

APR 25 2007

OFFICE OF THE
SENATE COUNCIL

APPLICATION FOR NEW COURSE

1. Submitted by College of Fine Arts Date Dec 2006

Department/Division offering course Art

2. Proposed designation and Bulletin description of this course

a. Prefix and Number A-H 310 b. Title* Studies in East Asian Art: Subtitle req.

*NOTE: If the title is longer than 24 characters (including spaces), write
A sensible title (not exceeding 24 characters) for use on transcripts

St. E.Asian Art: Subtitle

c. Lecture/Discussion hours per week 3 d. Laboratory hours per week _____

e. Studio hours per week _____ f. Credits 3

g. Course description
Depending on subtitle, a study of the art production of a particular medium, theme, period, or region in East Asia. May be repeated under a different subtitle to a maximum of 6 credits.

h. Prerequisites (if any)

A-H 103, 105 or 106 recommended

i. May be repeated to a maximum of 6 credits under different sub-titles (if applicable)

4. To be cross-listed as

Prefix and Number

Signature, Chairman, cross-listing department

5. Effective Date F 2007 (semester and year)

6. Course to be offered Fall OR Spring Summer

7. Will the course be offered each year? Yes No

(Explain if not annually) either in Fall or in Spring

8. Why is this course needed? New faculty member with this special field needs course number to represent expanded offerings in Asian Art. The course fulfills NASAD accreditation standards requiring art mjors to experience non-European traditions. It will also serve USP cross-cultural distribution requirement.

9. a. By whom will the course be taught? Art History Asianist

b. Are facilities for teaching the course now available? Yes No

If not, what plans have been made for providing them?

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10. What enrollment may be reasonably anticipated? 30

11. Will this course serve students in the Department primarily? Yes No

Will it be of service to a significant number of students outside the Department?
If so, explain. Yes No

As a USP

Will the course serve as a University Studies Program course? Yes No

If yes, under what Area? IX. Cross-Cultural

12. Check the category most applicable to this course

- traditional; offered in corresponding departments elsewhere;
- relatively new, now being widely established
- not yet to be found in many (or any) other universities

13. Is this course applicable to the requirements for at least one degree or certificate at the University of Kentucky? Yes No

14. Is this course part of a proposed new program:
If yes, which? Yes No

15. Will adding this course change the degree requirements in one or more programs?
If yes, explain the change(s) below (NOTE - If "yes," a program change form must also be submitted.) Yes No

it only adds to the options for fulfilling distribution and cross-cultural requirements.

16. Attach a list of the major teaching objectives of the proposed course and outline and/or reference list to be used.

18. If the course is 400G or 500 level, include syllabi or course statement showing differentiation for undergraduate and graduate students in assignments, grading criteria, and grading scales. Check here if 400G-500.

19. Within the Department, who should be contacted for further information about the proposed course?

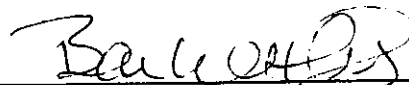


Name

Alice Christ

Phone Extension 7-2303

APPLICATION FOR NEW COURSE

Signatures of Approval:

12/1/06 _____ Date of Approval by Department Faculty	 _____ Reported by Department Chair
_____ Date of Approval by College Faculty	 _____ Reported by College Dean
4/24/07 _____ *Date of Approval by Undergraduate Council	 _____ Reported by Undergraduate Council Chair
_____ *Date of Approval by Graduate Council	_____ Reported by Graduate Council Chair
_____ *Date of Approval by Health Care Colleges Council (HCCC)	_____ Reported by HCCC Chair
_____ *Date of Approval by Senate Council	_____ Reported by Senate Council Office
_____ *Date of Approval by University Senate	_____ Reported by Senate Council Office

*If applicable, as provided by the Rules of the University Senate

A-H 310 Studies in East Asian Art
Subtitle: Class and Power in Chinese Art
Art History, Department of Art
University of Kentucky
Fall 2007

Classes:

Instructor

Office:

Office Hours

Course Description

This three-credit course is designed not only to present an introductory survey of Chinese art but also to provide students with a chance to learn how to read social programs of Chinese history represented in visual language. In order to do this, the course asks students think of questions, such as "Why does a particular artifact look the way it does?" "Who and made it and who obtained it?" "Where was it displayed and for what purpose?" "Who decided what was acceptable and who, if anyone, challenged established styles of production?" The issues of power, class, taste, gender, political debate, social criticism, and public opinions throughout Chinese history will be discussed in the class in order to let students understand that art and society are not two separate entities, but they are related to each other in many ways.

The knowledge obtained through addressing these questions will then lead students to a better understanding of Chinese art and society where art functioned as a site for social and political negotiation. In short, this course will teach students how to read social history from art works. The primary materials of investigation in the class will be paintings, but other visual media such as sculpture, crafts, and book illustrations will also be incorporated into the discussion. A range of scholarly studies will be introduced, which are built upon different academic methodologies and perspectives. In addition, while the focus will be the art production in China, some readings in European art history will be assigned for a comparative perspective. No previous knowledge of Chinese Art History or History is necessary.

Objectives

1. The first objective in this course is to instruct students in the basic visual vocabulary of Chinese art history. Although more emphasis will be given to "how to think critically", students will be asked to memorize certain key images of Chinese art, which will be tested at the final exam.
2. This course aims to teach you how to think more critically, to write more effectively and to articulate your thoughts with greater clarity. In order to do this, we will use early Chinese art as the material with which to develop such skills. This course is

designed to introduce thought-provoking but manageable readings. This will allow students the opportunity to evaluate the significance of artistic production during this time period. Students will then be expected to respond to the readings and visual material in written form as well as in-class discussion.

3. Students are expected to develop their communication skills. Active participation in the discussion will be awarded with extra points. (If you don't feel comfortable speaking at the class discussion, you can always come to the office hours to discuss topics with me.)

Grading

- Two short response paper 30%
- Final Exam 40%
- Attendance and Participation 30%

For this class, participation means the followings:

1. Attending class regularly. Unexcused absences will significantly lower your grade. If you do not come to class, you certainly cannot participate in it.
2. Engaging critically with the issues addressed in the readings.
3. Contributing to the class discussion in a thoughtful manner.
4. Being attentive to the demands of the material.
5. Submitting the short papers on time, at the end of class. Late work will be penalized one-third of a grade per day late.

Short Response Papers

You are expected to prepare for each class by completing the assigned readings before each class. The case study readings provide students with the opportunity to respond to the larger implications of the survey information and comment on scholarly and critical interpretations of the art. Among these case study readings, you are supposed to choose two and write a three-page essay (Times-Roman, 12 font, double space) in response to a question found on this syllabus. In completing the assignments, you will demonstrate that you prepared for the discussion/ case study portion of the class. The assignments will also allow you to reflect critically on the readings. This method will promote stimulating and lively discussion in the class. Students are not expected to definitively or correctly answer the question, but rather to demonstrate that they have engaged with the material.

(Please note: The short response papers will be graded in a check, check plus, and check minus system. A check means that you displayed reasonable effort in answering the question. The mark of a check plus indicates that I think you successfully answered the question and/or demonstrated superlative effort. A check minus indicates that I think your essay does not display an acceptable level of rigor. As the answers to the essays will emerge from the class lectures, I do not intend to engage with the content, but will address mechanical and grammatical issues. Each paper should be submitted before the assigned readings are discussed in the class. For example, if you choose to write a paper on Amy McNair's article, you should hand over your paper to the instructor before (or at) the first class of the third week.

Final Exam

Unlike other Art History survey courses, the final exam of this class will not ask students to memorize a large body of images. Instead, students are supposed to understand (and memorize) the "arguments" of the weekly reading assignments and incorporate them into the discussion of the images provided at the final exam. A list of images will be distributed two weeks before the final exams (about 40-50 images.) Slide identification is important, however, equal emphasis will be placed on students' ability to unpack the social information encoded in the visual art.

Required Texts

1. Craig Clunas, *Art in China*. Oxford: Oxford University Press, 1997. (hereafter, will be referred to as Clunas.)
2. Michael Sullivan, *The Arts of China*. Berkeley: University of California Press, 1999. (hereafter, will be referred to as Sullivan.)
3. Online-Coursepack, available at the Fine Arts Library Website.

Supplementary Textbook

1. Sherman Lee, *History of Far Eastern Art*. Fifth edition, New York: Harry and Abrams, Inc., 1995. (hereafter, will be referred to as Lee)
2. Robert Thorp and Richard Vinograd, *Chinese Art and Culture*. New York: Abrams, 2001.

Course Schedule

1st Week

W 6/28 **Course Introduction and Introduction to China: its Geography and Prehistory (Neolithic to Shang)**
Reading Assignment: Sullivan 1-32.
Supplementary Reading: Lee 22-41.

2nd Week

M 7/3 **Ceremonial Arts from Zhou to Qin Dynasty**
Reading Assignment: Sullivan 33-59, Clunas 15-29.
Supplementary Reading: Lee 41-60.

W 7/5 **Han Empire**
Reading Assignment: Sullivan 60-91, Clunas 29-35.
Supplementary Reading: Lee 57-72. Michael Loewe, "The painting from tombs no. 1 Ma-wang-tui," in *Ways to Paradise: the Chinese Quest for Immortality* (London: George Allen & Unwin, 1979): 17-59.

Comparative Case Study

- Martin J. Powers "Pictorial Art and Its Public in Early Imperial China," *Art History* 7.2 (1984): 135-158.
 - Wu Hung, *The Wu Liang Shrine: The Ideology of Early Chinese Pictorial Art* (Stanford: Stanford University Press, 1989): 167-186.
- Both Martin Powers and Wu Hung provide path-breaking interpretations of Han Dynasty funerary stone engravings. However, their hypotheses, approaches, and conclusions are quite different. Summarize each opinion and, if you can, investigate their methodologies in detail. You are not supposed to agree with one opinion to criticize the other, but you can provide critical analysis on certain issues, which you don't agree with in their arguments.

3rd Week

M 7/10 **Three Kingdoms and Six Dynasties**
Reading Assignment: Sullivan 92-121, Clunas 35-53, 92-97.
Supplementary Reading: Lee 156-163, 286-296,

W 7/12 **Art for Aristocrat: Sui and Tang Dynasties**
Reading Assignment: Sullivan 122-151, Clunas 97-112.
Supplementary Reading: Lee 286-313.

Case Study: Amy McNair "Early Tang Imperial Patronage at Longmen," *Ars Orientalis* 24 (1994): 65-81.

→ In this thought-provoking article, Amy McNair investigates the political motivations behind imperial patronage at Longmen. What were the rhetorical and political message Li Tai wanted to deliver through his selection of subject matter and sculptural style?

4th Week

M 7/17

Emergence of Literati Artists: Five Dynasties and Northern Song
Reading Assignment: Sullivan 152-175, Clunas 53-58, 141-144.
Supplementary Reading: Lee 358-373.

W 7/19

Paintings of the Southern Song
Reading Assignment: Sullivan 176-193.
Clunas 58-63, 113-121, 144-9, 173-175.
Supplementary Reading: Lee 374-384

Case Study: Alfreda Murck, *Poetry and Painting in Song China: The Subtle Art of Dissent* (Cambridge: Harvard University Asia Center, 2000): 28-50.

→ Summarize Alfreda Murck's argument on the uses of paintings and poetry, which express both political success and dissent in visual format and paraphrase her argument using contemporary case, which parallels rhetorical structure of the Northern Song paintings. (You can think of various examples, such as TV commercials, novels, films, and even newspapers cartoons.)

5th Week

M 7/24

Of the literati, by the literati, for the literati: Yuan Dynasty Painting
Reading Assignment: Sullivan 194-213, Clunas 63-66, 121-123, 150-153.
Supplementary Reading: Lee 455-467, James Cahill, *Three Alternative Histories of Chinese Painting* (Kansas: University of Kansas Press, 1988): 12-36.

W 7/26

Resurgence of Court Taste: Early and Mid-Ming Dynasty
Reading Assignment: Sullivan 214-227, Clunas 66-72, 123-131, 153-160
Supplementary Reading: Lee 468-486.

Case Study: Kathlyn Maureen Liscomb, "Social Status and Art Collecting: The Collection of Shen Zhou and Wang Zhen," *Art Bulletin* 111-136.

→ In this article, Kathlyn Liscomb re-examines the cultural distinction of the mid-Ming society. What is the academic prejudice she is challenging in her article? Analyze her argument and evaluate the structural criteria she applied to the study of class (or cultural) distinction.

6th Week

M 7/31

Literati Strike Back: Late Ming Dynasty
Reading Assignment: Sullivan 227-237, Clunas 160-165, 187-191, 175-186.
Suggested Reading: Lee 487-490, Karal Ann Marling, *As Seen on TV: The Visual Culture of Everyday Life in the 1950s* (Cambridge: Harvard University Press, 1994): 50-84. Rosemarie San Juan, "The Court Lady's Dilemma: Isabella D'Este and Art Collecting in the Renaissance," *Oxford Art Journal* 14.1 (1991), 67-78.

W 8/2

Cultural Distinction: Paradox of late Ming Popular Culture

Reading Assignment: Evelyn Rawski, "Economic and Social Foundations of Late Imperial Culture," in *Popular Culture in Late Imperial China* (Berkeley: University of California Press, 1985): 3-33. Andrew H. Plaks, "The Aesthetics of Irony in Late Ming Literature and Painting," in *Words and Images: Chinese Poetry, Calligraphy, and Painting* (New York: Princeton University Press, 1993): 487-500.
Supplementary Reading: Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature* (New York: Columbia University Press, 1993): 112-141.

Case Study: Scarlett Jang, "Form, Content, and Audience: A Common Theme in Painting and Woodblock-Printed Books of the Ming Dynasty," *Ars Orientalis* 27 (1997), 1-26.
→ This is a very complicated but extremely entertaining article. First, summarize the main argument in the article, then think of all the possible relevant issues, which we have discussed in the class, including "form (style)" "subject matter" "cost" "social occasion" "production" "marketing" "patronage" and so forth. You may find more issues which needs further explication. If you can make her argument more complicated with your ideas, that will be great.

7th Week

M 8/7

Towards the Modernity: Qing Dynasty

Reading Assignment: Sullivan 245-273,

Clunas 72-87, 131-133, 165-171, 191-201.

Supplementary Reading: Lee 492-506.

W 8/9

KMD and PRC: 20th century Aftermath

Reading Assignment: Sullivan 274-299. Selected Pages from Stefan

Landsberger's Webiste (<http://www.iisg.nl/~landsberger/>)

Last Day of Class, Review and Evaluation.

Deadline for late submission of assignment (They won't be accepted after this date in any circumstances.)

Final Exam

M 8/14

Final Exam (1:00pm—2:30pm)

(Exam will begin exactly at 1:00 instead of 1:10 Michigan time and Remember! There won't be any make-up exam.)

UNIVERSITY SENATE ROUTING LOG

Proposal Title: A-H 310 Studies in East Asian Art: Subtitle Req.
Name/email/phone for proposal contact: Alice Christ: 257- 2303, Alice.Christ@uky.edu

Instruction: To facilitate the processing of this proposal please identify the groups or individuals reviewing the proposal, identify a contact person for each entry, provide the consequences of the review (specifically, approval, rejection, no decision and vote outcome, if any) and please attach a copy of any report or memorandum developed with comments on this proposal.

Reviewed by: (Chairs, Directors, Faculty Groups, Faculty Councils, Committees, etc)	Contact person Name (phone/email)	Consequences of Review:	Date of Proposal Review	Review Summary Attached? (yes or no)
Dept. 12/1/06	Ben Withers 7-4013 bwithers@uky.edu	passed	12/1/06	no
College Curriculum Committee	jjohn@email.uky.edu Jane Johnson	passed	2/20/07	no