

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	CHC404P
Subject Title	Art and Visual Cultures of China 中國藝術與視覺文化
Credit Value	3
Level	4
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives	This subject examines the art and visual cultures of China in any specific theme or context chosen by the instructor. It brings together art and visual materials across disciplines (e.g. art history, visual studies, print industry, design, fashion and textile, film studies), offering students an opportunity to explore the interactions between art and visual cultures in a cross-media setting. If situation allows, this subject may comprise museum visits or even a field trip, integrating ongoing exhibitions taken place inside or outside Hong Kong for a student-oriented mode of learning and teaching.
Intended Learning Outcomes <i>(Note 1)</i>	Upon completion of the subject, students will be able to: <ul style="list-style-type: none"> a) gain an understanding of a specific topic of art and visual cultures in and beyond China; b) consolidate skills in conducting visual analysis of art and visual materials; c) articulate the relationship between visual forms and respective historical and cultural contexts; d) conduct independent research on self-chosen art or visual materials; e) develop a stronger awareness of the art and cultural landscape inside and outside Hong Kong.
Subject Synopsis/ Indicative Syllabus <i>(Note 2)</i>	<ol style="list-style-type: none"> 1) Introduction: Understanding Modern Chinese History through Visual Culture 2) Between Tradition and Modernity: Chinese Painting, Print Culture and Fashion in the late 19th Century 3) Go to Shanghai! – Urban life and Modern Images in the 1930s

	<ol style="list-style-type: none"> 4) Republican Architecture: Ritual, Public Space and New Urban Form 5) Troubled Times, Troubled Images: War, Nationalism and Propaganda art 6) New Aesthetics for the Chinese Socialist Utopia I: Reform of Individual bodies, Propaganda Poster and the revolutionary operas 7) New Aesthetics for the Chinese Socialist Utopia II: Architectural Modernism in the early years of the PRC 8) From Sartre to Teresa Tang: Art and Popular Culture in the 1980s and the 1990s 9) Chinese identity in a Global Visual Culture: Contemporary Art in China since the late 1990s 10) From educated youth to small town youth: Film culture in the post-revolutionary China 11) Conclusion: China's Iconic Images 																																															
<p>Teaching/Learning Methodology <i>(Note 3)</i></p>	<p>The subject combines the modes of lecture and undergraduate seminar as the methodology of teaching and learning.</p> <p>For lecture, the instructor conducts the classes with PowerPoints, introducing students to fundamental knowledge or background related to the subject. In the following weeks, the instructor conducts the classes in the format of an undergraduate seminar. Students are expected to choose an art or visual object related to the class theme, conducting research and delivering oral presentations to the class on a regular basis.</p>																																															
<p>Assessment Methods in Alignment with Intended Learning Outcomes <i>(Note 4)</i></p>	<table border="1" data-bbox="533 1330 1342 2011"> <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. Short essay on visual analysis</td> <td>20%</td> <td></td> <td>✓</td> <td>✓</td> <td></td> <td>✓</td> </tr> <tr> <td>2. Class presentation and participation</td> <td>30%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>3. Project proposal</td> <td>10%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>4. Final project</td> <td>40%</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> <p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p>	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)					a	b	c	d	e	1. Short essay on visual analysis	20%		✓	✓		✓	2. Class presentation and participation	30%	✓	✓	✓	✓	✓	3. Project proposal	10%	✓	✓	✓	✓	✓	4. Final project	40%	✓	✓	✓	✓	✓	Total	100 %					
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	<p>The short essay (#1) offers students an opportunity to practice their skills in conducting visual/cinematic analysis of chosen art or visual materials. Class presentation and participation (#2) gives students a chance to present on their assigned articles or self-chosen objects for research. Project proposal (#3) prompts students to conduct initial research and propose a topic for their projects. Final project (#4) evaluates students' capacity to conduct research and deliver their findings in a written manner.</p>	
<p>Student Study Effort Expected</p>	<p>Class contact:</p>	
	<ul style="list-style-type: none"> ▪ Lectures 	<p>24 Hrs.</p>
	<ul style="list-style-type: none"> ▪ Tutorials 	<p>12 Hrs.</p>
	<ul style="list-style-type: none"> ▪ Museum visit 	<p>3 Hrs.</p>
	<p>Other student study effort:</p>	
	<ul style="list-style-type: none"> ▪ Readings 	<p>46 Hrs.</p>
	<ul style="list-style-type: none"> ▪ Writings 	<p>36 Hrs.</p>
	<p>Total student study effort</p>	<p>121 Hrs.</p>
<p>Reading List and References</p>	<ul style="list-style-type: none"> • Andrews, Julia F., Kuiyi Shen, and Jonathan D. Spence. <i>A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China</i>. New York: Solomon R. Guggenheim Museum, 1998. • Berry, Chris. "Every colour red? Colour in the films of the Cultural Revolution model stage works", <i>Journal of Chinese Cinemas</i>, Vol. 6 Issue 3 (2012): 233-246 • Braester Yomi. <i>Painting the City Red: Chinese Cinema and the Urban Contract</i>. Durham [N.C.]: Duke University Press, 2010. Ch. 6 and 7 • Dai, Jinhua. "Redemption and Consumption: Depicting Culture in the 1990s." In <i>New Asian Marxisms</i>, edited by Tani Barlow, 89-104. Durham: Duke UP, 2002. • Edwards, Louise. "Drawing Sexual Violence in Wartime China: Anti-Japanese Propaganda Cartoons". <i>The Journal of Asian Studies</i>, (June 2013):1-24 	

	<ul style="list-style-type: none"> • Evans, Harriet, and Stephanie Donald, eds. <i>Picturing Power in the People's Republic of China: Posters of the Cultural Revolution</i>. Lanham: Rowman & Littlefield, Incorporated, 1999. • Fu Poshek. <i>Between Shanghai and Hong Kong: the politics of Chinese cinemas</i>. Stanford, Calif.: Stanford University Press, 2003 • Hariman, Robert, and John Louis Lucaites. "Liberal Representation and Global Order: Tiananmen Square." In <i>No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy</i>. Chicago: University of Chicago Press. 2007. • Hay, Jonathan. "Painting and the Built Environment in Late Nineteenth-Century Shanghai." In <i>Chinese Art Modern Expressionsm</i> edited by Maxwell Hearn, 61-101. New York: Metropolitan Museum of Art, 2001. • Jin Feng, "Teaching China's Cultural Revolution through Film: Blue Kite as a Case Study", <i>ASIANetwork Exchange</i>, Vol. 18 Issue 2 (2011): 46 • Kuan, Seng. "Image of the Metropolis : Three Historical Views of Shanghai." In <i>Shanghai : Architecture & Urbanism for Modern China</i>, edited by Peter Rowe, Seng Kuan and Peter G. Munich, 84-95. New York: Prestel, 2004. • Lai, Yu-chih. "Remapping Borders: Ren Bonian's Frontier Paintings and Urban Life in 1880s Shanghai." <i>The Art Bulletin</i> 86 (September 2004): 550-72. • Lai Delin "Searching for a Modern Chinese Monument: The Design of the Sun Yat-sen Mausoleum in Nanjing." <i>The Journal of the Society of Architectural Historians</i>, Vol. 64, No. 1 (March 2005): 22-55. • Laing, Ellen Johnston. "Art Deco and Modernist Art in Chinese Calendar Posters." In <i>Visual Culture in Shanghai 1850s-1930s</i>, edited by Jason C. Kuo, 241-78. Washington, DC: New Academia Publishing, 2007. • Liangyou. "The Young Companion." (1929). • Pang, Laikwan. "The Pictorial Turn: Realism, Modernity, and China's Print Culture in the Late Nineteenth Century." <i>Visual Studies</i> 20 (2005): 16-36. • Shi, Yaohua. "Reconstructing Modernism: The Shifting Narratives of Chinese Modernist Architecture." <i>Modern Chinese Literature and Culture</i> 18 1 (Spring 2006): 30-84. • Wang, Ban. <i>The Sublime Figure of History: Aesthetics and Politics in Twentieth-century China</i>. Stanford, Calif: Stanford University Press, 1997. • Wu, Hung "Tiananmen Square: A political history of monuments." In <i>Remaking Beijing: Tiananmen Square and the Creation of a Political Space</i>, 15-50. Chicago: University of Chicago Press, 2005. • Ye Xiaoqing, <i>The Dianshizhai Pictorial: Shanghai Urban Life, 1884-1898</i>. Ann Arbor MI: Center for Chinese Studies, The University of Michigan, c2003. • Zamperini, Paul. "On Their Dress They Wore a Body: Fashion and Identity in Late Qing Shanghai." <i>Positions</i> 11 (2003): 301-30. •
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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