

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	CBS1C29P
Subject Title	Chinese Art and Design
Credit Value	3
Level	1
Pre-requisite / Co-requisite/ Exclusion	Exclusion GEC1C20 and GEC1C20M and GEC1C20P and CBS1C29 and CBS1C29M Chinese Art and Design
Objectives	This subject will explore the rich world of Chinese art and design of the pre-modern era. Examining 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 (Note 1)	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.
Subject Synopsis/ Indicative Syllabus (Note 2)	<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 11. Export Art: Mediums and Styles

	<p>12. Themes and Motifs in Folk Art</p> <p>13. Visual Quiz</p>
<p>Teaching/Learning Methodology</p> <p><i>(Note 3)</i></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 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, a visual quiz, an essay and participation in tutorial discussions of assigned readings.</p>
<p>Assessment Methods in Alignment with Intended Learning Outcomes</p> <p><i>(Note 4)</i></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 6.</p> <p>Visual Quiz (30%):</p> <p>A visual quiz will be held in week 13. It will be carried out in the form of a visual analysis of artworks. Students will be asked to compare and contrast the artworks in terms of their form, content, context as well as other aspects they consider relevant and significant. 20% will be allocated for contents related to the lectures. Key artworks extracted from the essential reading will be included in the quiz to fulfill the “Chinese Reading” requirement (10%).</p> <p>Essay (40%):</p> <p>Students are required to submit a research essay of 3000 words in Chinese to fulfill the “Chinese Writing” requirement. This is the most important piece of coursework for this subject. It examines and develops student’s written presentation skills. 10%</p>

	<p>of this writing assessment will be conducted by CLC.</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>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>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. A roll of attendance will be kept and certain ground rules for class participation will be set. It counts for 10 % of the total grade. Marks will be deducted for each unexcused absence.</p> <table border="1" data-bbox="540 800 1490 1507"> <thead> <tr> <th rowspan="2">Specific assessment methods/tasks</th> <th rowspan="2">% weighting</th> <th colspan="5">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> </tr> </thead> <tbody> <tr> <td>1. Mid-term exhibition review (week 6)</td> <td>20%</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> </tr> <tr> <td>2. Visual Quiz (week 13)</td> <td>30%</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> </tr> <tr> <td>2. Essay (week 13)</td> <td>40% (in which 10% of the assessment will be conducted by CLC)</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> </tr> <tr> <td>3. Participation in lectures and tutorials</td> <td>10%</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> </tr> <tr> <td>Total</td> <td>100%</td> <td colspan="5"></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. Mid-term exhibition review (week 6)	20%	√	√	√	√	√	2. Visual Quiz (week 13)	30%	√	√	√	√	√	2. Essay (week 13)	40% (in which 10% of the assessment will be conducted by CLC)	√	√	√	√	√	3. Participation in lectures and tutorials	10%	√	√	√	√	√	Total	100%					
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<p>Reading List and References</p>	<p>Essential Reading: 高居翰著，李渝譯：《圖說中國繪畫史》北京：三聯書店，2014年，頁 1-225。</p>																																															

References:

- 陳履生、張蔚星編：《中國人物畫》南寧市：廣西美術出版社，2000年。
- 陳允鶴編：《中國歷代藝術—繪畫編(上)》北京：人民美術出版社，1994年。
- 陳允鶴編：《中國歷代藝術—繪畫編(下)》上海：上海人民美術出版社，1994年。
- 陳振裕編、胡紙華繪：《中國古代青銅器造型紋飾》武漢市：湖北美術出版社，2001年。
- 楚啟恩著：《中國壁畫史》北京：北京工藝美術出版社，2000年。
- 《海外流珍：中國外銷品的風貌》香港：香港大學美術博物館，2002年。
- 胡國強、王全利編：《故宮經典：故宮雕塑圖典》北京：故宮出版社，2012年。
- 《故宮玉器選萃》台北：國立故宮博物院，1973年。
- 孔六慶著：《中國畫藝術專史：花鳥卷》南昌市：江西美術出版社，2008年。
- 李輝柄編：《中國陶瓷鑒賞圖典(新石器時代—遼西夏金)》上海：上海辭書出版社，2007年。
- 李輝柄編：《中國陶瓷鑒賞圖典(元—民國)》上海：上海辭書出版社，2007年。
- 林淑心編：《中國古代玉器》台北：中華民國國立歷史博物館，1981年。
- 李中岳、張罔生、李紅編《中國歷代藝術：工藝美術編》北京：文物出版社，1994年。
- 劉玉山編：《中國歷代藝術：雕塑編》北京：中國人民美術出版社，1994年。
- 茅子良編：《中國歷代藝術—書法篆刻編》上海：上海書畫出版社，1994年。
- 彭適凡、李朝遠編：《中國青銅器鑒賞圖典》上海：上海辭書出版社，2007年。
- 吳清輝編著：《中國篆刻學》杭州：西泠印社，2006年。
- 姚青華編著：《中原民間美術資源研究》北京：經濟管理出版社，2014年。
- 裔萼著：《凝固的旋律：中國古代雕塑》廣州市：嶺南美術出版社，2003年。
- 趙海明著：《篆刻知識與技法》上海：上海古籍出版社，2012年。
- 趙昌智著：《中國篆刻史》上海：上海人民出版社，2006年。
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- 周南泉編：《中國玉器鑒賞圖典》上海：上海辭書出版社，2007年。
- 《中國外銷瓷：布魯塞爾皇家藝術史博物館藏品展》香港：香港藝術館分館茶具文物館，1989。
- 朱仁夫著：《中國古代書法史》貴陽市：貴州教育出版社，2010年。

Note 1: Intended Learning Outcomes

Intended learning outcomes should state what students should be able to do or attain upon completion of the subject. 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 over-crowding 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 purports to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.

Subject Offering Department	CBS
Cluster Area	<input type="checkbox"/> Human Nature, Relations and Development <input type="checkbox"/> Community, Organization and Globalisation <input checked="" type="checkbox"/> History, Cultures and World Views <input type="checkbox"/> Science, Technology and Environment
Medium of Instruction	Putonghua
Requirements intended to fulfil	<input checked="" type="checkbox"/> China-Study Requirement (CSR) <input type="checkbox"/> English Reading (ER) and English Writing (EW) <input checked="" type="checkbox"/> Chinese Reading (CR) and Chinese Writing (CW)