

The Hong Kong Polytechnic University

Subject Description Form

Please read the notes at the end of the table carefully before completing the form.

Subject Code	CBS1M42M
Subject Title	History of Traditional Chinese Arts and Crafts
Credit Value	3
Level	1
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This subject introduces the historical development of traditional Chinese arts and crafts in the contexts of ritual, daily utensil, decoration, apparel and entertainment from the Neolithic Period to the Qing Dynasty. Aspects of stylistic evolution in relation to technological advancement, symbolism of patterns, stories and legends, and interaction with other cultures will be examined.
Intended Learning Outcomes (Note 1)	<p>Upon completion of the subject, students will be able to:</p> <ol style="list-style-type: none"> Recognize the stylistic evolution of traditional Chinese arts and crafts in history Identify the different contexts in which the traditional Chinese arts and crafts were produced. Explain the symbolism of patterns popular in different mediums and regions Describe the stories and legends revealed in traditional Chinese arts and crafts Evaluate how Chinese arts and crafts showed interaction with other regional, ethnic, or non-Chinese cultures
Subject Synopsis/ Indicative Syllabus (Note 2)	<p><u>1. Chinese arts and crafts as ritual</u></p> <ul style="list-style-type: none"> - Jade from the Neolithic Period to Tang Dynasty - Ceramics from the Neolithic Period to the Tang Dynasty - Bronze from Shang Dynasty to Eastern Zhou Dynasty <p><u>2. Chinese arts and crafts as daily utensil</u></p> <ul style="list-style-type: none"> - Jade from Tang Dynasty to Qing Dynasty - Ceramics from Neolithic Period to Qing Dynasty - Gold, gilt bronze, copper and silver ware from Qin Dynasty to Qing Dynasty - Lacquerware from Tang Dynasty to Qing Dynasty - Glass ware from Sui Dynasty to Qing Dynasty

	<p><u>3. Chinese arts and crafts as decoration</u></p> <ul style="list-style-type: none"> - Jade from Sui Dynasty to Qing Dynasty - Ceramics from Han Dynasty to Qing Dynasty - Furniture from Ming Dynasty to Qing Dynasty - Lacquerware from Zhou Dynasty to Qing Dynasty - Glass ware and agate from Tang Dynasty to Qing Dynasty - Metal craft, coral beads or kingfisher feather inlay and rhino from Tang Dynasty to Qing Dynasty - Bamboo ware and bamboo root sculpture from Zhou Dynasty to Qing Dynasty - Wood and ivory carving from Shang Dynasty to Qing Dynasty - Paper cutting from Northern Dynasty to Qing Dynasty - Painting and calligraphy from Eastern Jin to Qing Dynasty - Woodblock Print from Tang Dynasty to Qing Dynasty - New Year Picture from Ming Dynasty to Qing Dynasty <p><u>4. Chinese arts and crafts as apparel</u></p> <ul style="list-style-type: none"> - Embroidery in the Qing Dynasty - Textile: printing and dyeing from Han Dynasty to Qing Dynasty - Textile: silk weaving from Han Dynasty to Qing Dynasty <p><u>5. Chinese arts and crafts as entertainment</u></p> <ul style="list-style-type: none"> - Pottery figurines and musical instruments from Zhou Dynasty to Qing Dynasty - Bamboo toys and musical instruments from Han Dynasty to Qing Dynasty - Bronze musical instruments from Zhou Dynasty to Qing Dynasty - Paper kite from Ming Dynasty to Qing Dynasty - Painted cloth figurines in the Qing Dynasty - Shadow puppetry from Song Dynasty to Qing Dynasty
<p>Teaching/Learning Methodology (Note 3)</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, 20 minutes will be allocated for Q & A session. Such an interactive environment will allow participating students to reflect in real time upon some of the materials, bringing up their questions which require further explanation, as well as giving valuable feedback to the lecturer.</p> <p>Students are required to report and reflect on the reading materials of 200 pages to fulfil the “English Reading” requirement. They are required to answer a few in-class questions regarding the lecture and reading materials and upload them to Blackboard to earn the participation marks.</p> <p>Individual Study</p> <p>Students will be expected to complete the remainder of the 70 hours required for each credit hour earned individually. Most of such effort should be devoted to reading, doing research and writing which is</p>

	<p>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 in-class exercises (participation), two visual quizzes and an essay.</p>																																														
<p>Assessment Methods in Alignment with Intended Learning Outcomes</p> <p>(Note 4)</p>	<table><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>f</th></tr><tr><td>1.In-class exercises</td><td>20</td><td>√</td><td>√</td><td>√</td><td>√</td><td>√</td><td></td></tr><tr><td>2. Two Visual Quizzes</td><td>40</td><td>√</td><td>√</td><td>√</td><td>√</td><td>√</td><td></td></tr><tr><td>3. Essay</td><td>40</td><td>√</td><td>√</td><td>√</td><td>√</td><td>√</td><td></td></tr><tr><td>Total</td><td>100 %</td><td colspan="6"></td></tr></table> <p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <p>In-class Exercises (20%):</p> <p>To encourage students’ attendance and participation, students are required to answer a few in-class questions regarding the lecture and essential reading materials (ER) and upload them to Blackboard within class time to earn the participation marks.</p> <p>Two Visual Quizzes (40%):</p> <p>One mid-term quiz and one end-term quiz will be carried out. Students are asked to compare and contrast the artworks in terms of their form, content, context as well as other aspects they consider relevant and significant.</p> <p>Essay (40%):</p> <p>Students are required to submit a research essay of 1500words in English. This is the most important piece of coursework for this subject. It examines and develops student’s written presentation skills.</p> <p>Students are free to select any topic related to traditional Chinese arts and crafts. They can discuss with me if they have any problems in devising a topic. Individual guidance will be provided via email and/or face-to-face discussions. The assessment rubrics will be provided to let student have a thorough understanding of the marking criteria of the essay. Student writing samples will be uploaded to Blackboard for their reference.</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, references, and images and captions of artworks.</p>	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						a	b	c	d	e	f	1.In-class exercises	20	√	√	√	√	√		2. Two Visual Quizzes	40	√	√	√	√	√		3. Essay	40	√	√	√	√	√		Total	100 %						
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	In order to pass this subject, students must pass the writing component, i.e., attain a minimum grade “D” in the writing component.	
Student Study Effort Expected	Class contact:	
	▪ Lecture	39 Hrs.
	Other student study effort:	
	▪ Assignments and Essay	40 Hrs.
	▪ Reading	30 Hrs.
	Total student study effort	109 Hrs.
Reading List and References	<p>References:</p> <p>Bagley, Robert, <i>Max Loehr and the Study of Chinese Bronzes: Style and Classification in the History of Art</i>, New York: Cornell University East Asia Program, 2008, 49-97.</p> <p>Chan Lai Pik, “Circular Jades: The Development of Jade Bi Discs in the Late Bronze Age,” <i>5000 Years of Chinese Jade Featuring Selection from the National Museum of History, Taiwan and the Arthur M. Sackler Gallery, Smithsonian Institution</i>, San Antonio: San Antonio Museum of Art, 2012, 28-32.</p> <p>Debaine-Francfort, Corinne, <i>The Search for Ancient China</i>, New York: Harry N. Abrams, Inc., 1999, 13-127.</p> <p>Gerritsen, Anne and Stephen McDowall, “Material Culture and the Other: European Encounters with Chinese Porcelain, ca. 1650-1800,” <i>Journal of World History</i>, Vol. 23, No. 1, 2012, University of Hawai’i Press, 87-113.</p> <p>Hay, Jonathan, “Decoration as Luxury,” <i>Sensuous Surfaces: The Decorative Object in Early Modern China</i>, Honolulu: University of Hawai’i Press, 2010, 21-59.</p> <p>Huang, Ellen C., “From the Imperial Court to the International Art Market: Jingdezhen Porcelain Production as Global Visual Culture,” <i>Journal of World History</i>, Vol. 23, No.1, 2012, University of Hawai’i Press, 115-145.</p> <p>Lee Hui-shu, “Empress Yang and the Art of Expression,” <i>Empress, Art, & Agency in Song Dynasty China</i>, Seattle and London: University of Washington Press, 2010, 160-218.</p> <p>Li Yukun and Yan Yong, Xue Ping (trans.), “Arts and Crafts,” in G. Xu et al. (eds.), K. Chen et al. (trans.), <i>Introduction to Chinese Culture</i>, Singapore: Palgrave Macmillan, 2018, https://doi.org/10.1007/978-981-10-8156-9_5</p>	

	<p>Murck, Alfreda, "Huang Tingjian's Laments," <i>Poetry and Painting in Song China: The Subtle Art of Dissent</i>, Cambridge (Mass) and London: Harvard University Asia Center, 2000, 157-188.</p> <p>_____, "Su Shi and Wang Shen: 'Misty River, Layered Peaks'," <i>Poetry and Painting in Song China: The Subtle Art of Dissent</i>, Cambridge (Mass) and London: Harvard University Asia Center, 2000, 127-156.</p> <p>Murray, Julia K., "Later Narrative Illustration Outside the Court: Persuasion, Pleasure, Prestige, and Piety," <i>Mirror of Morality: Chinese Narrative Illustration and Confucian Ideology</i>, Honolulu: University of Hawai'i Press, 2007, 94-124.</p> <p>Pierson, Stacey, "The Movement of Chinese Ceramics: Appropriation in Global History," <i>Journal of World History</i>, Vol. 23, No. 1 (2012) University of Hawai'i Press, 9-39.</p> <p>Priyadarshini, Meha, <i>Chinese Porcelain in Colonial Mexico: The Material Worlds of an Early Modern Trade</i>, USA and Australia: Palgrave Studies in Pacific History, 2018, 1-19. http://www.palgrave.com/gp/series/14605</p> <p>Scott, Minick and Ping Jiao, <i>Arts and Crafts of China</i>, London: Thames and Hudson, c. 1996, 9-56. (Essential Reading for ER)</p> <p>Shen Min, <i>Bamboo in China: Arts, Crafts and a Cultural History</i>, New York: Better Link, c. 2012, 15-38.</p> <p>Shih Hsio-yen, "The Study of Ancient Chinese Bronzes as Art and Craft," <i>World Archaeology</i>, 1972, Vol. 3(3), 267-275. https://www.jstor.org/stable/124012</p> <p>Silberstein, Rachel, "Eight Scenes of Suzhou: Landscape Embroidery, Urban Courtesans, and Nineteenth-Century Chinese Women's Fashions," <i>Late Imperial China</i>, Vol. 36, No. 1, June 2015, 1-52, Johns Hopkins University Press https://doi.org/10.1353/late.2015.0001</p> <p>_____. "Fashionable Figures: Narrative Roundels and Narrative Borders in Nineteenth-Century Han Chinese Women's Dress," <i>Costume</i>, Vol. 50, No. 1, 63-89, The Costume Society, 2016.</p> <p>So, Jenny F., "Symbol of Moral Virtue: Jade in Times of Crisis (c. 800-300 BCE)," <i>Early Chinese Jades in the Harvard Art Museums</i>, Cambridge, Mass.: Harvard Art Museums, 2018, 185-262.</p> <p>Wolf, Gerhard, "Image, Object, Art: Talking to a Chinese Jar on Two Human Feet," <i>Representations</i>, No. 133, Special Issue:</p>
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	<p>Images at Work (Winter 2016), 152-159. University of California Press.</p> <p>Womack, Andrew, Li Liu and Nan Di, “Initial Insights into Ceramic Production and Exchange at the Early Bronze Age Citadel at Shimao, Shaanxi, China,” <i>Archaeological Research in Asia</i> 28 (2021), https://doi.org/10.1016/j.ara.2021.100319 (16 pages)</p> <p>Yu, L.X., “Symmetry in Chinese Arts and Crafts,” <i>Computers Math. Applic.</i>, Vol. 17, No. 4-6 (1989), 1009-1026.</p> <p>Cheng Te-k’un, <i>Jade Flower and Floral Patterns in Chinese Decorative Art</i>, Hong Kong: Chinese University Press, 1969, 305-329.</p> <p>_____, “Tang Ceramic Wares of Ch’ang-sha,” <i>Studies in Chinese Ceramics</i>, Hong Kong: The Chinese University of Hong Kong, 1984, 35-79.</p>
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Note 1: Intended Learning Outcomes

Intended learning outcomes should state what students should be able to do or attain upon subject completion. Subject outcomes are expected to contribute to the attainment of the overall programme outcomes.

Note 2: Subject Synopsis/Indicative Syllabus

The syllabus should adequately address the intended learning outcomes. At the same time, overcrowding of the syllabus should be avoided.

Note 3: Teaching/Learning Methodology

This section should include a brief description of the teaching and learning methods to be employed to facilitate learning, and a justification of how the methods are aligned with the intended learning outcomes of the subject.

Note 4: Assessment Method

This section should include the assessment method(s) to be used and its relative weighting, and indicate which of the subject intended learning outcomes that each method is intended to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.

(Form AR 140) 8.2020