

## **HUMA 2660 Introduction to Chinese Painting**

Fall 2025      Mon 16:30-17:50 pm Fri 12:00-13:20

3 credits      No Prerequisites

Instructor:    Prof. Li-tsui Flora Fu [hmltfu@ust.hk](mailto:hmltfu@ust.hk)

Office:        Room 3359 (Lift 3)

Office hours:   Mon 2:00-4:00 or by appointment

### **Course Description**

This course introduces Chinese painting in a chronological order, from the Six Dynasties down to the twentieth century, giving equal attention to technique, stylistic analysis, and interpretation in historical and cultural context. Through lectures and in-class discussions, this course aims to develop students' ability to read and analyze the visual languages found in different genres of Chinese painting, and their ability to react critically to artworks and to make reasoned evaluations based on their understanding and appreciation of different pictorial traditions in China. As a Chinese Communication course, students' speaking, reading and writing abilities are assessed through class participation, essay writing and oral presentations.

### **Intended Learning Outcomes (ILOs)**

By the end of this course, students should be able to:

- ILO1 Demonstrate a verbal and analytical familiarity with different genres of traditional Chinese painting and their formal, stylistic, and technical properties.
- ILO2 Apply taught concepts and visual analysis to their appreciation Chinese painting from different historical periods.
- ILO3 Review and report on an exhibition of traditional or contemporary Chinese paintings, discuss their subjects as well as formal, stylistic, material, and technical features, and make reasoned evaluation by relating them to what they have learned in class.
- ILO4 Collect visual and textual data about Chinese painting, discuss its formal characteristics, materials, techniques, and meanings against the historical and cultural context of its production and circulation.
- ILO5 Discuss and communicate their understanding of Chinese painting in oral (Putonghua) and written Chinese.

### **Class Schedule and Topics**

LTG, Mon 16:30-17:50 Fri 12:00-13:20

Venue for Visual Quizzes: to be announced.

#### **SEPTEMBER**

Monday		Friday		Week
1	Introduction and Organization	5	Early Figure Painting	1
8	The Rise of Landscape Painting	12	Monumental Landscape	2
15	Search for Realism and the Northern Song Academy	19	Poetry, Painting and Calligraphy: The Birth of Literati Painting	3

22	Paintings from the Southern Song Academy <b>Group List Due</b>	26	Southern Song Chan Painting and the Abbreviated Brush	4
29	Chinese Art under the Mongols: The Establishment of Literati Painting			5

## OCTOBER

Monday		Friday		Week
		3	Chinese Art under the Mongols: The Four Great Masters	5
6	Field Trip	10	<b>Visual Quiz I</b>	6
13	Painters of the Great Ming: The Early Ming Painting Academy and the Zhe School	17	The Wu School: Shen Zhou, Wen Zhengming, Tang Yin and Qiu Ying	7
20	Dong Qichang and the Late Ming Non-Conformists <b>Group Project Presentation Topic Due</b>	24	The Early Qing Orthodox Masters and Qing Court Painting	8
27	Chinese Art under the Manchus: The Individualists I	31	Chinese Art under the Manchus: The Individualists II	9

## NOVEMBER

Monday		Friday		Week
3	The Eight Eccentrics of Yangzhou	7	The Shanghai School	10
10	<b>Visual Quiz II</b>	14	<i>Guest Talk</i>	11
17	Group Presentations 1-5	21	Group Presentations 6-10	12
24	Group Presentations 11-15 <b>Group 1-5 Project Reports due</b>	28	Group Presentations 15-20 <b>Group 6-10 Project Reports due</b>	13

## DECEMBER

Monday		Friday		Week
1	<b>Group 11-15 Project Reports due</b>	5	<b>Group 16-20 Project Reports due</b> <b>Individual Field Trip Report due</b>	14

## Assessment:

Assessment Task	Contribution to Overall Course grade (%)	Due date
Visual Quiz I Slide identification and short questions	25%	10/10/2025

Visual Quiz II Comparison essays	25%	10/11/2025
Group Project Oral Presentation	25%	17/11, 21/11, 24/11, 28/11
Group Project Written Report	5%	26/11, 28/11, 01/12, 05/12
Field Trip Report	5%	05/12
Class Participation	5%	Oral questions/remarks in class/guest talks/group project presentations, or written comments posted on the same day as the lecture/guest talks/group project presentations. The first remark/question in class will earn 2 points. Each following question/remark in class or comment on Canvas will earn 1 point. <b>Participation points will be capped at 5. Only questions/comments related to course materials will be rewarded.</b>
Attendance	10%	Attendance is checked to ensure students' in-class participation
Unexcused absence from lectures	-1%	
Absence from guest talks and group project presentations	-2%	

\* Assessment marks for individual assessed tasks will be released within two weeks of the due date.

#### Mapping of Course ILOs to Assessment Tasks

Assessed Task	Mapped ILOs	Explanation
In-class participation	ILO2, ILO5	This task check students' grasp of visual analysis and taught concept (ILO1) through their questions and comments in oral (Putonghua) and written Chinese (ILO5).
Visual Quiz	ILO1, ILO2, ILO5	Multiple choice questions test students' knowledge about the formal and technical properties of Chinese painting in different time periods (ILO1). Short essay questions test their ability to apply taught concepts and visual analysis to their appreciation of Chinese painting (ILO2) and to communicate their understanding in written Chinese (ILO5).
Group Project Presentation	ILO2, ILO4, ILO5	This task assesses students' ability to collect visual and textual data about a group of painting by a 20 <sup>th</sup> -century or contemporary Chinese artist (ILO 4), and to present their findings by applying taught concepts and visual analysis learned in class (ILO2) in oral Chinese (ILO5).
Group Project Report	ILO2, ILO4, ILO5	This task assesses students' ability to collect visual and textual data about a group of paintings by a 20 <sup>th</sup> -century or

		contemporary Chinese painter (ILO 4), and to present their findings by applying taught concepts and visual analysis learned in class (ILO2) in written Chinese (ILO5).
Field Trip Report	ILO3, ILO5	This task assesses students' ability to review and report on an exhibition of Chinese paintings, discuss their subjects and formal, stylistic, material, and technical features, and make reasoned evaluation by relating them to what they have learned in class (ILO3, ILO5).

### Assignment Tasks and Grading Rubrics

This course will be assessed using criterion-referencing and grades will not be assigned using a curve. Detailed rubrics for each assignment are provided below, outlining the criteria used for evaluation.

### Visual Quiz

In Quiz I, MC questions (20%) test your understanding and recognition of paintings introduced in lectures. Short essay questions (5%) show paintings not seen in class and test your ability to assign them to historical periods and cultures based on your understanding of course materials and application of visual analysis skills relating them to objects seen in class. Quiz II tests your ability to conduct visual analysis and comparisons. Each Quiz will take up 80 minutes of a regular class.

### Descriptors of Range of Scores for comparison essay questions in Quiz: 25%

Scores	Elaboration
Excellent Performance 10	Answers are complete, insightful, and well-articulated, demonstrating a comprehensive understanding of the material covered and excellent application of visual analysis to attribute objects to their time and culture.
Good Performance 8-9	Answers exhibit a strong understanding of course materials, a solid grasp of the knowledge acquired, and a confident application of visual analysis, but contain some inaccuracies in attributing objects to their time and culture.
Satisfactory Performance 6-7	Answers display a satisfactory understanding of the course materials and a general familiarity with the subject and visual analysis but are lacking in detail to support attribution.
Poor Performance 4-5	Answers are incomplete or contain significant errors, reflecting a poor grasp of the subject and limited understanding of the course materials and poor application of visual analysis.
Extremely Poor Performance 0-3	Answers are missing or entirely inaccurate, indicating a poor understanding of the course materials, an extremely poor comprehension of the essential content, and an inadequate application of visual analysis.

## Group Project Presentation

For group projects, you will form teams of 5 people (the actual number of group mates will depend on the number of confirmed enrollment). After consulting with the instructor, each team will present paintings by a chosen artist.

The goal of this presentation is to test your ability to apply what you have learned in class, including knowledge about Chinese painting traditions and skills in visual and stylistic analysis, to your evaluation and appreciation of a 20<sup>th</sup>-century or contemporary artist. You will do so by selecting two or three representative works by the artist and comparing them to works you have learned in class. Through detailed stylistic analyses and comparisons, you will discuss the artist's artistic achievement in terms of his/her indebtedness to and innovation on traditional Chinese painting.

The results of group projects are to be presented orally in class with PPT in 15 minutes (12 min presentation + 3 min Q&A). Written reports could be handed in at the time of presentation or within a week. Guidelines and schedules for project consultations will be provided later.

### Marking scheme for project presentation (group assessment)

Assessment criteria	Elaboration of the criteria	Weighting
Preparation and PPT visuals	quality of presentation file, effort put into the design and polishing	25
Research and contents	sufficiency, relevance and accuracy of content, clarity and persuasiveness, originality and critical thinking, application of what you have learned in class	60
Presentation skills	ability to arouse attention and encourage classroom interaction	10
Coordination between partners	evidence of positive interaction between partners in the preparatory work and during presentation	5
Total		100 x 25%

### Marking scheme for project report (group assessment)

Assessment criteria	Elaboration of the criteria	Weighting
Research and contents	sufficiency, relevance and accuracy of content, no redundancy; any improvement after presentation	2%
Originality of writing /use of language	no plagiarism (acknowledgement of AI assistant, if any), ability to use technical language and terms, writing style	2%
Format and editing	MLA style in-text citations, footnotes or endnotes, works cited, captions, editing, proof-reading	1%
Total		5%

### Descriptors of Range of Scores for Group Project and Presentation:

Scores	Short Description	Elaboration on the description
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23-25	Excellent Performance	Research is comprehensive and insightful. Demonstrates a high degree of originality and critical thinking. Presentation is well-organized, engaging and delivered with confidence. Visual aids are clear and well-designed.
20-22	Good Performance	Research is quite good. Shows a certain degree of originality and critical thinking. Presentation is effective. Visual aids are of good quality.
16-19	Satisfactory Performance	Demonstrates sufficient work and fair preparation. Presentation is banal and delivered satisfactorily to meet basic learning goals. Visual aids are basic.
11-15	Poor Performance	Insufficient work in all aspects. Presentation is not effective. Visual aids are sloppy and may contain some mistakes.
0-10	Extremely Poor Performance	Extremely poor research and preparation. Frequently absent from consultations. Unable to improve and/or take in advice for improvement. Presentation is a total failure.

### Field Trip Report

Choose one of the scheduled or listed field trips as the subject of your report. Describe your overall impression about the exhibition, comment on the display of exhibited objects and arrangement of texts and images to facilitate your understanding. You should also choose two objects as the focus of your observation and try to relate it to what you have learned in class. If you go on the field trip on your own, you need to attach a selfie of the visit in your report.

### Textbooks(Two-hour closed reserve):

1. James Cahill. *Chinese Painting*. Closed reserve ND1043.C28 1985  
(李渝譯,《中國繪畫史》 Closed reserve ND1043.C2812 1984)
2. 王耀庭,《繪畫》 Closed reserve ND1040.W37 1985  
(Wang Yaoting, Looking at Chinese Painting. Closed Reserve ND 1040 W375 2000)

### Week 1-2

#### Reading Assignment

Cahill, “Early Figure Painting – The Han, Six Dynasties and Tang Periods”, *Chinese Painting*, pp. 11-24;  
*Chinese text* <早期人物畫 – 漢、六朝及唐> pp. 15-27.

Wang, <仙山樓閣何處尋(國畫的觀點)>、<筆端下決出生活(國畫的筆法)>、<上古時期>、<隋、唐>,《繪畫》, pp. 4-30, 32-39, 120-124, 125-130; *English text* pp. 13-39, 40-48, 126-131, 132-137.

Cahill, “Early Landscape Painting – Six Dynasties to Early Sung” and “Sung Dynasty Landscape: The Middle Period”, *Chinese Painting*, pp. 25-34, 35-44; *Chinese text* pp. 27-42.

Wang, <筆端下決出生活(國畫的筆法)—山水畫>, <五代、宋(北方畫系、南方畫系)>,《繪畫》, pp. 40-46, 132-139; *English text* pp. 49-56, 138-146.

#### Reference readings

Wu Hung, “The Origins of Chinese Painting,” in Yang Xin, Richard Barnhart, and others, *Three*

*Thousand Years of Chinese Painting*, pp. 15-86.

Richard Barnhart, "The Five Dynasties and the Song Period," *Three Thousand Years*, pp. 87-138.

### Reference images

《中國美術全集》繪畫編 vols. 1 & 2

故宮博物院藏《中國歷代繪畫》I & II

《故宮藏畫大系》I

## Week 3

### Reading Assignment

Cahill, "Bird, Flower and Animal Painting of the Sung Dynasty", *Chinese Painting*, pp. 67-78; *Chinese text* pp. 61-70.

Wang, <徐黃二體> , 《繪畫》 , pp. 70-78; *English text* pp. 76-85.

Wang, <須知書畫本來同(繪畫與書法的關係)> 、<文人畫精神的萌芽> , 《繪畫》 , pp. 138-143, 144-145; *English text* pp. 145-150, 151-152.

### Reference images

《中國美術全集》繪畫編 vol. 3

《故宮藏畫大系》I

故宮博物院藏《中國歷代繪畫》III

## Week 4

### Reading Assignments

Cahill, "Landscapes of the Southern Sung Academy – Ma Yuen, Hsia Kuei, Ma Lin", "The Literati and Ch'an Painters of the Sung Dynasty", *Chinese Painting*, pp. 79-87, 89-98; *Chinese text* pp. 61-70, 71-88

Wang, <雄渾空靈的風味> , 《繪畫》 , pp. 146-152; *English text* pp. 153-159.

### Reference reading

Michael Sullivan, *The Three Perfections: Chinese Painting, Poetry and Calligraphy*.

### Reference Images

Osvald Siren. *Chinese Painting: Leading Masters and Principles*. Vol. III

《中國美術全集》繪畫編 vol. 3

《故宮藏畫大系》II

## Week 5

### Reading Assignment

Cahill, "The Early Yuan Painters – Ch'ien Hsuan, Chao Meng-fu, Kao K'o-kung", "The Late Yuan Painters – The Four Great Masters and Sheng Mou", *Chinese Painting*, pp. 99-106; *Chinese text* pp. 89-94.

Wang, <四大畫家> 、<簡逸的花鳥人物> 、<宋元的異同> , 《繪畫》 , pp. 156-164; *English text* pp. 163-171.

### Reference Readings

James Cahill, "The Yuan Dynasty," *Three Thousand Years*, pp. 139-198.

《元四大家》

### Reference Images

《中國美術全集》繪畫編 vol. 5

《故宮藏畫大系》III

故宮博物院藏《中國歷代繪畫》IV

*Hills beyond a River*.

## Week 7

### Reading Assignment

Cahill, "The Early Ming 'Academy' and the Che School – Pien Wen-chin, Tai Chin, Wu Wei", "The Wu School – Shen Chou, Wen Cheng-ming and their Followers," *Chinese Painting*, pp. 107-116, 117-124; *Chinese text* pp. 95-102, 103-108.

Wang, <明：宮廷繪畫的重建>、<奔放的浙派>、<溫雅的吳派>，《繪畫》，pp. 166-169, 170-171, 172-174; *English text* pp. 163-171, 173-176, 177-183.

### Reference Readings

Yang Xin, "The Ming Dynasty," *Three Thousand Years*, pp. 197-250.

Richard Barnhart. *Painters of the Great Ming: The Imperial Court and the Zhe School*.

James Cahill. *Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty, 1368-1850*, pp. 82-96, 167-210, 211-248.

### Reference Images

《中國美術全集》繪畫編 vol. 6, 7, 8

《故宮藏畫大系》III

故宮博物院藏《中國歷代繪畫》IV

《吳派繪畫九十年》

*Parting at the Shore*

## Week 8

### Reading Assignment

Cahill, "Chou Ch'en, T'ang Yin and Ch'iu Ying," "Tung Ch'i-ch'ang and Late Ming Painting," *Chinese Painting*, pp. 125-148, 149-160; *Chinese text* pp. 109-128, 129-146.

Wang, <南北二宗論>，《繪畫》，pp. 177-178; *English text* pp. 184-185.

Wang, <清：遵行古法的四王山水>《繪畫》，pp. 186-187; *English text* pp. 193-195.

楊伯達，〈清代康、雍、乾院畫藝術〉，《中國美術全集》vol. 10, pp. 13-33.

### Reference Reading

James Cahill. *The Distant Mountains: Chinese Painting of the Late Ming Dynasty, 1570-1644*.

聶崇正，〈清初四家及其繪畫藝術〉，《中國美術全集》繪畫編 vol. 10

聶崇正，〈郎世寧〉《中國百位巨匠》No. 012.

聶崇正，〈清代〉，《中國繪畫三千年》，pp. 292-97.

### Reference Images



《中國美術全集》繪畫編 vol. 7, 8

*The Distant Mountains*

*The Century of Tung Ch'i-ch'ang*

《中國美術全集》繪畫編 vol. 9

《故宮博物院藏清代宮廷繪畫》

## **Week 9-10**

### **Reading Assignment**

Wang, <灑脫創新的遺民畫派>，《繪畫》，pp. 186-187; *English text* pp. 193-195.

Cahill, "Early Ch'ing Painting: The Individualists", *Chinese Painting*, pp. 169-184; *Chinese text* pp. 147-160.

Cahill, "The Eighteenth Century: The Yang-chou Eccentrics and Others", *Chinese Painting*, pp. 185-196; *Chinese text* pp. 161-170.

Wang, <西風吹來的漣漪>、<狂怪不羈的揚州畫壇>《繪畫》，pp. 188-189, 190-193; *English text* pp. 195-199.

### **Reference Readings**

胡海超，<論清初四僧的繪畫藝術>，《中國美術全集》繪畫編 vol. 9

薛永年，<揚州八怪與海派的繪畫藝術>，《中國美術全集》繪畫編 vol. 11

萬青力，《中國現代繪畫史：晚清之部 1840-1911》，pp. 69-145; 163-188

### **Reference Images**

《中國美術全集》繪畫編 vol. 7, 8

《中國美術全集》繪畫編 vol. 10

《中國美術全集》繪畫編 vol. 11