

The Hong Kong Polytechnic University

Subject Description Form

Subject Code	CBS1CM29
Subject Title	Appreciation of Chinese Art and Design (評賞中國藝術與設計)
Credit Value	3
Level	1
Pre-requisite / Co-requisite/ Exclusion	Exclusion: CBS1C29, CBS1C29M, CBS1C29P, GEC1C20, GEC1C20M, GEC1C20P, CBS1CN29, CBS1CN29M, CBS1CN29P, CBS1CM29M, and CBS1CM29P
Objectives	This subject will explore the rich world of Chinese art and design of the pre-modern era. Examining the historical development of a variety of art forms such as bronzes, jade, ceramics, wall painting, sculpture, landscape painting, portrait painting, bird-and-flower painting, calligraphy, seal, export art and folk art, it will discuss how various artistic features are intertwined with different historical, social and cultural contexts. Through analysis of images of artworks, class discussions and museum trip, students will learn about different types of Chinese art in light of the formal elements, meaning and contexts in which they are produced.
Intended Learning Outcomes	Upon completion of the subject, students will be able to: <ul style="list-style-type: none"> (a) explain the traditional aesthetic elements and symbols of Chinese art and design; (b) comprehend the interaction between Chinese artistic creativity, technological achievement and scholars' traditions; (c) identify the ways Chinese art has interacted with other cultures; (d) participate in art-related and cultural activities; (e) analyze Chinese art and design critically in light of form, content and socio-cultural context. (f) Enhance students' literacy skills in reading and writing in English
Subject Synopsis/ Indicative Syllabus	<ol style="list-style-type: none"> 1. Bronzes and Political Legitimacy 2. Jade and the Culture of the Ruling Class 3. Ceramics: Technology, Style and Consumption 4. Wall Painting and Relief Carving in Tomb and Cave 5. Sculpture in Tomb and Cave 6. Landscape Painting: Theories, Expression and Techniques 7. Portrait Painting: Themes and Styles 8. Bird-and-Flower Painting 9. Evolution of Calligraphic Forms and Styles 10. The Art of Seal Engraving

	<p>11. Export Art: Mediums and Styles</p> <p>12. Themes and Motifs in Folk Art</p> <p>13. Visual Quiz</p>
<p>Teaching/Learning Methodology</p>	<p>Lectures</p> <p>This subject will be mainly taught in the lecture format with visual examples and video-based images. In each lecture, 15 minutes will be allocated for question and answer session. Such an interactive environment will allow participating students to reflect in real time upon some of the material, bringing up their questions which require further explanation, as well as giving valuable feedback to the lecturer.</p> <p>Tutorials</p> <p>Students are required to report and reflect on the reading materials of 100,000 words or 200 pages to fulfill the “English Reading” requirement. They will be asked to discuss in teams the assigned material in each tutorial, and then present to the other teams their interpretation and questions for that piece of reading. The basic approach will be peer teaching in which each study team in turn will facilitate discussion of the assigned reading through a series of questions posed to the other teams.</p> <p>Exhibition Visit</p> <p>Students are required to make a 3-hour visit to an exhibition so that they are able to have direct viewing experience of real artworks. They are required to write an exhibition review of 1000 words that will be due in week 6.</p> <p>Individual Study</p> <p>Students will be expected to complete the remainder of the 93 hours required for each credit hour earned individually. Most of such effort should be devoted to reading, doing research and writing which is designed to give the student an essential training of empowerment in learning to study independently and effectively.</p> <p>Assessment Feedback</p> <p>Grading in this subject is based entirely on continuous assessment components, including an exhibition review, three short visual quizzes, an essay and participation in tutorial discussions of assigned readings.</p>
<p>Assessment Methods in Alignment with Intended Learning Outcomes</p>	<p>Assessment for this subject will be 100% coursework. They are composed of an exhibition review, a visual quiz, an essay and attendance. Details as followed:</p> <p>Mid-term Exhibition Review (20%):</p> <p>Students have to participate in an exhibition visit. They are required to write an exhibition review in 1000 words which will be due in week 7.</p> <p>Visual Quiz (30%):</p> <p>Three short visual quizzes will be held. Each of them will be carried out in the form of a visual analysis of ten pairs of artworks in the multiple-choice format. Key artworks extracted from the essential reading will be included in the quizzes to fulfill the “English Reading” requirement.</p> <p>Essay (40%):</p> <p>Students are required to submit a research essay of 1,500 – 2,500 words in</p>

	<p>English to fulfill the “English Writing” requirement, one week after the last lecture. This is the most important piece of coursework for this subject. It examines and develops student’s written presentation skills. 10% of this writing assessment will be conducted by ELC.</p> <p>Students are free to select any topic related to Chinese art and design. They can discuss with me if they have any problems in devising a topic.</p> <p>Their analysis should reflect the depth of their research and provide a clear and coherent paper in an analytical and argumentative manner with proper citation and references.</p> <p>In order to pass this subject, students must pass the writing component, i.e., attain a minimum grade “D” in the writing component.</p> <p>Participation (10%):</p> <p>Attendance and participation in discussion even debate are considered very important. It is crucial that students come to all classes, and also turn up on time. Students are required to answer two short questions related to the content of the lecture to earn the participation marks in each lecture. It counts for 10 % of the total grade.</p>						
	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)				
			a	b	c	d	e f
	1. Mid-term exhibition review (week 7)	20%	√	√	√	√	√
	2. Three short visual quizzes	30%	√	√	√	√	√
	3. Essay (week 13)	40% (in which 10% of the assessment will be conducted by ELC)	√	√	√	√	√
	4. Participation in lectures and tutorials	10%	√	√	√	√	√
	Total	100%					
udent Study Effort Expected	Class contact:						
	▪ Lectures		26Hrs.				
	▪ Tutorials		10Hrs.				
	▪ Museum Visit		3Hrs.				
	Other student study effort:						
	▪ Reading, writing, and self-study		96Hrs.				

	Total student study effort	135Hrs
Reading List and References	<p>Essential Reading (220 pages): Clunas, Craig. <i>Art in China</i>. Oxford: Oxford University Press, 2009, 15-235.</p> <p>References: Cahill, James. <i>The Lyric Journey: Poetic Painting in China and Japan</i>. Cambridge, Mass: Harvard University Press, 1996.</p> <p>Chen Hung Mien. <i>The Art of Seal Cutting</i>. Taipei: Taipei Fine Arts Museum, 2007.</p> <p><i>Chinese Export Art and Design</i>. London: Victoria and Albert Museum, 1987.</p> <p>Jourdain, Margaret, and R. Soame Jenyns. <i>Chinese Export Art in the Eighteenth Century</i>. Country Life Ltd.; Charles Scribner's Sons, 1950.</p> <p>Du Boulay, Anthony. <i>Christie's Pictorial History of Chinese Ceramics</i>. New Jersey: Prentice-Hall, Inc., 1984.</p> <p>Fraser, Sarah E. <i>Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia, 618-960</i>. Stanford: Stanford University Press, 2004.</p> <p>Howard, Angela Falco et al. <i>Chinese Sculpture</i>. Yale University and Foreign Languages Press, 2006.</p> <p>Liang Baiquan, ed. <i>Selected Bird-and-Flower Paintings from the Nanjing Museum</i>. [Nanjing]: Nanjing bowuyuan; [Beijing]: Wenwu chubanshe : faxing daye gongsi, 1992.</p> <p>Rawson, Jessica. <i>Chinese Bronzes: Art and Ritual</i>. London: British Museum Publications Ltd, 1987.</p> <p>Rawson, Jessica. <i>Chinese Jade: From the Neolithic to the Qing</i>. London: The British Museum Press, 1995.</p> <p>Sullivan, Michael. <i>Symbols of Eternity: The Art of Landscape Painting in China</i>. Oxford: Oxford University Press, 1979.</p> <p>Tseng Yuho. <i>A History of Chinese Calligraphy</i>. Hong Kong: The Chinese University of Hong Kong, 1993.</p> <p>Wang, Eugene Y. <i>Shaping the Lotus Sutra: Buddhist Visual Culture in Medieval China</i>. Seattle: University of Washington Press, 2005.</p> <p>Wang Shucun. <i>A Pictorial Album of Chinese Folk Art</i>. Zhang Chengmo, trans. Hangzhou: Zhejiang Literature and Art Publishing House, 1992.</p> <p>Wu Hung. "Beyond the 'Great Boundary': Funerary Narrative in the Cangshan Tomb." In John Hay (ed.) <i>Boundaries in China</i>. London: Reaktion Books, 1994, 81-104.</p> <p>Wu Hung, & Katherine R. Tsiang (eds.). <i>Body and Face in Chinese Visual Culture</i>. Cambridge (Mass.): The Harvard University Asia Center, 2005.</p>	

Subject Offering Department	CBS
Cluster Area	<p>Please check the box(es) below to indicate the cluster area(s) the subject contributes in a major way:</p> <p><input type="checkbox"/> Human Nature, Relations and Development [CAR(A)]</p> <p><input type="checkbox"/> Science, Technology and Environment [CAR(D)]</p> <p><input checked="" type="checkbox"/> Chinese History and Culture [CAR(M)]</p> <p><input type="checkbox"/> Cultures, Organisations, Societies and Globalisation [CAR(N)]</p>
Medium of Instruction	English
Requirements intended to fulfil	<p><input checked="" type="checkbox"/> China-Study Requirement (CSR)</p> <p><input checked="" type="checkbox"/> English Reading (ER) and English Writing (EW)</p> <p><input type="checkbox"/> Chinese Reading (CR) and Chinese Writing (CW)</p>