



**SENATE COMMITTEE ON CURRICULAR AFFAIRS**  
**COURSE SUBMISSION AND CONSULTATION FORM**

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*Principal Faculty Member(s) Proposing Course*

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Name	User ID	College	Department
CHANG TAN	cut12	Arts and Architecture (AA)	Not Available

**Academic Home:** Arts and Architecture (AA)

**Type of Proposal:**  Add  Change  Drop

Message for Reviewers:

In response to message from Allison Albinski "if 220 is being requested please justify a different course number than the identical non-linked course." We have changed the course number of this linked version of the course and also the non-linked version of the course from a 300-level to a 200-level because there are no prerequisites for the course and therefore we are attempting to boost enrollment.

**Course Designation**

(ARTH 220Z) Chinese Art Linked

**Course Information**

**Cross-Listed Courses:**

**Prerequisites:**

**Corequisites:**

**Concurrents:**

**Recommended Preparations:**

**Abbreviated Title:** Chinese Art Linked  
**Discipline:** General Education  
**Course Listing:** Linked

**Special categories for Undergraduate (001-499) courses**

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**Foundations**

- Writing/Speaking (GWS)
- Quantification (GQ)

**Knowledge Domains**

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

**Additional Designations**

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

## First-Year Engagement Program

First-Year Seminar

## Miscellaneous

Common Course

## GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

## Bulletin Listing

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**Minimum Credits:** 3

**Maximum Credits:** 3

**Repeatable:** NO

**Department with Curricular Responsibility:** Art History (UPAA\_ARTH)

**Effective Semester:** Upon Approval

**Travel Component:** NO

## Course Outline

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### A brief outline or overview of the course content:

This course examines the arts of China from jade and bronzes at the dawn of civilization to multimedia and performance of the Internet age. This course is linked with CHNS 120 "Introduction to Chinese Literature and Culture." As a survey course, ArtH 220 tells the story of Chinese art in a chronological order, with all the dynasties and periods covered; as an intermediate-level course in art history, it introduces you to a range of issues that are investigated and debated in recent scholarly writings, including evolving conventions and institutions in the production, collection and evaluation of art, the intricate ways art interacts with philosophy, literature and political power, the changing definitions of elite versus popular art, and the fascinating yet problematic process of modernization in art and visual culture. Upon the completion of this course, you should acquire a critical vocabulary to discuss the media, technologies, styles, compositions and iconographies of Chinese art, as well as the ability to observe and interpret artworks in a meaningful way. You should also learn how art interacts with its political, social and cultural contexts, and how art historians raise questions and seek answers.

### A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

Introduction and Neolithic China - 1 Week

Bronze Age China - 1 Week

Early Empire - 2 Weeks

Calligraphy and Writing - 1 Week

Imperial Art - 1 Week

China under Mongol Rule - 1 Week

"Early Modern" China - 2 Weeks

Art of the Manchu Empire - 1 Week

Art of Late Qing - 1 Week

Art of the Early Republic - 1 Week

Art of the Mao Era - 1 Week

Contemporary and Modern Chinese Art - 2 Weeks

### Course Description:

A general survey of the great periods of Chinese art from the Shang dynasty until the modern period. ART H 220Z Chinese Art Z (3) (GA;IL)(BA) This course meets the Bachelor of Arts degree requirements. Art History 220Z provides an introduction

to the art of China from the Neolithic period through the twentieth century. Emphasis will be placed on the major dynastic periods (Shang, Zhou, Qin, Han, Tang, Song, Ming, Yuan, and Qing); however, regional developments throughout China are examined as well. Students are introduced to a variety of artistic traditions and media, including jades, bronzes, ceramics, sculpture, painting, and architecture. The course is designed to meet two principal goals. The first is to develop skills of visual analysis and a critical vocabulary for discussing the media, technologies, styles, compositions and iconographies of Chinese art. The second is to foster an understanding of art--and visual culture in general--according to social, economic, political, and religious contexts. Key topics include: the ritual use of objects, patronage, issues of reception and aesthetics, Buddhist art, the organization and use of sacred space, depictions of gender, and regional developments/interactions. Requirements include essay exams and at least one paper. As a general education course, this class provides an introduction to Chinese art for students of any major. This course has no prerequisites and presumes no prior exposure to art history or the history of China. Students majoring in Art History will learn vocabulary, methodology, and theory that is not only basic to the field, but which will also broaden their knowledge of the discipline

as a whole. Because China (currently the world's most populous nation) has one of the longest recorded and continuous artistic traditions, the course also contributes to a broader understanding of important global issues.

**The name(s) of the faculty member(s) responsible for the development of the course:**

Name: CHANG TAN (cut12)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

## Course Justification

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**Instructional, Educational, and Course Objectives:**

**This section should define what the student is expected to learn and what skills the student will develop.**

Upon the completion of this course, students will have acquired a critical vocabulary to discuss the media, technologies, styles, compositions and iconographies of Chinese art. Students will also develop the ability to observe and interpret artworks in a meaningful way. Students should also learn how art interacts with its political, social and cultural contexts. Finally, students will ask questions and seek answers using art historical methods.

**Evaluation Methods:**

**Include a statement that explains how the achievement of the educational objective identified above will be assessed.**

**The procedures for determining students' grades should be specifically identified.**

Class Participation - 25%

Exam 1 - 15%

Midterm Paper - 25%

Exam 2 - 15%

Final Exam - 20%

**Relationship/Linkage of Course to Other Courses:**

**This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.**

This course is linked with CHNS 120.

This course is also available without the linkage as ArtH 220.

**Relationship of Course to Major, Option, Minor, or General Education:**

**This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.**

The course is intended to fulfill requirements within the art history major that students take at least one class focusing on the geographic areas of Africa, Asia, Oceania, or Pre-Columbian America. It aims to fulfill the general education requirement of GA, as an introductory course in the arts. It also can fulfill the IL requirement.

**A description of any special facilities:**

Technology classroom with large screen, projector for powerpoint or similar visual presentations

**Frequency of Offering and Enrollment:**

Once per academic year, 70-100 students

## Alignment with General Education Objectives

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**EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

**KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

**CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

**INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information.

Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

**CREATIVE THINKING** – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

**GLOBAL LEARNING** – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

**SOCIAL RESPONSIBILITY AND ETHICAL REASONING** – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

**What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.**

b. Key Literacies: through description, discussion and analysis of artworks made in China from the Neolithic times to the present day, this course enables students to identify and interpret visual and cultural materials in a variety of media and contexts, and hence to acquire cultural and aesthetic literacy that are crucial in the fields of Asian Studies and Art History. Each week, students will learn to recognize artworks, acquire the critical vocabulary to discuss the media, technologies, styles, and iconography of Chinese art, develop knowledge in their cultural, political and social context with the help of lectures and readings, and communicate their learning in discussions.

f. Global Learning: by exploring how and why Chinese art has been produced, transformed and transmitted across time and regions, and how it absorbs from and impacts on other cultures in Asia and beyond, this course enables students to observe and analyze similarities and differences among cultures with the intellectually disciplined approach of art history, evaluate social, cultural and historical legacies and hierarchies within and beyond China, and identify and critique elements of Chinese culture in the global context. Those abilities will help them engage in an interconnected world where China plays an increasingly important role.

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**How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.**

b. Key Literacies: literacy acquired in culture and aesthetics will be evaluated by

- 1) tests in which students are asked to identify artworks in Images IDs, demonstrate their grasp of the critical vocabulary in multiple choice questions, and practice interpretation of visual materials in essay questions and
- 2) in-class participation and on-line discussions in which students communicate their observation and interpretation of visual materials in their cultural, political and social contexts.

f. Global Learning: intellectually disciplined ability to analyze cultural differences and similarities will be evaluated by

- 1) tests in which students are asked in essay form to compare and contrast visual materials in their respective contexts;
  - 2) in-class participation and on-line discussions in which students evaluate social, cultural and historical legacies and hierarchies; and
  - 3) a research paper in which students select elements of Chinese culture for further exploration and critique.
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## General Education Domain Criteria

General Education Designation: Linked

Linked Courses

- CHNS 120Z

### GA Criteria

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Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

**What components of the course will help students achieve the domain criteria selected above?**

Arts in Human Endeavor: In this course, we use works of art as a means to better understand Chinese culture and civilization. Students read secondary source materials that help to explain these past civilizations. Students study materials and techniques that illuminate the trade and technologies of the past, discuss what they observe in given works and what they can conclude from their observations, etc. In so doing, they also begin to look critically at the images produced in our own society, building a level of Visual Literacy that will be crucial for their ability to live in a connected, multimedia world.

Analysis, Critical Thinking and Interpretive Reasoning: Online (Canvas) and in class discussions, essay exams and papers, students are asked to critically observe works of art and architecture, analyzing them in terms of materials, techniques and iconography. Those analyses are further informed by the broader context of each work. In discussions, exams and papers, students model these observational and analytical skills, and draw conclusions from their analysis in order to demonstrate a synthesis of the material.

Identify and Explain: This objective describes the objectives and expected outcomes of every Art History course. In the classroom, we model these techniques through both lecture and discussion, and we evaluate student success through discussions, essay exams and papers.

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## Integrative Studies

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**Explain how the intellectual frameworks And methodologies of each course's Knowledge Domain will be explicitly addressed in the course and practiced by the students.**

As the general introduction to Chinese literature and culture, CHNS120 approaches issues and topics of Chinese cultural production from a humanistic perspective. The art historians offering ARTH 220 use the intellectual frameworks and methodologies of their discipline to examine closely related issues and topics.

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**Explain how the courses in the Linkage will be linked with each other. It is anticipated that courses will usually be linked by subject matter, but they should additionally be linked by some purposeful component that provides opportunities for students to experience and practice integrative thinking across Knowledge Domains. The Linkage component between courses needs to be intentional and explicit to students. However, each course in a Linkage must be self-contained such that students can successfully complete just one course in the Linkage if they so choose.**

Both courses examine Chinese cultures in their diversity, with a focus on their communications and interactions of cultures, within China and beyond. While both courses use artistic creations, such as literature and film in CHNS 120, and objects of visual and material culture in ARTH 220, as a point of access to Chinese culture, each approaches from its own perspective. Students will experience and practice integrative thinking across these two knowledge domains through the explicit attention both courses give to methodology and intellectual frameworks in the examination of shared topics. These include the historical evolution of the cultures, their transformation under the impact of contacts with the West, and their search for modernity.

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**Briefly explain the staffing plan. Given that each Linked course is approved for a single Knowledge Domain, it will be taught by an instructor (or instructional team) with appropriate expertise in that domain, who will also be expected to implement the Linkage's shared component as defined in this proposal**

CHNS 120 is offered every year by scholars of Chinese literature and culture, who are affiliated in the Asian Studies program. ART H 220 is offered every one or two years by scholars in the department of art history. All of these scholars are well qualified to teach materials from their own disciplinary perspectives.

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**Describe the assessments that will be used to determine students' ability to apply integrative thinking.**

Since not all students will have taken both courses (and those who do will not all take them in the same order), neither course will assume knowledge or skills from the other. In addition, specific assignments may vary with instructor. However, exams and/or papers for both courses will require students to demonstrate their ability to integrate analysis of literary, cultural or visual materials with their knowledge of historical trends and events from China and beyond, ant to identify and analyze differences and similarities among periods, media, and cultures.

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## General Education Designation Requirements

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**Bachelor Of Arts Requirements:**

- BA: Natural Sciences
- BA: Other Cultures
- BA: Foreign/World Lang (12th Unit)
- BA: Humanities
- BA: Social and BA: Behavioral Sciences
- BA: Arts
- BA: Quantification
- BA: Foreign/World Lang (All)

This course explores the cultural histories of the arts of China, from the Neolithic Period to the present, focusing on the art and architectural production of this culture, allowing students to come away with a profound understanding of the different ways human societies have used the arts to both reflect and reinforce social and cultural traditions.

**Intercultural Requirements:**

This class is devoted to the arts of China. It therefore requires students to understand national cultures, geographies, and histories of this area. Since much of the artwork is religious in nature, it requires students to understand historical customs and beliefs that are different from those of today. Given art is a major cultural achievement, it also requires students to become familiar with the cultural achievements through time.

## Campuses That Have Offered ( ) Over The Past 4 Years

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semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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## Potential Impact

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**Pre-Requisites**

is *listed as a pre-requisite or concurrent course* for the following courses:

Note: Not all courses may be listed here, due to lionpath requirement incomplection.

**ART H 320**  
**Chinese Art**  
Fall 2016  
TR 10:35-11:50  
112 Borland

Instructor: Dr. Chang Tan  
[cut12@psu.edu](mailto:cut12@psu.edu) & 814-867-3708  
Borland 201  
Office Hours: TR 3:00-4:30p  
& by appointment

Teaching Assistant: Jinny McGill  
[jjm527@psu.edu](mailto:jjm527@psu.edu)

### **COURSE DESCRIPTION**

This course examines the arts of China from jade and bronzes at the dawn of civilization to multimedia and performance of the Internet age. As a survey course, it tells the story of Chinese art in a chronological order, with all the dynasties and periods covered; as an intermediate-level course in art history, it introduces you to a range of issues that are investigated and debated in recent scholarly writings, including evolving conventions and institutions in the production, collection and evaluation of art, the intricate ways art interacts with philosophy, literature and political power, the changing definitions of elite versus popular art, and the fascinating yet problematic process of modernization in art and visual culture. Upon the completion of this course, you should acquire a critical vocabulary to discuss the media, technologies, styles, compositions and iconographies of Chinese art, as well as the ability to observe and interpret artworks in a meaningful way. You should also learn how art interacts with its political, social and cultural contexts, and how art historians raise questions and seek answers.

### **REQUIRED TEXTBOOKS & READINGS**

You can purchase the following book at the HUB:

- Michael Sullivan, *Arts of China*, 5<sup>th</sup> edition (University of California Press, 2008)

You can also buy it on Amazon, etc., but make sure that you get the 5<sup>th</sup> edition. This book offers a clear chronology and a cohesive narrative. For more depth and focus on specific issues, additional readings will be available as PDF files on CANVAS/Files/Supplementary Readings. You should read both the designated textbook chapters and the posted articles (as listed on the syllabus) prior to class. Those readings will be crucial for you to master the course materials, actively participate in class, and excel in tests as well as writing assignments. I also recommend you to check out the questions posted on the Forum (see below) before starting on your readings.

## GENERAL EDUCATION OBJECTIVES

**Key Literacies:** through description, discussion and analysis of artworks made in China from the Neolithic times to the present day, this course enables students to identify and interpret visual and cultural materials in a variety of media and contexts, and hence to acquire cultural and aesthetic literacy that are crucial in the fields of Asian Studies and Art History. Each week, students will learn to recognize artworks, acquire the critical vocabulary to discuss the media, technologies, styles, and iconography of Chinese art, develop knowledge in their cultural, political and social context with the help of lectures and readings, and communicate their learning in discussions.

**Global Learning:** by exploring how and why Chinese art has been produced, transformed and transmitted across time and regions, and how it absorbs from and impacts on other cultures in Asia and beyond, this course enables students to observe and analyze similarities and differences among cultures with the intellectually disciplined approach of art history, evaluate social, cultural and historical legacies and hierarchies within and beyond China, and identify and critique elements of Chinese culture in the global context. Those abilities will help them engage in an interconnected world where China plays an increasingly important role.

## COURSE REQUIREMENTS & EVALUATION

### PARTICIPATION: 25%

You are expected to attend classes regularly, do the readings on time, and PARTICIPATE. Discussions with your professor and classmates will help you grasp the nuances of the readings, formulate and articulate your thoughts, and develop your understanding of artworks.

You can participate in one of the two following ways.

- 1) Speak up in class. It's that simple. I will ask plenty of questions during lectures, and you are more than welcome to raise questions any time. Volunteering is the best, but I may also call on you sometimes.
- 2) Post on the weekly forums on CANVAS/Discussions. I will propose 1-3 questions there based on the assigned readings every **Thursday**. You may post your answers, reply to exiting postings or bring up your own questions until **midnight the next Monday**.

Please note that one mode of participation does NOT replace the other, and in order to get an A in participation, you will need to have frequent, thoughtful and constructive inputs in both.

### TWO TESTS: 15% each

There will be two in-class tests on **Sept 22** and **Nov 1**. If you cannot attend the tests due to medical or other *emergencies*, you need to provide proof and get permission from me *in advance* in order to schedule a make-up. Both tests will consist of the following components:

- 1) Image Identification. For better or worse, art history requires a certain amount of

memorization: you need to recognize artworks in order to gain visual literacy. For this class, I expect you to know 4-8 works each week, which means that you should know their titles, approximate dates, names of their makers (if known) and, occasionally, geographical locations where they were excavated or located. All those works will be selected from the lecture slides and updated weekly on the “IMAGE LIST” on CANVAS, with the information you need to know highlighted on the slides.

- 2) Multiple choices. The questions in multiple choices will be based on the terms and concepts introduced in the textbook and during class. A “TERM LIST” with weekly updates will be posted on CANVAS.
- 3) A comparison essay. You will be shown two images and be asked to compare and contrast them based on formal features, iconographic content and social & cultural connotations. We will do a lot of such comparisons in class, and the best way to learn how to do them is to listen to and PARTICIPATE in such discussions. \*\*For more information about how to write a good compare/contrast essay, take a look at the short chapter on this subject by Sylvan Barnet, which is posted on CANVAS. \*\*
- 4) One essay question addressing conceptual issues. The question will come from the questions I posted on the Weekly Discussion Forum: another reason why you should pay attention to and PARTICIPATE in the discussions!

Midterm Paper: 25% (including 10% for Proposal)

You will write a paper (2000-3000 words) that focuses on a topic of your choice, which could be an artwork, an artist, a “school”/movement or a broader issue in Chinese art. The paper is due on **Nov 18**. A minimum of 5 scholarly sources is required for this paper. You also need to include the images of the works you discuss in the paper, with proper captions.

Before you start on your paper, you will submit a research proposal in which you ask the research question(s), describe your project and introduce a list of sources you have consulted & plan to use. You will receive feedback from me that helps you proceed with your paper. The proposal is due on **Oct 21**. We will also have a workshop on Oct 11 that helps you find the right topic for your paper.

Please submit all your writing assignments as PDF files to CANVAS/Assignments **on time**. Late submissions will receive a half-grade (A → A-) deduction for every 24 hours after the deadline.

Final Exam: 20%

The format of the final exam will be similar to that of the in-class tests, just with one more question in the third and fourth segment. The final will cover primarily the materials taught after Test 2, although the essay questions will be accumulative.

**Grade Scale:**                   94-100: A.....  
  .....90-93: A-

.....87-89:	B+		
83-86:	.....	B	
80-82:			B-
77-79:			C+
70-76:			C
60-69:	.....	D	
00-59:	F.....		

### Department of Art History's Academic Integrity Statement

Academic integrity is a fundamental principle underlying all scholarly work, and a necessity for the creation of an honest and positive learning environment. Accordingly, adherence to the basic precepts of academic integrity is expected in all student work. The dishonest representation of someone else's work as your own (i.e. cheating, plagiarism) will not be tolerated, nor will acts of deception or falsification. Acknowledgment in your written work of information, points of view, and quotes taken from other sources should always be made through appropriate references (i.e. footnotes, bibliography). Violations of academic integrity will be dealt with in accordance with the policies of the University.

### Students with Disabilities

Penn State University welcomes students with disabilities into the University's educational programs. If anyone in this course has a disability, please contact the Office for Disability Services located in room 116 Boucke Building or call at 863-1807(V/TTY). If you have further questions regarding this announcement, please make an appointment during my office hours.

### Course Schedule & Readings

(Readings and topics may change upon notice)

#### Week 1 Intro & "China" before History

**Readings:** Sullivan, 1-14.

08/23 Intro to course & Chinese art

08/25 Art of the Neolithic Age: Pottery & Beyond

#### Week 2: The Bronze Age

**Reading:** Sullivan, 15-64. Wu Hung, *Monumentality in Early Chinese Art and Architecture*, 44-63.

08/30 Bronze of Shang & Western Zhou

09/01 Bronze & Tomb Art in Eastern Zhou & Warring States

#### Week 3: Art of the Empire: The Beginning

**Readings:** Sullivan, 65-98. Lothar Ledderose, *Ten Thousand Things: Module and Mass Production in Chinese Art*, 51-74.

09/06 The Terra Cotta Army & Tomb of Qing Shihuang

09/08 The Confucian Art of the Han Empire

Week 4: Art & Spirituality in the Age of Chaos

**Reading:** Sullivan, 99-131. Lothar Ledderose, "Chinese Calligraphy: Its Aesthetic Dimension and Social Function," *Orientation* (Oct 1986), 35-50.

09/13 Calligraphy: Techniques & Meanings

09/15 Early Buddhist & Daoist Art

Week 5: Art of the Empire & the Beginning of Art Writing

**Reading:** Sullivan, 131-162; selections from Susan Bush & Hsio-yen Shih, ed. *Early Chinese Texts on Painting*.

09/20 Art of the Great Tang & the Writing of Zhang Yanyuan

09/22 **Test 1**

Week 6: Art of the Elite: The Imperil and the Literati

**Readings:** Sullivan, 163-206; selection from Bush & Shih.

09/27 The art academy under the Emperor Huizong

09/29 Theories & Practices of the Literati

Week 7: China under the Mongol Rule

**Readings:** Sullivan, 207-226; Chu-tsing Li, "The Uses of the Past in Yuan Landscape Painting," in *Artists and Traditions*, 73-88

10/04 The Yuan Masters & Archaism and Innovation in Paintings

10/06 Art of the Mongol Empire

Week 8 Art of the "Early Modern": the High and the Low

**Readings:** Sullivan, 227-256; Selection of Dong Qichang's writings from Bush & Shi.

10/11 **WORKSHOP** : visual analysis for Chinese Art

10/13 Art of the Ming Literati

Week 9 Art of the “Early Modern”: the High and the Low II

**Readings:** Craig Clunas, *Pictures and Visuality in Early Modern China*, 134-48;

10/18 Art in the Age of Mechanical Reproduction: Prints & Illustrated Books

10/20 Art for Pleasure: Decoration & “Playthings”

**Midterm Paper Proposal due on Friday, 10/21**

Week 10: Art of the Manchu Empire: the High and the Low III

**Reading:** Sullivan, 257-285. James Cahill, *Pictures for Use and Pleasure: Vernacular Painting in High Qing China*, 1-30.

10/25 The (Unparalleled) Collection of the Qing Emperors

10/27 Vernacular Paintings

Week 11: Art of Late Qing: New Encounters

**Reading:** Julie Andrews & Kuiyi Shen, *The Art of Modern China*, 1-26.

11/01 **TEST 2**

11/03 Art in the age of Imperialism

Week 12: Art of the Early Republic

**Reading:** Yingjin Zhang, “Artwork, Commodity, Event: Representations of the Female Body in Modern Chinese Pictorials.” in *Visual Culture in Shanghai, 1850-1930s*, 121-54.

11/08 Commercial Art of the Modern

11/10 The Avant-gardes and Revolutionaries

Week 13: Art of the Mao era

**Reading:** Julie Andrews, “The Art of the Cultural Revolution,” in *Art in Turmoil, the Chinese Cultural Revolution, 1966-76*. 27-57.

11/15 Western and Chinese Paintings under Mao

11/17 Art of the Great Proletariat Cultural Revolution

**Midterm Paper due on Friday 11/18**

\*\*\*\*\* THANKSGIVING HOLIDAY\*\*\*\*\*

Week 14: Contemporary Chinese Art: the Decade after Mao

**Reading:** Selections from Wu Hung, ed. *Contemporary Chinese Art: Primary Documents*, selections from the Asia Art Archive collection.

11/28 Art in the Early 1980s

11/30 The New Wave: Societies and Exhibitions

Week 16: Chinese Art Today: the Stars and the Rebels

**Reading:** selections from Wu Hung, ed. *Contemporary Chinese Art: Primary Documents*.

12/06 Chinese art in the global market

12/08 The Arty and the Party

**Final Exam: TBA**

## **ART H 220Z**

### **Chinese Art**

3 credits

General Education Linked

GA, BA, IL

Instructor: Dr. Chang Tan

[cut12@psu.edu](mailto:cut12@psu.edu) & 814-867-3708

Borland 201

Office Hours: TR 3:00-4:30p

& by appointment

### **COURSE DESCRIPTION**

This course is linked with CHNS 120 "Introduction to Chinese Literature and Culture." This course examines the arts of China from jade and bronzes at the dawn of civilization to multimedia and performance of the Internet age. As a survey course, it tells the story of Chinese art in a chronological order, with all the dynasties and periods covered; as an intermediate-level course in art history, it introduces you to a range of issues that are investigated and debated in recent scholarly writings, including evolving conventions and institutions in the production, collection and evaluation of art, the intricate ways art interacts with philosophy, literature and political power, the changing definitions of elite versus popular art, and the fascinating yet problematic process of modernization in art and visual culture. Upon the completion of this course, you should acquire a critical vocabulary to discuss the media, technologies, styles, compositions and iconographies of Chinese art, as well as the ability to observe and interpret artworks in a meaningful way. You should also learn how art interacts with its political, social and cultural contexts, and how art historians raise questions and seek answers.

### **REQUIRED TEXTBOOKS & READINGS**

You can purchase the following book at the HUB:

- Michael Sullivan, *Arts of China*, 5<sup>th</sup> edition (University of California Press, 2008)

You can also buy it on Amazon, etc., but make sure that you get the 5<sup>th</sup> edition. This book offers a clear chronology and a cohesive narrative. For more depth and focus on specific issues, additional readings will be available as PDF files on CANVAS/Files/Supplementary Readings. You should read both the designated textbook chapters and the posted articles (as listed on the syllabus) prior to class. Those readings will be crucial for you to master the course materials, actively participate in class, and excel in tests as well as writing assignments. I also recommend you to check out the questions posted on the Forum (see below) before starting on your readings.

## **COURSE OBJECTIVES**

The course aims to develop skills of visual analysis and a critical vocabulary for discussing the media, technologies, styles, and iconographies of Chinese art. The course will foster an understanding of art in its immediate social, economic, political, and religious contexts, as well as the relationships between the art of various regions and cultures. Through the linkage with CHNS 120, students will examine Chinese cultures in their diversity, with a focus on their communications and interactions of cultures, within China and beyond.

## **GENERAL EDUCATION OBJECTIVES**

**Key Literacies:** through description, discussion and analysis of artworks made in China from the Neolithic times to the present day, this course enables students to identify and interpret visual and cultural materials in a variety of media and contexts, and hence to acquire cultural and aesthetic literacy that are crucial in the fields of Asian Studies and Art History. Each week, students will learn to recognize artworks, acquire the critical vocabulary to discuss the media, technologies, styles, and iconography of Chinese art, develop knowledge in their cultural, political and social context with the help of lectures and readings, and communicate their learning in discussions.

**Global Learning:** by exploring how and why Chinese art has been produced, transformed and transmitted across time and regions, and how it absorbs from and impacts on other cultures in Asia and beyond, this course enables students to observe and analyze similarities and differences among cultures with the intellectually disciplined approach of art history, evaluate social, cultural and historical legacies and hierarchies within and beyond China, and identify and critique elements of Chinese culture in the global context. Those abilities will help them engage in an interconnected world where China plays an increasingly important role.

## **COURSE REQUIREMENTS & EVALUATION**

### PARTICIPATION: 25%

You are expected to attend classes regularly, do the readings on time, and PARTICIPATE. Discussions with your professor and classmates will help you grasp the nuances of the readings, formulate and articulate your thoughts, and develop your understanding of artworks.

You can participate in one of the two following ways.

- 1) Speak up in class. It's that simple. I will ask plenty of questions during lectures, and you are more than welcome to raise questions any time. Volunteering is the best, but I may also call on you sometimes.
- 2) Post on the weekly forums on CANVAS/Discussions. I will propose 1-3 questions there based on the assigned readings every **Thursday**. You may post your answers, reply to exiting postings or bring up your own questions until **midnight the next Monday**.

Please note that one mode of participation does NOT replace the other, and in order to get an A in participation, you will need to have frequent, thoughtful and constructive inputs in both.

TWO TESTS: 15% each

There will be two in-class tests on **Sept 22** and **Nov 1**. If you cannot attend the tests due to medical or other *emergencies*, you need to provide proof and get permission from me *in advance* in order to schedule a make-up. Both tests will consist of the following components:

- 1) Image Identification. For better or worse, art history requires a certain amount of memorization: you need to recognize artworks in order to gain visual literacy. For this class, I expect you to know 4-8 works each week, which means that you should know their titles, approximate dates, names of their makers (if known) and, occasionally, geographical locations where they were excavated or located. All those works will be selected from the lecture slides and updated weekly on the “IMAGE LIST” on CANVAS, with the information you need to know highlighted on the slides.
- 2) Multiple choices. The questions in multiple choices will be based on the terms and concepts introduced in the textbook and during class. A “TERM LIST” with weekly updates will be posted on CANVAS.
- 3) A comparison essay. You will be shown two images and be asked to compare and contrast them based on formal features, iconographic content and social & cultural connotations. We will do a lot of such comparisons in class, and the best way to learn how to do them is to listen to and PARTICIPATE in such discussions. \*\*For more information about how to write a good compare/contrast essay, take a look at the short chapter on this subject by Sylvan Barnet, which is posted on CANVAS. \*\*
- 4) One essay question addressing conceptual issues. The question will come from the questions I posted on the Weekly Discussion Forum: another reason why you should pay attention to and PARTICIPATE in the discussions!

Midterm Paper: 25% (including 10% for Proposal)

You will write a paper (2000-3000 words) that focuses on a topic of your choice, which could be an artwork, an artist, a “school”/movement or a broader issue in Chinese art. The paper is due on **Nov 18**. A minimum of 5 scholarly sources is required for this paper. You also need to include the images of the works you discuss in the paper, with proper captions.

Before you start on your paper, you will submit a research proposal in which you ask the research question(s), describe your project and introduce a list of sources you have consulted & plan to use. You will receive feedback from me that helps you proceed with your paper. The proposal is due on **Oct 21**. We will also have a workshop on Oct 11 that helps you find the right topic for your paper.

Please submit all your writing assignments as PDF files to CANVAS/Assignments **on time**. Late

submissions will receive a half-grade (A → A-) deduction for every 24 hours after the deadline.

Final Exam: 20%

The format of the final exam will be similar to that of the in-class tests, just with one more question in the third and fourth segment. The final will cover primarily the materials taught after Test 2, although the essay questions will be accumulative.

<b>Grade Scale:</b>	94-100: A.....		
	.....90-93: A-		
	.....87-89: B+		
	83-86: .....	B	
	80-82:		B-
	77-79:		C+
	70-76:		C
	60-69: .....	D	
	00-59: F.....		

**Department of Art History's Academic Integrity Statement**

Academic integrity is a fundamental principle underlying all scholarly work, and a necessity for the creation of an honest and positive learning environment. Accordingly, adherence to the basic precepts of academic integrity is expected in all student work. The dishonest representation of someone else's work as your own (i.e. cheating, plagiarism) will not be tolerated, nor will acts of deception or falsification. Acknowledgment in your written work of information, points of view, and quotes taken from other sources should always be made through appropriate references (i.e. footnotes, bibliography). Violations of academic integrity will be dealt with in accordance with the policies of the University.

**Students with Disabilities**

Penn State University welcomes students with disabilities into the University's educational programs. If anyone in this course has a disability, please contact the Office for Disability Services located in room 116 Boucke Building or call at 863-1807(V/TTY). If you have further questions regarding this announcement, please make an appointment during my office hours.

**Course Schedule & Readings**

(Readings and topics may change upon notice)

Week 1 Intro & "China" before History

**Readings:** Sullivan, 1-14.

08/23 Intro to course & Chinese art

08/25 Art of the Neolithic Age: Pottery & Beyond

Week 2: The Bronze Age

**Reading:** Sullivan, 15-64. Wu Hung, *Monumentality in Early Chinese Art and Architecture*, 44-63.

08/30 Bronze of Shang & Western Zhou

09/01 Bronze & Tomb Art in Eastern Zhou & Warring States

Week 3: Art of the Empire: The Beginning

**Readings:** Sullivan, 65-98. Lothar Ledderose, *Ten Thousand Things: Module and Mass Production in Chinese Art*, 51-74.

09/06 The Terra Cotta Army & Tomb of Qing Shihuang

09/08 The Confucian Art of the Han Empire

Week 4: Art & Spirituality in the Age of Chaos

**Reading:** Sullivan, 99-131. Lothar Ledderose, "Chinese Calligraphy: Its Aesthetic Dimension and Social Function," *Orientation* (Oct 1986), 35-50.

09/13 Calligraphy: Techniques & Meanings

09/15 Early Buddhist & Daoist Art

Week 5: Art of the Empire & the Beginning of Art Writing

**Reading:** Sullivan, 131-162; selections from Susan Bush & Hsio-yen Shih, ed. *Early Chinese Texts on Painting*.

09/20 Art of the Great Tang & the Writing of Zhang Yanyuan

09/22 **Test 1**

Week 6: Art of the Elite: The Imperial and the Literati

**Readings:** Sullivan, 163-206; selection from Bush & Shih.

09/27 The art academy under the Emperor Huizong

09/29 Theories & Practices of the Literati

Week 7: China under the Mongol Rule

**Readings:** Sullivan, 207-226; Chu-tsing Li, "The Uses of the Past in Yuan Landscape Painting," in *Artists and Traditions*, 73-88

10/04 The Yuan Masters & Archaism and Innovation in Paintings

10/06 Art of the Mongol Empire

Week 8 Art of the “Early Modern”: the High and the Low

**Readings:** Sullivan, 227-256; Selection of Dong Qichang’s writings from Bush & Shi.

10/11 **WORKSHOP** : visual analysis for Chinese Art

10/13 Art of the Ming Literati

Week 9 Art of the “Early Modern”: the High and the Low II

**Readings:** Craig Clunas, *Pictures and Visuality in Early Modern China*, 134-48;

10/18 Art in the Age of Mechanical Reproduction: Prints & Illustrated Books

10/20 Art for Pleasure: Decoration & “Playthings”

**Midterm Paper Proposal due on Friday, 10/21**

Week 10: Art of the Manchu Empire: the High and the Low III

**Reading:** Sullivan, 257-285. James Cahill, *Pictures for Use and Pleasure: Vernacular Painting in High Qing China*, 1-30.

10/25 The (Unparalleled) Collection of the Qing Emperors

10/27 Vernacular Paintings

Week 11: Art of Late Qing: New Encounters

**Reading:** Julie Andrews & Kuiyi Shen, *The Art of Modern China*, 1-26.

11/01 **TEST 2**

11/03 Art in the age of Imperialism

Week 12: Art of the Early Republic

**Reading:** Yingjin Zhang, “Artwork, Commodity, Event: Representations of the Female Body in Modern Chinese Pictorials.” in *Visual Culture in Shanghai, 1850-1930s*, 121-54.

11/08 Commercial Art of the Modern

11/10 The Avant-gardes and Revolutionaries

Week 13: Art of the Mao era

**Reading:** Julie Andrews, “The Art of the Cultural Revolution,” in *Art in Turmoil, the Chinese Cultural Revolution, 1966-76*. 27-57.

11/15 Western and Chinese Paintings under Mao

11/17 Art of the Great Proletariat Cultural Revolution

**Midterm Paper due on Friday 11/18**

\*\*\*\*\* THANKSGIVING HOLIDAY\*\*\*\*\*

Week 14: Contemporary Chinese Art: the Decade after Mao

**Reading:** Selections from Wu Hung, ed. *Contemporary Chinese Art: Primary Documents*, selections from the Asia Art Archive collection.

11/28 Art in the Early 1980s

11/30 The New Wave: Societies and Exhibitions

Week 16: Chinese Art Today: the Stars and the Rebels

**Reading:** selections from Wu Hung, ed. *Contemporary Chinese Art: Primary Documents*.

12/06 Chinese art in the global market

12/08 The Arty and the Party

**Final Exam: TBA**