得依所需調整長度。

National Taipei University of Education
MA in Critical and Curatorial Studies of Contemporary Art

New Art History and Critical Theory Teaching plan

Course Title (科目名稱)	New Art History and Critical Theory		
Instructor (授課教師)	Ming-tsuey Ni	Target Students (欲開課學期)	
Required/Elective (必修/選修)	Elective	Credits (學分數)	3
Core-abilities (課程核心能力)	1. Students are expected to be equipped with advanced knowledge in the fields of art history, theory and criticism. 2. Students are competent to analyze artwork, ask question and conduct research with discipline-specific language skills.		
Course Objectives (教學目標)	This course investigates the foundations of the discipline of art history, examines the basis and prejudices of western art historical traditions, explores a variety of methodological approaches employed by art historians, and assesses current critical and theoretical issues which are redefining the field. The subjects of readings include formalism, iconology, semiotics, Marxism, feminism, gay and lesbian studies, psychoanalysis, post-structuralism, deconstruction, post-colonialism, etc. This is a seminar course and the emphasis will be on class discussion of the readings.		
Course Outline (教材大綱)	Week 1	Introduction to the course	
	Week 2	<u>Formalism</u> 1. Clement Greenberg, "Modernist Painting," in Harrison, <i>Art in Theory 1900-1990</i> , 754-760. <u>Iconography and Iconology</u> 1. Svetlana Alpers, "Interpretation without Representation, or, The Viewing of <i>Las Meninas</i> ," in Fernie, 281-290.	
	Week 3	<u>Marxism and the Social History of Art</u> 1. Hatt and Klonk, "Marxism and the social history of art," in <i>Art History</i> , 120-142. 2. Paul Wood, "Commodity," in Nelson and Shiff,	

		<i>Critical Terms for Art History</i> , 382-406.
	Week 4	3. Howard Becker, "Art as Collective Action," in Tanner, 85-95. 4. Susan Sontag, "Against Interpretation," in <i>Art History and Its Methods</i> , ed. Fernie, 214-222.
	Week 5	<u>Feminism</u> 1. Hatt and Klonk, "Feminism," in <i>Art History</i> , 145-173. 4. Nanette Salomon, "The Art Historical Canon: Sins of Omission," in Preziosi, 344-355
	Week 6	5. Amelia Jones, "Postfeminism, Feminist Pleasures, and Embodied Theories of Art," in Preziosi, <i>The Art of Art History</i> , 383-395.
	Week 7	4. Craig Owens, "The Discourse of Others: Feminists and Postmodernism," in Preziosi, <i>The Art of Art History</i> , 335-351.
	Week 8	<u>Gay and Lesbian Studies</u> 1. Whitney Davis, "Gender" in Nelson and Shiff, <i>Critical Terms for Art History</i> , 330-344. 2. Richard Meyer, "Identity," in Nelson and Shiff, <i>Critical Terms for Art History</i> , 345-357.
	Week 9	3. Judith Butler, "Gender is Burning: Questions of Appropriation and Subversion," in Thornham, <i>Feminist Film Theory, a Reader</i> , 381-395.
	Week 10	<u>Intertextuality and the death of the author</u> 4. Roland Barthes, "From Work to Text," in <i>Art in Theory</i> , 965-970. 5. Pierre Bourdieu, "But Who Created the 'Creators'?" in <i>The Sociology of Art: A Reader</i> , ed. Tanner, 96-104. 6. Natalie Heinich, "The Van Gogh Effect," in Tanner, 122-131.
	Week 11	<u>Semiotics</u> 1. Hatt and Klonk, "Semiotics," in <i>Art History</i> , 200-221. 3. Mieke Bal and Norman Bryson, "Semiotics and

		Art History : A Discussion of Context and Senders,” in Preziosi, <i>The Art of Art History</i> , 242-256.
	Week 12	<u>Deconstruction and Postmodernism</u> 1. David Phillips, “Photo-Logos, Photography and Deconstruction,” in <i>The Subjects of Art History</i> , 155-177.
	Week 13	3. Craig Owens, “The Allegorical Impulse: Toward a Theory of Postmodernism,” in Preziosi, <i>The Art of Art History</i> , 315-328. <u>Psychoanalysis</u> 1. Hatt and Klonk, “Psychoanalysis,” in <i>Art History</i> , 174-198.
	Week 14	2. Griselda Pollock, “The Image in Psychoanalysis and the Archaeological Metaphor,” in <i>Psychoanalysis and the Image</i> , 1-29.
	Week 15	3. Steven A. Levine, ‘Between Art History and Psychoanalysis, I/Eye-ing Monet with Freud and Lacan,’ in <i>The Subjects of Art History</i> , 197-212. 4. Margaret Olin, “Gaze,” in <i>Critical Terms for Art History</i> , 318-329.
	Week 16	<u>Postcolonialism and Multiculturalism</u> 1. Hatt and Klonk, “Postcolonialism,” in <i>Art History</i> , 223-239. 2. Homi K. Bhabha, “Postmodernism/Postcolonialism,” in Nelson and Shiff, in <i>Critical Terms for Art History</i> , 435-451.
	Week 17	3. Timothy Mitchell, “Orientalism and the Exhibitionary Order,” in Preziosi, <i>The Art of Art History</i> , 409-423. 4. Annie E. Coombes, “Inventing the ‘Postcolonial’: Hybridity and Constituency in Contemporary Curating,” in Preziosi, <i>The Art of Art History</i> , 486-497.

Implementation method (實施方法)	The class sessions will be devoted to discussion. Students are expected to come to class having completed reading assignments and ready to participate in class discussion.
Grading Policy (評量方式) (請註明各項評分比例)	Weekly reading and participation (20%) Three presentations (One 15-20-minute presentation to introduce the assigned texts to the class.) (40%) Critical comments of readings (20%) Research paper (20%)
References (參考資料)	Cheetham, Mark A., Michael Ann Holly and Keith Moxey, eds. <i>The Subject of Art History: Historical Objects in Contemporary Perspectives</i>. Cambridge University Press, 1998. Fernie, Eric, ed. <i>Art History and its Methods: A Critical Anthology</i>. Phaidon, 1996. Hatt, Michael and Charlotte Klonk. <i>Art History: A Critical Introduction to its Methods</i>. Manchester and New York: Manchester University Press, 2006. Nelson, Robert and Richard Shiff, eds. <i>Critical Terms for Art History</i>. Chicago: The University of Chicago Press, 2003. Pollock, Griselda, ed. <i>Psychoanalysis and the Image</i>. Blackwell Publishing, 2006. Preziosi, Donald. <i>The Art of Art History: A Critical Anthology</i>. Oxford and New York: Oxford University Press, 2009. Tanner, Jeremy, ed. <i>The Sociology of Art: A Reader</i>. London: Routledge, 2003. Thornham, S. ed. <i>Feminist Film Theory, a Reader</i>. Edingurgh: Edinburgh University Press, 1999.
Note (備註)	

註：表格得依所需調整長度。

台灣文化史課程大綱：

國立臺北教育大學 當代藝術評論與策展研究全英碩士學位學程 台灣文化史 教學計畫

科目名稱（中文）	台灣文化史		
科目名稱（英文）	Cultural History of Taiwan		
授課教師 （無則填”未定”）	黃心蓉	欲開課學期	一下
必修/選修	選修	學分數	3
課程核心能力	1. 熟習影響台灣文化的各種力量 2. 認識台灣文化的價值與傳統		
教學目標	本課程旨在提供學生自史前時期至 21 世紀台灣文化的時間軸了解。因所有修習學生皆為外籍，課堂上除著重政治、經濟對文化的衝擊，也將強調台灣與外界的交流。		
教材大綱	1. 課程介紹 2. 台灣的地理特徵 3. 史前時期 I 4. 史前時期 II 5. 東印度公司與台灣 6. 西班牙人在台灣 7. 東寧王國 I 8. 東寧王國 II 9. 參觀國立台灣博物館 10. 台灣民主國 11. 日治時期的台灣 I 12. 日治時期的台灣 II 13. 日治時期的台灣 II 14. 1945 年後 15. 解嚴 16. 嶄新的開始 17. 21 世紀的台灣 18. 結論		
實施方法	講授 課堂討論 校外教學		
評量方式 （請註明各項評分比例）	課堂報告 30% 期末報告 70%		

參考資料	M-C. Wu (editor) (2004) <i>A History of Taiwan in Comics</i>, Third Nature, Taipei. P. S. Tai (2007) <i>The Concise History of Taiwan</i>. Taiwan Historica, Taipei.
備註	

註：表格得依所需調整長度。

National Taipei University of Education
MA in Critical and Curatorial Studies of Contemporary Art

Cultural History of Taiwan Teaching plan

Course Title (科目名稱)	Cultural History of Taiwan		
Instructor (授課教師)	Patricia Huang	Target Students (欲開課學期)	Year 1 and 2
Required/Elective (必修/選修)	Elective	Credits (學分數)	3
Core-abilities (課程核心能力)	- Students will be familiar with the various cultures that have strong influence on today's Taiwan. - Students will be able to understand the values and traditions of Taiwanese culture.		
Course Objectives (教學目標)	The aim of the course is to provide students with a chronological perspective of Taiwan's cultural history from the pre-historical era to the 21st century. Given that all participating students are foreign students, we will pay special attention to the encounters and exchanges between what became known as today's Taiwan and the rest of the world. The course will begin with an introduction to the geographical features of Taiwan and how they shape Taiwan's history. This will be followed by the discussion of early human inhabitation, Austronesian people and every wave of newcomers in later times. Basic themes in culture, economics and politics will be analyzed in depth.		
Course Outline (教材大綱)	- Introduction to the course - The geographical features of Taiwan - Prehistory I - Prehistory II - Dutch Formosa - Spanish Formosa - Kingdom of Tungning I - Kingdom of Tungning II - Field trip to the National Taiwan Museum - Republic of Formosa - Japanese rule I - Japanese rule II		

	13. Japanese rule III 14. Republic of China Rule I: since 1945 15. Republic of China Rule II: the lift of martial law 16. Republic of China Rule III: a new era 17. Republic of China Rule IV: 21 st century 18. Conclusion
Implementation method (實施方法)	Lecture, class discussion, and field trip
Grading Policy (評量方式) (請註明各項評分比例)	Grading is based on class discussion (30%) and a writing assignments at the end of the term.
References (參考資料)	M-C. Wu (editor) (2004) <i>A History of Taiwan in Comics</i> , Third Nature, Taipei. P. S. Tai (2007) <i>The Concise History of Taiwan</i> . Taiwan Historica, Taipei.
Note (備註)	

註：表格得依所需調整長度。

文化市場與消費研究課程大綱：

國立臺北教育大學 當代藝術評論與策展研究全英碩士學位學程 文化市場與消費研究 教學計畫

科目名稱(中文)	文化市場與消費研究		
科目名稱(英文)	Cultural Market and Consumer Research		
授課教師 (無則填"未定")	林詠能	欲開課學期	一下
必修/選修	選	學分數	3
課程核心能力	● 理解文化消費者的行為與決策 ● 增強觀眾研究能力		
教學目標	本課程將使同學了解文化活動消費者的行為與如何進行文化市場分析。		
教材大綱	1. 消費者研究定義 2. 產品認知 3. 消費決策 4. 品牌認知 5. 態度與滿意度 6. 消費者忠誠度 7. 價格知覺 8. 了解文化市場 9. 市場分析		
實 施 方 法	授課 分組討論 個案研究		
評 量 方 式 (請註明各項評分比例)	閱讀與課堂討論 10% 期末報告 90%		
參考資料	Assael, H. (2004). Consumer behavior: A strategic approach. Boston: Houghton Mifflin. Kotler, N. G., & Kotler, P. (1998). Museum strategy and marketing: Designing missions, building audiences, generating revenue and resources. San Francisco: Jossey-Bass. Additional readings will be posted on the course web site.		
備 註			

註：表格得依所需調整長度。

National Taipei University of Education
MA in Critical and Curatorial Studies of Contemporary Art
Cultural Market and Consumer Research Teaching plan

Course Title (科目名稱)	Cultural Market and Consumer Research		
Instructor (授課教師)	Yung-Neng Lin	Target Students (欲開課學期)	Spring Semester - Year 1
Required/Elective (必修/選修)	Elective	Credits (學分數)	3
Core-abilities (課程核心能力)	● Acquiring an understanding of the psychological processes that underlie the effectiveness of marketing strategy in terms of impact on consumer behavior ● Developing a comprehensive integrative knowledge of consumer research		
Course Objectives (教學目標)	Cultural Market and Consumer Research aims to provide students with a fundamental understanding of how consumers decide and behave in the cultural marketplace. The course is to enable students to critically reflect on the current theoretical discourse related to consumer behavior.		
Course Outline (教材大綱)	1. Definition of consumer behavior 2. Brand and product awareness 3. Interpretation Processes 4. Branding and Identity 5. Attitude and Satisfaction 6. Customer Loyalty 7. Managing Price Perceptions 8. Cultural Market 9. Market Analysis		
Implementation method (實施方法)	Lectures Panel discussion Case study		
Grading Policy (評量方式) (請註明各項評分比例)	Reading and discussion 10% Market research final paper 90%		
References (參考資料)	Assael, H. (2004). Consumer behavior: A strategic approach. Boston: Houghton Mifflin. Kotler, N. G., & Kotler, P. (1998). Museum strategy and marketing: Designing missions, building audiences, generating revenue and resources. San Francisco: Jossey-Bass. Additional readings will be posted on the course web site.		
Note (備註)			

博物館經營管理專題課程大綱：

國立臺北教育大學 當代藝術評論與策展研究全英碩士學位學程 博物館經營管理專題 教學計畫

科目名稱(中文)	博物館經營管理專題		
科目名稱(英文)	Museum Management and Practice		
授課教師 (無則填"未定")	林詠能	欲開課學期	二上
必修/選修	選修	學分數	3
課程核心能力	● 理解博物館管理理論與運用 ● 發展博物館管理之技能		
教學目標	博物館經營管理專題將理解博物館的功能與目的，並了解博物館管理的活動如領導與管理、展示設計、觀眾研究等。課程將從理論出發並培養博物館實務運用的技能。		
教材大綱	1. 博物館定議 2. 博物館政策 3. 展示設計 4. 故事線 5. 觀眾研究 6. 觀眾行為 7. 績效管理 8. 博物館行銷 9. 募款與公關		
實 施 方 法	授課 分組討論 展覽規劃 博物館參訪		
評 量 方 式 (請註明各項評分比例)	課堂討論 10% 展覽規劃 50% 期末報告 40%		

參考資料	Lin, Y.N. (2006) Leisure - a function of museums? The Taiwan perspective. <i>Museum Management and Curatorship</i>, 21(4), 302- 316. Lin, Y.N. (2009) Importance-performance analysis of the Taipei Fine Arts Museum' s services. <i>Museum Management and Curatorship</i>, 24(2), 105-121. Lin, Y.N. (2010) Evaluating Performance Factors for the Yingge Ceramics Museum. <i>International Journal of the Inclusive Museum</i>, 3(1), 53-61. Sandell, R and Janes, R.R. Eds. (2007) <i>Museum Management and Marketing</i>, Routledge: London and New York.
備 註	

註：表格得依所需調整長度。

National Taipei University of Education
MA in Critical and Curatorial Studies of Contemporary Art

Museum Management and Practice Teaching plan

Course Title (科目名稱)	Museum Management and Practice		
Instructor (授課教師)	Yung-Neng Lin	Target Students (欲開課學期)	Fall Semester – Year 2
Required/Elective (必修/選修)	Elective	Credits (學分數)	3
Core-abilities (課程核心能力)	● Acquiring a critical perspective on the practical application of museum management theory ● Developing a comprehensive integrative knowledge of museum management		
Course Objectives (教學目標)	Museum Management and Practice is an overview of basic elements of museums and their characteristics. It is organized around the key professional activities of museums – Leadership and Management, Exhibition Design, and Audience Research. It focuses on the multidisciplinary inherent in museum work, as students gain appreciation of the range of skills required for succeeding in the museum profession.		
Course Outline (教材大綱)	1. Definition of museums 2. To Charge or not to charge? Museum policies 3. Exhibition design 4. Storyline 5. Audience research 6. Consumer behavior 7. Performance evaluation 8. Museum marketing 9. Fundraising and public relations		
Implementation method (實施方法)	Lectures Panel discussion Participation in University Museum Project Museum visits		
Grading Policy (評量方式) (請註明各項評分比例)	Reading and discussion 10% Participation in University Museum Project 50% Final paper 40%		
References (參考資料)	Lin, Y.N. (2006) Leisure - a function of museums? The Taiwan perspective. Museum Management and Curatorship, 21(4), 302- 316. Lin, Y.N. (2009) Importance-performance analysis of the Taipei Fine Arts Museum' s services. Museum Management and Curatorship, 24(2), 105-121. Lin, Y.N. (2010) Evaluating Performance Factors for the Yingge Ceramics Museum. International Journal of the Inclusive Museum, 3(1), 53-61. Sandell, R and Janes, R.R. Eds. (2007) Museum Management and Marketing, Routledge: London and New York. Additional readings will be posted on the course web site.		

Note (備註)	
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註：表格得依所需調整長度。

展覽實務課程大綱：

國立臺北教育大學 當代藝術評論與策展研究全英碩士學位學程 展覽實務 教學計畫

科目名稱(中文)	展演實務		
科目名稱(英文)	Exhibition Practice		
授課教師 (無則填”未定”)	呂佩怡	欲開課學期	二上
必修/選修	選修	學分數	3
課程核心能力	策展研究		
教學目標	協助學生對展演概念與實務工作有基本了解		
教材大綱	1. 前言 2. 展演概論 3. 展覽歷史-1 4. 展覽歷史-2 5. 當代策展研究 6. 專題演講 7. 策展概念 8. 策展論述 9. 期中週 10. 策展實務流程 11. 美術館 12. 藝術基金會 13. 藝術家工作室 14. 藝術家替代空間 15. 劇場 16. 策展公司 17. 分組報告 18. 期末考周		
實施方法	此堂課為遊牧式課程移動於展演實務真實場域，除教室理的概念解說之外，將去拜訪藝術家工作室、美術館、藝術基金會、替代空間、策展公司、佈展工作室、燈光師傅工作室、運輸/包裝/保險公司等，透過現地參訪，了解展演實務的每一環節。		

評 量 方 式 (請註明各項評 分比例)	課堂參與 30% / 期中報告 30% / 期末專題報告 40%
參考資料	Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne (eds.) Thinking about Exhibitions, London: Routledge, 1996. Mary Ann Staniszewski, <i>The Power of Display: A History of Exhibition Installations at the Museum of Modern Art</i>, Cambridge: The MIT Press, 2001 Bruce Altshuler, <i>Salon to Biennial-Exhibitions That Made Art History (1863-1959)</i>, London: Phaidon Press, 2008 Bruce Altshuler, <i>Biennials and Beyond-Exhibitions That Made Art History(1962-2002)</i>, London: Phaidon Press, 2013 Terry Smith, <i>Thinking Contemporary Curating</i>, Independent Curators International (ICI), 2012 Francesco Bonami (Ed.), <i>Words Of Wisdom: A Curator's Vade Mecum</i>, Independent Curators International, 2001 Carolee Thea, <i>On Curating: Interviews with Ten International Curators</i>, D.A.P./Distributed Art Publishers, 2010. Hans Ulrich Obrist, <i>Ways of Curating</i>, Faber & Faber, 2014 Hans Ulrich Obrist, <i>A Brief History of Curating</i>, JRP Ringier , 2008 Adrian George, <i>The Curator's Handbook</i>, Thames & Hudson: 2015 Paul O'Neill (ed.), <i>Curating Subjects</i>, 2007 Paul O'Neill (ed.), <i>Curating and the Educational Turn</i>, 2010 Paul O'Neill (ed.), <i>The Culture of Curating and the Curating of Culture(s)</i>, 2012 Paul O'Neill (ed.), <i>Curating Research</i>, 2015 呂佩怡主編,《台灣當代藝術策展二十年》,台北:典藏,2015。 Pei-Yi LU (ed.), <i>Contemporary Art Curating In Taiwan 1992-2012</i>, Taipei: Artco, 2015
備 註	

註：表格得依所需調整長度。

National Taipei University of Education
MA in Critical and Curatorial Studies of Contemporary Art

Exhibition Practice Teaching plan

Course Title (科目名稱)	Exhibition Practice		
Instructor (授課教師)	LU Pei-Yi	Target Students (欲開課學期)	2
Required/Elective (必修/選修)	Elective	Credits (學分數)	3
Core-abilities (課程核心能力)	Curatorial study		
Course Objectives (教學目標)	Assist students to understand the concept of exhibition and practice.		
Course Outline (教材大綱)	1. Introduction 2. Basic Concept of Exhibition 3. Exhibition History-1 4. Exhibition History-2 5. Contemporary Curating Research 6. lecture by invited speaker 7. Curatorial Idea 8. Curatorial Statement 9. Mid-term examine 10. Process of Exhibition Making 11. Art Museum 12. Alternative Spaces 13. Art Foundation 14. Artists Studio 15. Theater 16. Exhibition Making Company 17. Presentations by student 18. Final-Term Examine		
Implementation method (實施方法)	This is a mobile class. Except the lectures in the classroom, we will visit various places that make exhibition.		

Grading Policy (評量方式) (請註明各項評分比例)	Participation 30% Mid-Term Report 30% Final Report 40%
References (參考資料)	Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne (eds.) Thinking about Exhibitions, London: Routledge, 1996. Mary Ann Staniszewski, <i>The Power of Display: A History of Exhibition Installations at the Museum of Modern Art</i> , Cambridge: The MIT Press, 2001 Bruce Altshuler, <i>Salon to Biennial-Exhibitions That Made Art History (1863-1959)</i> , London: Phaidon Press, 2008 Bruce Altshuler, <i>Biennials and Beyond-Exhibitions That Made Art History(1962-2002)</i> , London: Phaidon Press, 2013 Terry Smith, <i>Thinking Contemporary Curating</i> , Independent Curators International (ICI), 2012 Francesco Bonami (Ed.), <i>Words Of Wisdom: A Curator's Vade Mecum</i> , Independent Curators International, 2001 Carolee Thea, <i>On Curating: Interviews with Ten International Curators</i> , D.A.P./Distributed Art Publishers, 2010. Hans Ulrich Obrist, <i>Ways of Curating</i> , Faber & Faber, 2014 Hans Ulrich Obrist, <i>A Brief History of Curating</i> , JRP Ringier , 2008 Adrian George, <i>The Curator's Handbook</i> , Thames & Hudson: 2015 Paul O'Neill (ed.), <i>Curating Subjects</i> , 2007 Paul O'Neill (ed.), <i>Curating and the Educational Turn</i> , 2010 Paul O'Neill (ed.), <i>The Culture of Curating and the Curating of Culture(s)</i> , 2012 Paul O'Neill (ed.), <i>Curating Research</i> , 2015 Pei-Yi LU (ed.), <i>Contemporary Art Curating In Taiwan 1992-2012</i> , Taipei: Artco, 2015
Note (備註)	

公共領域與藝術介入課程大綱：

國立臺北教育大學 當代藝術評論與策展研究全英碩士學位學程 公共領域與藝術介入 教學計畫

科目名稱(中文)	公共領域與藝術介入		
科目名稱(英文)	Public Sphere and Art Intervention		
授課教師 (無則填"未定")	呂佩怡	欲開課學期	二上
必修/選修	選	學分數	3
課程核心能力	當代藝術		
教學目標	了解公共之概念，並重新思考藝術與公共之關係		
教材大綱	藝術是關於獨特的、差異的、個體的生存經驗之詮釋與再現；公共領域是由眾人構築的，關於大家的、共存的與共享的的空間。當藝術介入公共領域，彼此間的差異要如何協商？藝術性與公共性孰輕孰重？藝術可以扮演甚麼角色？ 1. 前言 2. 公與私的辯證 3. 誰的城市？為誰？ 4. 公共空間 5. 公共藝術 6. 專題演講 7. 紀念碑、認同、記憶 8. 塗鴉與抵抗 9. 期中週 10. 城市需要藝術嗎？ 11. 實地訪查-1 12. 藝術在社區 13. 藝術在鄉野大地 14. 藝術與城市更新 15. 藝術/行動主義 16. 報告與討論		

	17. 報告與討論 18. 期末考週
實 施 方 法	演講、實地考察、討論。
評 量 方 式 (請註明各項評分比例)	課堂參與 30% / 期中報告 30% / 期末專題報告 40%
參考資料	Hannah Arendt, <i>The Human Condition</i>, The University of Chicago, 1985 Alastair Hannay, <i>The Public</i>, London: Routledge, 2005 Jane Rendell, 'Public Art: Between Public and Private', in <i>Locality, Regeneration & Diversities</i>, 2002 Claire Bishop (ed.), <i>Participation (Documents of Contemporary Art)</i>, London: The MIT Press with Whitechapel Gallery, 2006 Claire Bishop, <i>Artificial Hell: Participatory Art and the Politics of Spectatorship</i>, London: Verso, 2012 Rudolf Frieeling (ed.), <i>The Art of Participation-1950 to Now</i>, San Francisco: SFMOMA, 2007 Nicolas Bourriaud, <i>Relational Aesthetics</i>, Paris: Les Presse Du Reel, 1998 Boris Groys, <i>Going Public</i>, Berlin: Sternberg Press, 2010. Boris Groys, <i>Art Power</i>, Cambridge: MIT Press, 2008 Suzanne Lacy (ed.) <i>Mapping the Terrain: New Genre Public Art</i>, Bay Press, 1994 Grant H. Kester, <i>Conversation Pieces: Community and Communication in Modern Art</i>, University of California Press, 2004 Miwon Kwon, <i>One Place after Another: Site Specific Art and Locational Identity</i>, London: The MIT Press, 2004 Claire Doherty, <i>Public Art (Now): Out of Time, Out of Place</i>, Art / Books, 2015
備 註	

National Taipei University of Education
MA in Critical and Curatorial Studies of Contemporary Art
Public Sphere and Art Intervention Teaching plan

Course Title (科目名稱)	Public Sphere and Art Intervention		
Instructor (授課教師)	LU Pei-Yi	Target Students (欲開課學期)	2
Required/Elective (必修/選修)	Elective	Credits (學分數)	3
Core-abilities (課程核心能力)	Contemporary Art		
Course Objectives (教學目標)	To Understand the concept of “public” and to rethink the relationship between art and public sphere.		
Course Outline (教材大綱)	Art is about the features of particularity, difference and the interpretation of personal living experience; while the public sphere is built up by the people, relating to the community of share. When the art in the public sphere, how to negotiate the difference? Art or the public which one is more important? What the role of art could play? 1. Introduction 2. The debate of Public and Private 3. Whose city and for whom? 4. Public space 5. Public Art 6. Lecture by invited speaker 7. Monument, identity, memory 8. Graffiti as resistance 9. Mid-term examine 10. City needs Art? 11. Site visit 12. Art in the community 13. Art in the countryside 14. Art and urban regeneration 15. Art / Activism 16. Presentations by students 17. conclusion 18. Final-term examine		

Implementation method (實施方法)	Lecture, site visit and discussion
Grading Policy (評量方式) (請註明各項評分比例)	Participation 30% Mid-Term Report 30% Final Report 40%
References (參考資料)	Hannah Arendt, <i>The Human Condition</i>, The University of Chicago, 1985 Alastair Hannay, <i>The Public</i>, London: Routledge, 2005 Jane Rendell, 'Public Art: Between Public and Private', in <i>Locality, Regeneration & Diversities</i>, 2002 Claire Bishop (ed.), <i>Participation (Documents of Contemporary Art)</i>, London: The MIT Press with Whitechapel Gallery, 2006 Claire Bishop, <i>Artificial Hell: Participatory Art and the Politics of Spectatorship</i>, London: Verso, 2012 Rudolf Frieing (ed.), <i>The Art of Participation-1950 to Now</i>, San Francisco: SFMOMA, 2007 Nicolas Bourriaud, <i>Relational Aesthetics</i>, Paris: Les Presse Du Reel, 1998 Boris Groys, <i>Going Public</i>, Berlin: Sternberg Press, 2010. Boris Groys, <i>Art Power</i>, Cambridge: MIT Press, 2008 Suzanne Lacy (ed.) <i>Mapping the Terrain: New Genre Public Art</i>, Bay Press, 1994 Grant H. Kester, <i>Conversation Pieces: Community and Communication in Modern Art</i>, University of California Press, 2004 Miwon Kwon, <i>One Place after Another: Site Specific Art and Locational Identity</i>, London: The MIT Press, 2004 Claire Doherty, <i>Public Art (Now): Out of Time, Out of Place</i>, Art / Books, 2015
Note (備註)	

亞太當代藝術課程大綱：

MA in Critical and Curatorial Studies of Contemporary Art

Asia Pacific Art Teaching plan

Course Title (科目名稱)	Asia Pacific Art		
Instructor (授課教師)		Target Students (欲開課學期)	1 st term, second year
Required/Elective (必修/選修)	Elective	Credits (學分數)	3
Core-abilities (課程核心能力)			
Course Objectives (教學目標)	1. To have general knowledge of how Asia countries make the exchanges with the Occidental countries. 2. To have a good knowledge of Modernity in Asian Art. 3. Survey of the contemporary art scenes in the Asia Pacific area.		
Course Outline (教材大綱)	Historical Background: Exchanges between Japanese and European art in the 19th and early 20th centuries 1. exchanges between Japanese and European art in the 19th and mid-20th centuries 2. exchanges between Chinese and European art in the 19th and mid-20th centuries 3. Other areas Modernity in Asian Art Contemporary Art scenes in Asia Pacific 1. North Eastern Asia 2. China 3. Taiwan 4. South Eastern Asia 5. Australia and New Zealand 6. In the Ocean and Across		
Implementation method (實施方法)	Text study, gallery visit and essay writing		
Grading Policy (評量方式) (請註明各項評分比例)	Assistance (30%) Mid-term essay (30%) Final essay (30%)		

References (參考資料)	二、 John Clark and al. (2010). JAPANESE EXCHANGES IN ART 1850S-1930S - WITH BRITAIN, CONTINENTAL EUROPE AND THE USA. Sydney: Power publications. 三、 四、 Joan Stanley-Baker (2014). Japanese Art. London: Thames and Hudson. 五、 Mary Tregear (1997). Chinese Art. London: Thames and Hudson. 六、 七、 John Clark (ed.) (1993). Modernity in Asian Art. NSW. AUS: Wild Peony. 八、 九、 Lisa Baldisser and Sara Knelman (2008). Great New Wave: Contemporary Art from Japan. Art Gallery of Greater Victoria/ABC Art Books Canada. 十、 Paul Gladston (2014). Contemporary Chinese Art: A Critical History. London.UK: Reaktion Books. 十一、 Simon Groom, Karen Smith and, Xu Zhen (2008). The Real Thing: Contemporary Art from China. London: Tate. 十二、 Michael Sullivan (1996). Art and Artists of Twentieth-Century China. Oakland, CA: University of California Press. 十三、 Nicholas Jose and Yang Wen-I (1995). The Contemporary Art of Taiwan. Sydney: G+B Arts International Ltd. in association with the Museum of Contemporary Art (Sydney). 十四、 Chung-Yu Fang (2010). Contemporary Art in Taiwan after 1987: On the Evolution of Four Cultural and Artistic Tendencies. LAP LAMBERT Academic Publishing. T.K. SABAPATHY (2002). 36 Ideas from Asia: Contemporary South-East Asian Art. Singapore: Singapore Art Museum. Singapore Ministry of Culture (1980). Contemporary Singapore painting：當代新加坡繪畫. Hong Kong: The Urban Council. The Museum of Philippine Art (1980). Contemporary Philippine art：當代菲律賓藝術. Hong Kong: The Urban Council.
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	十五、Manuel D. Duldula o(1972). Contemporary Philippine art: From the fifties to the seventies. Quezon City – Philippines: Vera-Reyes. 十六、Britta Schmitz , Juliana Engberg, Peter-Klaus Schuster and, Alexander Downer (2004). Face Up: Contemporary Art From Australia. Ostfildern, Germany: Hatje Cantz Publishers. 十七、Lynne Seear (2007). BROUGHT TO LIGHT II CONTEMPORARY AUSTRALIAN ART 1966-2006. Australia: Queensland Art Gallery 十八、 Marion Demozay (2006). GATHERINGS II: CONTEMPORARY ABORIGINAL AND TORRES STRAIT ISLANDER ART FROM QUEENSLAND, AUSTRALIA. Australia: Keeaira Press.
Note (備註)	

註：表格得依所需調整長度。