

课程详述

COURSE SPECIFICATION

以下课程信息可能根据实际授课需要或在课程检讨之后产生变动。如对课程有任何疑问，请联系授课教师。

The course information as follows may be subject to change, either during the session because of unforeseen circumstances, or following review of the course at the end of the session. Queries about the course should be directed to the course instructor.

1.	课程名称 Course Title	Introduction to Chinese Archeology and Art 中国考古学与艺术简介
2.	授课院系 Originating Department	社会科学中心 Center for Social Sciences
3.	课程编号 Course Code	SS026
4.	课程学分 Credit Value	2
5.	课程类别 Course Type	通识选修课程 General Education (GE) Elective Courses
6.	授课学期 Semester	春季 Spring
7.	授课语言 Teaching Language	中英双语 English and Chinese
8.	授课教师、所属学系、联系方式 (如属团队授课, 请列明其他授课教师) Instructor(s), Affiliation & Contact (For team teaching, please list all instructors)	Dr. phil. Catrin Kost 金秋月, 社科中心助理教授 Assistant Professor at Center for Social Sciences, SUSTech (已离职)
9.	实验员/助教、所属学系、联系方式 Tutor/TA(s), Contact	无 NA
10.	选课人数限额(可不填) Maximum Enrolment (Optional)	60

11. 授课方式 Delivery Method	讲授 Lectures	习题/辅导/讨论 Tutorials	实验/实习 Lab/Practical	其它(请具体注明) Other (Please specify)	总学时 Total
学时数 Credit Hours	32			In-class activities, such as discussions, quizzes; partly supplemented by selected documentaries, podcasts etc	32
12. 先修课程、其它学习要求 Pre-requisites or Other Academic Requirements	无 NA				
13. 后续课程、其它学习规划 Courses for which this course is a pre-requisite	无 NA				
14. 其它要求修读本课程的学系 Cross-listing Dept.	无 NA				

教学大纲及教学日历 SYLLABUS

15. 教学目标 Course Objectives

This course is an introduction to Chinese archaeology and art. It starts out by taking a look at the general aims and methods of archaeological research (today) as well as the history of archaeology and art collecting/art research in China, before moving on to address selected case studies from the Zhou (1050–771 BCE) to the Ming dynasties (1368–1644 CE).

We will scrutinize materials, objects types, motifs and production techniques and also learn more about their distribution and usage in the relevant societies and in intercultural exchanges. In doing so, our aim is to gain a deeper knowledge of China's history and material culture and to learn more about different ways of interpreting it. Consequently, in the process we will also touch upon and discuss more general questions, for instance in regards the potential (and limitations) of archaeological/art historical enquiries and the ways in which past cultures shape the present.

本课程是对中国考古和艺术的介绍。它首先考察了（现代）考古学和艺术史研究的一般目的和方法以及中国考古学和艺术收藏/艺术史研究的历史，然后讨论从周朝（公元前 1050-771 年）到明朝（公元 1368 - 1644 年）的精选个案研究。我们将仔细研究材料，对象类型，图案和制作技巧，并且更多地了解在相关社会和跨文化交流中的分布和使用情况。这样做目的是要更深入地了解中国的历史和物质文化，并更多地了解不同的解释方式。因此，在这个过程中，我们也会涉及和讨论更多的一般性问题，例如关于考古学/艺术史调查的潜在（和限制）以及过去文化塑造现在的方式。

16. 预达学习成果 Learning Outcomes

In this course you will learn about:

- the aims of archaeological and art historical research as well as some key methods employed
- the practice of archaeology and art history in China's past and present
- key objects of China's history
- materials and production techniques
- The practice of 'Antiquarianism' and the role of the past in (re)constructing a society
- The wider social and historical context of the phenomena we discuss

After having completed the course successfully, you will be able to:

- Describe the appearance, decoration and production methods of selected objects
- Recognise, denominate and interpret specific motifs
- Recount and evaluate critically the most important research opinions related to them
- Reflect upon and discuss how the past shapes the present

17. 课程内容及教学日历（如授课语言以英文为主，则课程内容介绍可以用英文；如团队教学或模块教学，教学日历须注明主讲人）

Course Contents (in Parts/Chapters/Sections/Weeks. Please notify name of instructor for course section(s), if this is a team teaching or module course.)

The course is in the form of lectures, supplemented with selected documentaries and in-class activities. If suitable exhibitions take place in the vicinity of Shenzhen, selected case studies will be taught in relevant museums on the weekend. These trips will be announced and prepared in good time before they take place. A detailed agenda of these activities will be submitted, both to the teaching department and the director of the centre, in order to get approval. Students are required to *attend all the lectures* and to *actively contribute* to the learning and discussion of major subjects to be covered in the class.

Two assignments in the form of a 'report' are required for this class; these are based on the assigned readings and require the students to conduct some further research independently.

Week 1: Introduction

Week 2: How to read a text/how to write a reading response/

Week 3: Neolithic jade

Week 4: Chinese bronze vessels – production methods and places

Week 5: Zhou ritual bronzes

Week 6: Northern Chinese Steppe bronzes

Week 7: Early lacquer

Week 8: Images of the cosmos – early maps etc.

Week 9: Buddhism – transmission and iconography

Week 10: Buddhist sculpture (Song)

Week 11: Buddhist painting (Tang)

Week 12: Chinese painting (Song and Yuan)

Week 13: Narrative painting

Week 14: History painting

Week 15: Parody

Week 16: 'Wrap-up' – final discussions, feedback etc.

18. 教材及其它参考资料 **Textbook and Supplementary Readings**

Textbooks for week 3-15

Week 3: Neolithic jade

Huang, Tsui Mei. *The Role of Jade in the Late Neolithic Culture of Ancient China: the Case of Liangzhu*. Dissertation Univ. of Pittsburgh, 1992.

Week 4: Chinese bronze vessels – production methods and places

Institute of Archaeology Shaanxi Province (Ed.). *Art of the Houma Foundry*. Princeton: Princeton University Press, 1996.

Nickel, Lukas. *Imperfect Symmetry: Re-Thinking Bronze Casting Technology in Ancient China*. *Artibus Asiae* 66.1 (2006), pp. 5-39.

Week 5: Zhou ritual bronzes

Rawson, Jessica. *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*. *Ancient Chinese Bronzes from*

the Arthur M. Sackler Collections vol. IIa+IIb. Washington D. C.: Arthur M. Sackler Foundation, 1990.
So, Jenny F. *Eastern Zhou Ritual Bronzes in the Arthur M. Sackler Collections*. New York: Abrams, 1995.
Zhu Fenghan 朱凤瀚. *Zhongguo qingtongqi zonglun* 中国青铜器综论. Shanghai: Shang guji chubanshe, 2009.

Week 6: Northern Chinese Steppe bronzes

Rawson, Jessica & Bunker, Emma. *Ancient Chinese and Ordos Bronzes*. Hong Kong: Oriental Ceramic Society of Hong Kong, 1990.

Tian Guangjin 天广金 & Guo Suxin 郭素新 (eds.). *E'erduosi shi qingtongqi* 鄂尔多斯市青铜器. Beijing: Science Press, 1986.

Week 7: Early lacquer

C. Michaelson, 'Mass Production and the Development of the Lacquer Industry during the Han Dynasty', *Oriental Art*, 23 (11) (1992)

Prüch M. *Die Lacke der westlichen Han-Zeit (206 v. - 6 n. Chr.): Bestand und Analyse*. Frankfurt am Main; Berlin; Bern; New York; Paris; Wien: Lang; 1997.

Week 8: Images of the cosmos – early maps etc.

Wu Hung: *The Art of the Yellow Springs. Understanding Chinese Tombs*. Honolulu: University of Hawaii Press 2009.

Week 9: Buddhism – transmission and iconography

Nickel, Lukas (Hrsg.): *The Return of the Buddha. Chinese Sculpture of the 6th Century from the Temples at Qingzhou*. Konstanz: Werk 2001.

Week 10: Buddhist sculpture (Wei-Tang)

Goepper, Roger. *Im Zeichen des Buddhismus: Kultplastik des 5. bis 8. Jahrhunderts*. In: Brinker/Goepper. *Kunstschätze aus China*. Zürich: Kunsthhaus Zürich, 1980.

Howard, Angela Falco. *The Development of Chinese Buddhist Sculpture from the Wei to the T'ang Dynasty*. In: National Museum of History (Hrsg.). *Chinese Buddhist Sculpture from the Wei through the T'ang Dynasties*. Taipei: National Museum of History, 1983, 1-36.

Week 11: Buddhist painting (Tang)

Fraser, S.E., *Performing the Visual: the Practice of Buddhist Wall Painting in China and Central Asia, 618 - 960*. Stanford, Calif.: Stanford Univ. Press, 2004.

Whitfield, R., Whitfield, S., & Agnew, N., *Cave temples of Mogao: Art and History on the Silk Road*. Conservation and Cultural Heritage series 4. Los Angeles: Getty Conservation Institute and the J. Getty Museum, 2000.

Week 12: Chinese painting (Song and Yuan)

Fong, Wen C. (Hrsg.) *Beyond Representation. Chinese Painting and Calligraphy 8th- 14th Century*. New York: Metropolitan Museum of Art, 1992.

Week 13: Narrative painting

McCausland, Shane: *Gu Kaizhi and the Admonitions Scroll*. London: British Museum Press 2003.

Week 14: History painting
Fuchs, Walter: *Die Bilderalten für die Südreisen des Kaisers Kienlung im 18. Jahrhundert*. Wiesbaden: Steiner 1976.

Week 15: Parody
Liu Shi-Yee: *The World's a Stage: The Theatricality of Chen Hongshou's Figure Painting*. *Ars Orientalis* 35 (2008), 155-191.

Other supplementary readings (if necessary at all), will be based upon the teachers own collections and distributed through WeChat/Email/Sakai.

课程评估 ASSESSMENT

19. 评估形式 Type of Assessment	评估时间 Time	占考试总成绩百分比 % of final score	违纪处罚 Penalty	备注 Notes
出勤 Attendance				
课堂表现 Class Performance		40%		
小测验 Quiz				
课程项目 Projects				
平时作业 Assignments				
期中考试 Mid-Term Test				
期末考试 Final Exam		60%		
期末报告 Final Presentation				
其它 (可根据需要 改写以上评估方 式) Others (The above may be modified as necessary)				

20. 记分方式 GRADING SYSTEM

- A. 十三级等级制 Letter Grading
 B. 二级记分制 (通过/不通过) Pass/Fail Grading

课程审批 REVIEW AND APPROVAL

21. 本课程设置已经过以下责任人/委员会审议通过
This Course has been approved by the following person or committee of authority