

GENA 2152 Appreciation of Art 藝術欣賞
2024/25, Term 1

Class Time: Fridays, 1:30-3:15 pm

Language: Cantonese

Class Venue: NAH12

I Course Description

This course will chronologically and spatially introduce to students masterpieces of Chinese and Western painting. Lectures will begin with the artistic styles and social history of Chinese painting from the Neolithic period through the Qing period. The second part of the course will focus on the history of Western painting from the Renaissance through the modern period. During each lecture, students will gain further understanding of the masterpieces and crucial issues covered in the two required readings and new arguments in recent scholarship.

II Learning Outcomes

After completing the course, students will be able to:

1. understand the social history of Chinese and Western painting;
2. appreciate Chinese and Western painting;
3. conduct visual analysis; and
4. develop interests in exploring art in general.

III Assessment Scheme

Task Nature	Purpose	Learning Outcomes
1. Course participation (30%)	Help students understand the critical concepts and important works of art taught in the course	Related to the course learning outcome point 1, 2, 3, 4
2. Midterm exam (35%)	Help students familiarize themselves with the critical issues and important works of Chinese painting	Related to the course learning outcome point 1, 2, 3, 4
3. Final exam (35%)	Help students familiarize themselves with the critical issues and important works of Western painting	Related to the course learning outcome point 1, 2, 3, 4

Remarks

Course participation: In-class activities or quizzes will be held via Blackboard (<https://blackboard.cuhk.edu.hk>) .

IV Learning Activities

Lecture (hr) in class
1.75

V Recommended Learning Resources

Required Readings 基本參考書目

1. Barnet, Sylvan. *A Short Guide to writing about Art, tenth edition*. Hong Kong: Pearson Longman, 2011.
〔中譯本〕席爾文·巴奈特：《藝術寫作：如何書寫藝術的簡明指南》，臺北：阿橋社文化事業有限公司，2022年。(CUHK library online access available)
2. Lazzari, Margaret R. and Dona Schlesier. *Exploring art: a global, thematic approach*, second edition. Belmont, Calif.: Thomson/Wadsworth, 2005. (or 2012 edition)
3. Wang Yao-t'ing, *Looking at Chinese Painting*. Tokyo: Nigensha Publishing Co., 1995. [or 2nd ed., 2000.]
〔中譯本〕王耀庭：《中國繪畫賞鑑》，香港：三餘堂有限公司，1998年。
4. Wilkins, David G., Bernard Schultz, and Katheryn M. Linduff. *Art Past/Art Present*, sixth edition. Upper Saddle River, N.J.: Pearson Prentice Hall, 2008. (or 2009 edition)

Recommended Readings 推薦參考書目

1. Barnhart, Richard M. et al. *Three Thousand Years of Chinese Painting*. New Haven: Yale University; Beijing: Foreign Languages Press, 1997.
〔中譯本〕楊新、班宗華等著：《中國繪畫三千年》，臺北：聯經出版事業公司，1999年。
2. Cahill, James. *Chinese Painting: A Pictorial History*. 1960.
〔中譯本〕高居翰：《中國繪畫史》，臺北：雄獅圖書股份有限公司，1984年。
(CUHK library online access available)
高居翰：《圖說中國繪畫史》，北京：生活讀書新知三聯書店，2014年。
3. Gombrich, Ernst H. *The Story of Art*. London: Phaidon Press Limited, 1995.
〔中譯本〕貢布里奇：《藝術的故事》，臺北：臺灣藝術學院廣播電視學會，1980；上海：上海人民出版社，2004年。(CUHK library online access available)
4. Hugh, Honour. *A World History of Art*. London: Laurence King, 2009.
〔中譯本〕修·歐納，約翰·弗萊明著：《世界藝術史》，臺北：木馬文化，2001年。

VI Feedback for Evaluation

Evaluation exercise will be held towards the end of the course.

VII Course Schedule

Week	Date	Topic	Requirements
1	Sep 6	Class Cancelled: Typhoon Yagi	
2	Sep 13	Introduction 序論	1. Margaret R. Lazzari and Dona Schlesier, "Toward a definition of art," in <i>Exploring art: a global, thematic approach</i> , second edition (Belmont, Calif.: Thomson/Wadsworth, 2005), 3-9. [In the rest of the syllabus, I will refer to this book as <i>Exploring Art</i> .] 2. "Deriving Meaning," in <i>Exploring art</i> , 81-88.
3	Sep 20	Formal elements of images 圖像的形式要素	1. "Formal Elements," in <i>Exploring art</i> , 26-41. 2. Sylvan Barnet, "Formal Analysis," in <i>A Short Guide to writing about Art, tenth edition</i> (Hong Kong: Pearson Longman, 2011), 46-67 (skim through 55-59 from starting at title "Behind the scene" to "Postscript"). [In the rest of the syllabus, I will refer to this book as <i>A Short Guide</i> .]
4	Sep 27	The Classical tradition in Europe 歐洲的古典	1. Michael Greenhalgh, "Classicism 1. Introduction," in <i>Grove Art Online</i> (2003). https://doi.org/10.1093/gao/9781884446054.article.T017983

Week	Date	Topic	Requirements
			2. David G. Wilkins, Bernard Schultz, and Kathryn M. Linduff, "Art of Ancient Societies," in <i>Art Past/Art Present</i> , sixth edition (Upper Saddle River, N.J.: Pearson Prentice Hall, 2008), 36-37; 72-75; 126-129. [In the rest of the syllabus, I will refer to this book as <i>AP/AP</i> .]
5	Oct 4	The Renaissance and Neo-classicism in Europe 歐洲文藝復興與新古典主義	1. "Seeing and Saying," "Subject Matter and Content," and "Form and Content," in <i>A Short Guide</i> , 69-77. 2. Robert Cumming, "The Arnolfini Marriage," "The Mona Lisa," "The School of Athens," and "The Oath of the Horatii," in <i>Annotated Art</i> (London; New York: DK Publishing, 1995), 14-15; 26-27; 32-33; 70-71. 3. Selections on "Sandro Botticelli," "Leonardo da Vinci," and "Leonardo's Last Supper," "Neoclassical Painting and Sculpture," in <i>AP/AP</i> , 288-293, 420-423.
6	Oct 11	No class: Double Ninth Festival 沒有課堂活動：重陽節	
7	Oct 18	Chinese classicism 中國的古典	1. Wang Yao-t'ing, "2. The Six Dynasties Period, Sui, and Tang" and "The Birth of Literati Painting," <i>Looking at Chinese Painting</i> , (Tokyo: Nigensha Publishing Co., 1995), 129-34; 150-152. 2. Robert Whitfield, "Gu Kaizhi," and "Li Gonglin," in <i>Grove Art Online</i> (2003). https://doi.org/10.1093/gao/9781884446054.article.T0356 https://doi.org/10.1093/gao/9781884446054.article.T051046 3. "Chinese Aesthetic Theory," in <i>AP/AP</i> , 195.
8	Oct 25	Midterm Test 中期小測	
9	Nov 1	Europe's challenge to the Classical through Asia 歐洲以亞洲對古典的挑戰	1. Robert Cumming, "Delacroix" and "Manet," in <i>Great Artists</i> (London: Dorling Kindersley Limited, 1998), 72-73; 76-77. 2. Robert Cumming, "The Luncheon of the Boating Party," in <i>Annotated Art</i> , 88-89. 3. "Introduction to Nineteenth-Century Art," "Revolutionary Art vs. Academic Art" and "Édouard Manet" in <i>AP/AP</i> , 426-29; 458-59, 466-67.
10	Nov 8	Modernity in Asia and elsewhere I 亞洲及以外的現代性 I	1. Selections of Vincent van Gogh "Letters" from Herschel Chipp with Peter Selz and Joshua Taylor, <i>Theories of modern art: a source book by artists and critics</i> , Berkeley: University of California Press, 1968, 29-31; 36-7; 38-9. 2. Lin Yutang, "Shih-t'ao 1641-1717," in <i>The Chinese Theory of Art: Translations from the Masters of Chinese Art</i> (London: Heinemann, 1967), 140-43.
11	Nov 15	Modernity in Asia and elsewhere II 亞洲及以外的現代性 II	1. Stephen Addiss, "Introduction" in <i>The art of Zen: paintings and calligraphy by Japanese monks, 1600-1925</i> , (New York: H.N. Abrams, 1989), 6-15. 2. Robert Cumming, "Van Gogh" in <i>Great Artists</i> , 90-91. 3. "Post-Impression: Gauguin and Seurat" and "Van Gogh" in <i>AP/AP</i> , 484-89.
12	Nov 22	Art critical and questioning 藝術批判與疑問	1. Robert Cumming, "Pollock" in <i>Great Artists</i> , 108-109. 2. Irmtraud Schaarschmidt-Richter, "The Growth of Modern Japanese Painting," in <i>Japanese Modern Art: Painting from 1910 to 1970</i> , ed. Irmtraud Schaarschmidt-Richter (New York: Edition Stemmle, 2000), 13-23.

Week	Date	Topic	Requirements
			3. “Cubism and its Influence” and “German Expressionism: Die Brücke and Der Blaue Reiter,” in <i>AP/AP</i> , 514-519; 532-3.
13	Nov 29	Artists and contemporary meanings 藝術家與當代意義	1. “Style Vocabulary” in <i>Exploring art</i> , 15-18. 2. “The 1950s” and “The 1990s” in <i>AP/AP</i> , 566-69; 596-601. Recommended Reading: “Writing a Comparison,” in <i>A Short Guide</i> , 135-48.
14	Dec 2	Final Test 期末小測	

VIII Contact Details for Course Teacher

Name: Dr. Ruby P. Y. Leung
E-mail: rpyleung@cuhk.edu.hk

IX Details of Course Website

Students could logon the Blackboard (<https://blackboard.cuhk.edu.hk>) to retrieve course materials.

- Unauthorized sharing of the course materials is strictly prohibited.

X Academic Honesty and Plagiarism

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, students will be required to submit a signed [declaration](#) that they are aware of these policies, regulations, guidelines and procedures.

- In the case of group projects, all members of the group should be asked to sign the declaration, each of whom is responsible and liable to disciplinary actions, irrespective of whether he/she has signed the declaration and whether he/she has contributed, directly or indirectly, to the problematic contents.
- For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment.
- Students are fully aware that their work may be investigated by AI content detection software to determine originality.
- Students are fully aware of the AI approach(es) adopted in the course. In the case where some AI tools are allowed, students have made proper acknowledgment and citations as instructed by the course teacher.

Assignments without the properly signed declaration will not be graded by teachers.

Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submissions. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale

reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.

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XI Use of Generative AI Tools

All use of AI tools is prohibited in assignments and assessment tasks

For assignments and assessment tasks that count towards the final course grades, students are not allowed to submit work which is produced with the collaboration of or supported by the use of any generative AI tools (e.g. ChatGPT).

Any breach of the regulations will be considered an act of academic dishonesty and will be handled according to the University's Procedures for Handling Cases of Academic Dishonesty.

In case of queries, students should seek advice from the course teacher.

XII Grade descriptors

- A Outstanding performance on all learning outcomes.
- A- Generally outstanding performance on all (or almost all) learning outcomes.
- B Substantial performance on all learning outcomes, OR high performance on some learning outcomes which compensates for less satisfactory performance on others, resulting in overall substantial performance.
- C Satisfactory performance on the majority of learning outcomes, possibly with a few weaknesses.
- D Barely satisfactory performance on a number of learning outcomes
- F Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.