

THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	: Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Visual Arts) (co-terminal double degree)
Programme QF Level	: 5
Course Title	: Chinese Painting and Calligraphy
Course Code	: ART4168
Department	: Cultural and Creative Arts (CCA)
Credit Points	: 3
Contact Hours	: 39
Pre-requisite(s)	: Nil
Medium of Instruction	: Chinese
Course Level	: 4

Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Undergraduate, Taught Postgraduate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- **Professional Excellence;**
- **Ethical Responsibility; &**
- **Innovation.**

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

1. Course Synopsis

This course provides students with the opportunity to explore both theory and studio

practice of Chinese painting and calligraphy in relationship with Chinese culture and local culture in Hong Kong. Through critical review of traditional and contemporary Chinese painting and calligraphy, the significance of Chinese heritage in the development of various art forms in their social and historical context will be examined. The implications on the design of relevant instructional materials in the visual arts curriculum will also be explored.

2. Course Intended Learning Outcomes (CILOs)

Upon completion of this course, students will be able to:

CILO₁ distinguish the characteristic features of Chinese painting and calligraphy in their social and historical context;

CILO₂ explore different traditional and contemporary approaches in Chinese painting and calligraphy for expressing creative ideas and concepts in the local context; and

CILO₃ design relevant learning activities for teaching in local schools.

3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
1. Characteristic features of Chinese painting and calligraphy in relationship with philosophical and cultural background; 2. Aesthetics and modes of expression of the literati painting tradition and Chinese calligraphy with reference to Daoism and literature; 3. Impact of Western art on contemporary Chinese art and Hong Kong art – search for cultural identity; 4. Hybridisation of Western and Chinese elements in artistic expression in Chinese painting and calligraphy in Hong Kong, China and Taiwan;	CILO ₁	<ul style="list-style-type: none"> • Lecture • Group discussion
5. Exploration of both traditional and contemporary approaches in Chinese painting, Chinese calligraphy, seal engraving and other art forms;	CILO ₂	<ul style="list-style-type: none"> • Studio practice
6. Implications of studio exploration on the design of classroom activities for local schools.	CILO _{2,3}	<ul style="list-style-type: none"> • Group discussion • Presentation • Examples

4. Assessment

Assessment Tasks	Weighting (%)	CILOs
(a) Course Works	35%	CILO _{1,2,3}

Course works experimenting different styles and approaches in Chinese painting and calligraphy completed during lessons.		
(b) Final Art Works At least two or a series of final art works with relevant information showing idea development in theme, media exploration, personal expression and consideration of cultural identity, e.g. sketches, photographs, studio experimentation.	50%	
(c) Presentation Present on a design including relevant learning activities for teaching Chinese painting and calligraphy in local schools.	15%	

5. Required Text(s)

王伯敏 (1997)：《中國繪畫通史》，臺北，東大圖書公司。

6. Recommended Readings

Addiss, S. (1998). *The art of Zen: Paintings and calligraphy by Japanese monks, 1600-1925*. New York: H.N. Abrams.

Andrews, J. F., & Shen, K.Y. (1998). *A century in crisis: Modernity and tradition in the art of twentieth-century China*. New York: Guggenheim Museum.

Hong Kong Museum of Art. (1995). *20th century Chinese painting – Tradition and innovation*. Hong Kong: Urban Council, Hong Kong

王伯敏 (1986)：《中國畫的構圖》，天津，天津人民美術出版社。

王無邪 (2000)：〈香港水墨畫之回顧與前瞻〉。刊於《港台水墨畫聯展》目錄。香港現代水墨畫協會。頁 12-13。

吳頤人、舒文揚 (1997)：《古今百家篆刻名作欣賞》，上海，上海出版社。

李志強 (1991)：《中國現代水墨畫》，天津，天津楊柳青畫社。

沈尹默 (1978)：《書法藝術欣賞》，台北，莊嚴出版社。

郎紹君 (1995)：《現代中國畫論集》，南寧，廣西美術出版社。

徐恩存 (1999)：《現代水墨藝術－焦慮與突圍》，長春，吉林美術出版社。

陳林 (1998)：《現代工筆花鳥畫藝術》，合肥，安徽美術出版社。

曾佑和 (1996)：《傳統中的現代》，台北，東大圖書公司。

劉宗超 (2002)：《中國書法現代史》，中國美術學院出版社

盧輔聖 (1999)：《現代水墨畫研究》－《朵雲》，第五十一集，上海，上海書畫出版社。

7. Related Web Resources

Hong Kong Museum of Art <http://www.lcsd.gov.hk/CE/Museum/Arts/>

中國書畫網 <http://www.zgshw.net/>

Pure ink 離心一墨電腦軟件和教學 <https://www.pureink.org/>

文化長流 — 香港中小學水墨教與學

<https://arteducation202021.wixsite.com/chinesepainting/>

越界－香港現代水墨畫家訪談錄－反思 60-80 年代香港現代水墨的意義

https://drive.google.com/file/d/1fRSdh4m2vKSfeTH_wiK2IKM3nufhpw19/view

索源－香港水墨畫家訪談錄 暨八零年後水墨

https://drive.google.com/file/d/1FGCMJYudMCR2j39viWwUA7sP_JlluHl/view

吳冠中藝術教育先導計劃 <https://drive.google.com/file/d/1qMT5u8jh6Wwy-d9BsjKhdf9RU9q5FUCM/view>

8. Related Journals

《故宮線上》：台北，華藝數位藝術股份有限公司。

9. Academic Honesty

The University adopts a zero tolerance policy to plagiarism. For the University's policy on plagiarism, please refer to the Policy on Academic Honesty, Responsibility and Integrity with Specific Reference to the Avoidance of Plagiarism by Students (<https://www.eduhk.hk/re/modules/downloads/visit.php?cid=9&lid=89>). Students should familiarize themselves with the Policy.

10. Others

Nil

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