

Arts of China

Course number:

Term: Fall, 2010

Instructor: Dr. Aihua Zhang

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Course Description

This is an Arts of China survey course. Students will see how big the impacts of Daoism, Chan Buddhism and Confucianism on Chinese arts, which continues to exercise a deep and lasting influence on them. Daoism inspired the early development of landscape painting, nature poetry, garden culture, so as Confucianism on Chinese traditional drama, all of which are important to know if one wants to begin to comprehend China. This course is therefore designed to enhance students' comprehension of the arts and to see how Chinese philosophical concepts corresponding to each other in different art forms as fundamental aesthetic principles, so that we might thereby decode these arts.

2 trips are to be made as a part of the class activities which will provide the students with first-hand experience of the living art practice: visiting the Chinese National Museum as well as Songzhuang, where we will meet and interact with Chinese artists; visiting Beihai Park in Beijing. Discussions will be conducted following each visit.

Course Outcomes

Our guiding principle is that Chinese arts do not come out of thin air. As we and society do, Chinese culture, religion and people are intimately entwined. Chinese arts and literature have a historically and culturally determined form and structure that create meaning and make it acceptable. When we are learning Chinese arts and poems, we are also learning Chinese culture. Throughout the course, our pleasure from the works will be much increased through interviews and watching shows of some brilliant Chinese artists, which address the aesthetics and cultural issues of students' concern. By illuminating the values, philosophies and meaning in the various art forms, the classes will help to foster an appreciation for Chinese arts and encourage more intercultural artistic collaborations. In the process, lectures, readings, paper assignments are designed to further strengthen the students' skills of analysis and value judgment.

Course Requirements and Form of Assessment

Students must attend all classes and screenings and read all of the mandatory reading material. One presentation will be required from each student, basing on the topic of the chosen week. Each student will write one term paper (length and topics to be announced), which should be well-written, well-researched, use supplementary reading material, and show originality. Written work (term paper) will make up 45% of the final mark, presentation 30%; class participation 25%. Class participation includes joining in-class discussions and preparing and sharing questions on the art works of assignment. The assessment will be done according to the following scale:

A	93-100	A-	89-92	B+	85-88
B	81-84	B-	78-80	C+	75-77
C	71-74	C-	68-70	D+	65-67
D	60-64	F	below 60		

Attendance Policy

Absences will only be permitted for health-related reasons, and require a note from a doctor. Grades will be reduced for anyone with two unapproved absences. Three or more unapproved absences will result in a failing grade. All other absences are considered to be unexcused. Unexcused absences will affect your grade. Arriving more than 10 minutes late for any three classes will cumulatively count as one unexcused absence, while arriving 30 minutes late for any class will count as an unexcused absence.

Penalties for unexcused absences:

- 1 absence – class participation grade drops one full letter grade (example: A- to B-)
- 2 absences – class participation grade drops two full letter grades
- 3 absences – class participation grade drops three full letter grades
- 4 or more absences – class participation grade is a failing grade

Any absence, whether excused or not, will require catch-up reading.

Intellectual Honesty

Please see the following link, and read the text carefully:

http://www.luc.edu/cas/pdfs/CAS_Academic_Integrity_Statement_December_07.pdf

Cheating on exams and plagiarism in papers is not tolerated. A student who is caught cheating will get an “F” for the paper, assignment, or the exam. The student will be dismissed from the class. All cases of cheating will be reported to the TBC office.

Required texts (Reserved at TBC Library)

Zhu Liyuan and Gene Bloker. Ed., *Contemporary Chinese Aesthetics*. New York: Peter Lang, 1995.

Stephen Little (with Shawn Eichman), *Taoism and the Arts of China* Chicago/Berkeley: University of California Press, 2000)

Craig Clunas, *Art in China*, (Oxford: Oxford University Press, 2009)

Books and Catalogues on Taoism

Baker, Charles, and Rosalie Baker, eds. "Daoism." Consulting editor Shawn Eichman. *CALLIOPE: Exploring World History* 11, no. 2 (2000).

Blofeld, John. *Taoism: The Road to Immortality*. Boston: Shambhala, 2000.

Ho, Kwok Man, and Joanne O'Brien, trans. and ed. *The Eight Immortals of Taoism: Legends and Fables of Popular Taoism*. New York: Meridian, 1990.

Kohn, Livia, ed. *The Taoist Experience: An Anthology*. SUNY Series in Chinese Philosophy and Culture. Albany: State University Press of New York, 1993.

Little, Stephen. *Realm of the Immortals: Daoism in the Arts of China*. Cleveland: Cleveland Museum of Art, 1988.

Pas, Julian F. *Historical Dictionary of Taoism*. Historical Dictionaries of Religions, Philosophies, and Movements. Lanham, Md.: Scarecrow Press, Inc., 1998.

Robinet, Isabelle. *Taoism: Growth of a Religion*. Translated by Phyllis Brooks. Stanford: Stanford University Press, 1997.

Schipper, Kristofer. *The Taoist Body*. Berkeley: University of California Press, 1993.

Waley, Arthur. *The Way and Its Power: A Study of the Tao Te Ching and Its Place in Chinese Thought*. New York: Grove Press, 1958.

Watson, Burton, trans. *The Complete Works of Chuang Tzu*. New York: Columbia University Press, 1968.

Welch, Holmes, and Anna Seidel, eds. *Facets of Taoism: Essays in Chinese Religion*. New Haven: Yale University Press, 1979.

Taoism and the Arts of China: The Journey to Perfect Harmony. Chicago: Department of Museum Education, The Art Institute of Chicago, 2000.

General References

Allen, Judy, and Jeanne Griffiths. *The Book of the Dragon*. New Jersey: Chartwell Books, Inc., 1979.

Bowker, John. *World Religions*. New York: DK Publishing Inc., 1997.

Breuilly, Elizabeth, Joanne O'Brien, and Martin Palmer, eds. *Religions of the World: The Illustrated Guide to Origins, Beliefs, Traditions, and Festivals*. New York: Facts on File, 1997.

Clunas, Craig. *Art in China*. Oxford History of Art. Oxford: Oxford University Press, 1997.

Eberhard, Wolfram. *A Dictionary of Chinese Symbols: Hidden Symbols in Chinese Life and Thought*. Translated by G. L. Campbell. London: Routledge & Kegan Paul, 1983.

Eberhard, Wolfram, ed. *Folktales of China*. Folktales of the World. Chicago: University of Chicago Press, 1965.

Hook, Brian, and Denis Twitchett, eds. *The Cambridge Encyclopedia of China*. 2d ed. Cambridge: Cambridge University Press, 1991.

Lopez, Donald S. Jr., ed. *Religions of China in Practice*. Princeton Readings in Religions. Princeton: Princeton University Press, 1996.

Overmeyer, Daniel L. *Religions of China: The World as a Living System*. Religious Traditions of the World Series. San Francisco: Harper, 1986.

Sanders, Tao Tao Liu. *Dragon Gods and Spirits from Chinese Mythology*. New York: Peter Bedrick Books, 1980.

Sullivan, Michael. *The Arts of China*. 4th ed. Berkeley: University of California Press, 2000.

Williams, C. A. S. *Chinese Symbolism and Art Motifs*. 3d ed. Edited by Terence Barrow. Rutland, Vt.: Charles E. Tuttle Company, 1974.

Williams, Suzanne. *Made in China: Ideas and Inventions from Ancient China*. Berkeley: Pacific View Press, 1996.

Xu, Chengbei. *An Afternoon Tea of Beijing Opera Tidbits*. San Francisco: Long River, 2005.

Xu, Chengbei. *Peking Opera*. Trans. Gengtao Chen. Beijing: China Intercontinental, 2003.

Class Schedule:(Changes might be made if necessary)

Week One: Introduction (Sept.9)

1. Introduction to the course
2. Announce the requirements
3. Overview on the main Chinese philosophical thoughts and their impacts on the arts of China

Readings:

Asian Thought and Culture, pp.31-54

Taoism and the Arts of China, pp.115-126

Additional readings to be announced

Week Two: Taoist Space Consciousness in Chinese Painting (Sept.16)

1. Daoism: A New Sense of Beauty
2. Dao's Space Consciousness in Chinese Painting (Point and Perspective)
3. Being/Non-being, Yin/Yang, Totality/Natural Rhythm

Readings:

Asian Thought and Culture, pp. 55-92

Taoism and the Arts of China, pp.127-147

Week Three: Daoism and Chinese Calligraphy (Sept.23)

1. Calligraphy as an Elite Art
2. Calligraphy as Spiritual Expression

Readings:

Art in China, pp.135-143

Asian Thought and Culture, pp.335-342

Additional readings to be announced

Week Four: Seeking Dao in Chinese classic Poems (Sept.30)

1. Sacred Mountains and Rivers
2. Back to Nature: Poem of Stillness and Meditation in Seclusion
3. Art Appreciation as Recreation--workshop to turn Taoist works in either medium

Readings:

Asian Thought and Culture, pp.13-24

Taoism and the Arts of China, pp. 357-383

Additional readings to be announced

Week Five: Mid-term Exam (Oct.14)

Detail to be announced

Week Six: Field Trip (Oct.21)

1. Trip to Chinese National Art Museum
2. Interviews with Chinese Artists and Calligraphers
3. Discussion: How the art works are related to Daoist concepts?

Week Seven: Confucian Thoughts and Peking Opera (Oct.28)

1. Confucian Concepts and the Chinese Traditional Drama
2. The Good and Bad Ones Demonstrated by Facial Masks
3. Case Studies: Peking Opera “Chen Xiang Lian”

Readings:

Xu, Chengbei. *Peking Opera.*, pages to be announced

Week Eight: Chinese Architecture (Nov.11)

1. Man and Nature are One
2. Harmony and Architectural Beauty
3. Case Studies: Temple of Heaven/Summer Palace/Bird Net

Readings

Taoism and the Arts of China, pp. 57-76, 95-114

Additional readings to be announced

Week Nine: Field Trip to Beihai Park (Nov.18)

Discussion topic: Difference of the park with the ones in your hometown

Week Ten: Confucian Thoughts and the Art of Music (Nov.25)

1. Main Confucian concepts
2. Aesthetics of the “Musical Records”
3. Music as Harmony, Pleasure and Order

Readings

Asian Thought and Culture, pp.103-142

Week Eleven: Zhuangzi, Chan Buddhism and the Art (Dec.2)

1. Zhuangzi’s Ideals: Individual’s Freedom, Independence and RealExistence
2. Chan Buddhism: Meditation and Spiritual Elevation
3. Similarities and Difference in Arts

Readings

Asian Thought and Culture, pp.143-177

Week Twelve: Seeking Dao, Chan and Confucian in Contemporary Chinese Arts (Dec.9)

1. Impact of Daoism, Chan and Confucian upon Arts in China today
2. Analysis of the Film "Hero"
3. Analysis of the Opening Ceremony of Beijing Olympic Games 2008

Readings:

To be announced in class

Week thirteen: Final Week (Dec.16)

1. Final Review
2. Last day to hand in your term paper (No paper is accepted after this date.)