

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	CHC322
Subject Title	History of Chinese Art 中國藝術史
Credit Value	3
Level	3
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This subject offers students an overview of a five thousand years of Chinese art history from the Late Neolithic Period to Qing dynasty. It covers a wide range of artistic media—pottery, jade, bronze, funerary art, religious art, calligraphy, painting, architecture and garden—each of which is specific to the historical period and topic covered in the respective week.
Intended Learning Outcomes <i>(Note 1)</i>	Upon completion of the subject, students will be able to: a) gain an understanding of the trajectories of Chinese art from the Late Neolithic Period to Qing dynasty; b) develop fundamental skills in conducting visual analysis of artistic forms; c) articulate the relationship between artistic forms and their historical and cultural contexts; d) conduct historical research based on self-chosen art objects.
Subject Synopsis/ Indicative Syllabus <i>(Note 2)</i>	<ol style="list-style-type: none"> 1) Aesthetics in Late Neolithic pottery 2) Shamanism in Late Neolithic jade 3) Ritual practices in Shang and Zhou bronze vessels 4) Immortality in Qin and Han funerary arts 5) Classics and canons of Eastern Jin calligraphy and beyond 6) Sinicization in Northern Dynasties' Buddhist art 7) Political allegory in Northern Song landscape painting 8) "The Three Perfections" in Southern Song pictorial art 9) Self-expression in Yuan literati painting 10) Material culture in Ming and Qing elite's life 11) Spatial hierarchy in Ming and Qing imperial architecture

	12) Literati aesthetics in Ming and Qing garden																																																												
Teaching/Learning Methodology <i>(Note 3)</i>	This course is conducted mostly in the format of lecture. Each lecture utilizes well selected images of Chinese art objects, with which the lecturer introduces to students relevant historical contexts as well as guiding them to conduct visual analysis for those works. Each student is required to deliver an oral presentation on an assigned topic. Comments from the teacher and other students on those presentations will deepen the presenters' understanding of the themes and contents of the course.																																																												
Assessment Methods in Alignment with Intended Learning Outcomes <i>(Note 4)</i>	<table border="1" data-bbox="536 674 1393 1317"> <thead> <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></th> <th></th> </tr> </thead> <tbody> <tr> <td>1. Short essay on visual analysis</td> <td>20%</td> <td></td> <td>✓</td> <td>✓</td> <td></td> <td></td> <td></td> </tr> <tr> <td>2. In-class assessment</td> <td>20%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td></td> <td></td> </tr> <tr> <td>3. Final Quiz</td> <td>20%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td></td> <td></td> <td></td> </tr> <tr> <td>4. Term paper</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> </tbody> </table> <p data-bbox="536 1368 1393 1442">Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <p data-bbox="536 1458 1393 1532">These four assessment methods evaluate students' analytical and presentation skills, in both oral and writing manner.</p>							Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						a	b	c	d			1. Short essay on visual analysis	20%		✓	✓				2. In-class assessment	20%	✓	✓	✓	✓			3. Final Quiz	20%	✓	✓	✓				4. Term paper	40%	✓	✓	✓	✓			Total	100 %						
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Student Study Effort Expected	Class contact:																																																												
	▪ Lectures						24 Hrs.																																																						
	▪ Tutorials						12 Hrs.																																																						
	▪ Museum visit						3 Hrs.																																																						
	Other student study effort:																																																												
	▪ Readings						46 Hrs.																																																						
	▪ Writings						36 Hrs.																																																						

	Total student study effort	121 Hrs.
Reading List and References	<ol style="list-style-type: none"> 1) Abe, Stanley K. <i>Ordinary Images</i>. Chicago, IL: Univ. of Chicago Press, 2002. 2) Barnhart, Richard M. [et al.]. <i>Three Thousand Years of Chinese Painting</i>. New Haven: Yale University Press; Beijing: Foreign Languages Press, c1997. 楊新等，班宗華等《中國繪畫三千年》。臺北：聯經出版社，1999。 3) Cahill, James. <i>Hills Beyond a River: Chinese Painting of the Yuan Dynasty, 1279-1368</i>. New York; Tokyo: Weatherhill, 1976. 高居翰，《隔江山色：元代繪畫：1279-1368》。臺北：石頭出版股份有限公司，1994。 4) Chang, Kwang-Chih. <i>Art, Myth, and Ritual: The Path to Political Authority in Ancient China</i>. Cambridge, MA; London: Harvard University Press, 1983. 5) Clunas, Criag. <i>Fruitful Sites: Garden culture in Ming Dynasty China</i>. Reaktion Books, 1996. 6) Clunas, Craig. <i>Superfluous Things: Material Culture and Social Status in Early Modern China</i>. Urbana, IL: University of Illinois Press, 1991. [英] 柯律格著，高昕丹，陳恆譯：《長物：早期現代中國的物質文化與社會狀況》。北京：生活·讀書·新知三聯書店，2015。 7) Fong, Wen, ed. <i>Possessing the Past: Treasures from the National Palace Museum, Taipei</i>. New York: The Metropolitan Museum of Art & Taipei: National Palace Museum, 1996. 8) Fong, Wen et al. <i>Images of the Mind: Selections from the Edward L. Elliot Family and John B. Elliot collections of Chinese Calligraphy and Painting at the Art Museum</i>. Princeton: Princeton University, 1984. 方聞著；李維琨譯，《心印：中國書畫風格與結構分析研究》。西安市：陝西人民美術出版社，2004。 9) Fong, Wen. <i>Beyond Representation: Chinese Painting and Calligraphy 8th-14th Century</i>. New Haven and London: The Metropolitan Museum of Art, New York and Yale University Press, 1992. 10) Handler, Sarah. <i>Ming Furniture in the Light of Chinese Architecture</i>. Berkeley, CA: Ten Speed, 2005. 11) Harrist, Robert E. Jr. <i>The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection</i>. Princeton, NJ: The Art Museum, Princeton University, 1999. 12) Hay, Jonathan. <i>Sensuous Surfaces: The Decorative Object in Early Modern China</i>. Honolulu: University of Hawai'i Press, 2010). [美] 喬迅著，劉芝華、方慧譯：《魅感的表面：明清的玩好之物》。北京：中央編譯出版社，2017。 	

- 13) Hearn, Maxwell K. *How to Read Chinese Paintings*. Metropolitan Museum of Art, 2008.
- 14) Hui-shu Lee, *Exquisite Moments: West Lake and Southern Song Art*. New York: China Institute Gallery, China Institute, 2001.
- 15) Ji, Cheng. *The Craft of Gardens*. New Haven, CT: Yale University Press, 1988.
- 16) Juliano, Annette L., et. al. Eds. *Monks and Merchants: Silk Road Treasures from Northwest China (Gansu and Ningxia, 4th-7th Century)*. New York: The Asia Society, 2001.
- 17) Ledderose, Lothar. *Ten Thousand Things: Module and Mass Production in Chinese Art*. Princeton, NJ: Princeton University Press, 2000. [德] 雷德侯，〈第二章 複雜的青銅鑄造術〉，《萬物：中國藝術中的模件化和規模化生產》，（北京：三聯書店，2012）。
- 18) Leidy, Denise Patry. *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*. New York: Metropolitan Museum of Art; New Haven, CT: Yale University Press, 2010.
- 19) Lin, James C. S. ed. *The Search for Immortality: Tomb Treasures of Han China*. Cambridge: Fitzwilliam Museum, and New Haven, CT: Yale University Press, 2012.
- 20) Murck, Alreda, and Wen Fong eds. *Word and Images: Chinese Poetry, Calligraphy, and Painting*. Princeton, NJ: Princeton University Press, 1991.
- 21) Murowchick, Robert E. ed. *The Problem of Meaning in Early Chinese Ritual Bronzes*. London: Percival David Foundation of Chinese Art, School of Oriental and African Studies, University of London, 1993.
- 22) Rawson, Jessica. *Mysteries of Ancient China: New Discoveries from the Early Dynasties*. New York: G. Braziller, 1996.
- 23) So, Jenny F. *Early Chinese Jades in the Harvard Art Museums*. Cambridge, MA: Harvard Art Museums, 2018.
- 24) Steinhardt, Nancy Shatzman. *Chinese Architecture: A History*. Princeton, NJ: Princeton University Press, 2019.
- 25) Steinhardt, Nancy Shatzman. *Chinese Imperial City Planning*. Honolulu, HI: University of Hawaii Press, 1990).
- 26) Sullivan, Michael. *The Arts of China*. Berkeley, CA: University of California Press, 2008. [英] 蘇立文：《中國藝術史》。台北：南天書局，1985。
- 27) Sullivan, Michael. *The Three Perfections: Chinese Painting, Poetry, and Calligraphy*. New York: George Braziller, 1999.
- 28) Thorp, Robert L., and Richard E. Vinograd. *Chinese Art and Culture*. New York: Harry N. Abrams, 2001.

	<p>29) 吳山：《中國新石器時代陶器裝飾藝術》，（北京：文物出版社，1982）。</p> <p>30) 常素霞：《中國古代玉器圖譜》（中國：河北美術出版社，1999）。</p> <p>31) 啟功：《啟功談金石書畫》。香港：天地圖書有限公司，2019。</p> <p>32) [美] 巫鴻：《禮儀中的美術：巫鴻中國古代美術史文編》。北京：生活·讀書·新知三聯書店，2005。</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