

Cover Sheet: Request 11108

ARH3XXX Text and Image in Chinese Art

Info

Process	Course New Ugrad/Pro
Status	Pending
Submitter	Lai,Guolong glai@arts.ufl.edu
Created	9/9/2016 1:31:50 PM
Updated	1/23/2017 8:49:55 PM
Description of request	This course brings general art historical theories on the dialectics of text and image into Chinese art history by examining the origins, the early development, and the relationship between the word and image, picture and narrative, diagram and text, and other visual and verbal arts in traditional and modern China.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Rogal, Maria	Approved by faculty 10.21.16	10/21/2016
No document changes					
College	Approved	CFA - College of Fine Arts	Schaefer, Edward E		11/15/2016
No document changes					
University Curriculum Committee	Comment	PV - University Curriculum Committee (UCC)	Case, Brandon	Added to the December agenda.	11/21/2016
No document changes					

Step	Status	Group	User	Comment	Updated
University Curriculum Committee	Recycled	PV - University Curriculum Committee (UCC)	Case, Brandon	<p>- Please update attendance/makeup section of syllabus/request to be in line with UF policy which may be found here: https://catalog.ufl.edu/ugra</p> <p>1. You may also copy and paste the following statement into the syllabus, as long as the syllabus does not contradict UF policy; - "Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: https://catalog.ufl.edu/ugra</p> <p>- Please upload a grading scale. - Please clarify of this course will be jointly offered: 1. Form mentions different assignments for graduate and undergraduate students. - Please clarify/provide detail for the 1st portion of the grading scheme (25%) 1. Punctual attendance of class meetings; readings according to the schedule set forth in this syllabus, to be completed before attending class, and participation in class discussions and class presentations</p>	12/14/2016
No document changes					
College	Recycled	CFA - College of Fine Arts	Schaefer, Edward E	Please address UCC concerns and return to the college for approval. Thank you	12/14/2016
No document changes					
Department	Approved	CFA - Art and Art History 011302000	Rogal, Maria	Approved, changes made at department level.	1/9/2017
No document changes					

Step	Status	Group	User	Comment	Updated
College	Approved	CFA - College of Fine Arts	Schaefer, Edward E		1/17/2017
No document changes					
University Curriculum Committee	Comment	PV - University Curriculum Committee (UCC)	Case, Brandon	Added to the February agenda.	1/23/2017
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			1/23/2017
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

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Submitter: Lai,Guolong glai@arts.ufl.edu

Created: 2/9/2017 5:21:53 PM

Form version: 5

Responses

Recommended PrefixARH

Course Level 3

Number XXX

Category of Instruction Intermediate

Lab Code None

Course TitleText and Image in Chinese Art

Transcript TitleTxt&Imge Chinese Art

Degree TypeBaccalaureate

Delivery Method(s)On-Campus

Co-ListingNo

Effective Term Earliest Available

Effective YearEarliest Available

Rotating Topic?No

Repeatable Credit?No

Amount of Credit3

S/U Only?No

Contact Type Regularly Scheduled

Weekly Contact Hours 3

Course Description This course brings general art historical theories on the dialectics of text and image into Chinese art history by examining the origins, the early development, and the relationship between the word and image, picture and narrative, diagram and text, and other visual and verbal arts in traditional and modern China.

Prerequisites must be sophomore standing or higher.

Co-requisites none

Rationale and Placement in Curriculum text and image is an important art historical issue, and their interplay in Chinese art history is particularly interesting for students to understand different ways of thinking.

Course Objectives The objectives of this course is to introduce students to the basic theories, materials, and issues in the studies of Chinese text and image, and provide them with a solid grounding in both the theories and practices of Chinese art history so that students will reach a better understanding of the artistic, social, and political contexts in the making and understanding of Chinese art. The emphasis will lie in student's ability to grasp basic concepts in Chinese art history as practiced in China and in the West, to discuss and analyze critically the policies, attitudes, and visual presentations related to Chinese art.

Course Textbook(s) and/or Other Assigned ReadingWeekly readings, see weekly schedule.

Weekly Schedule of Topics Weekly schedule:

Week 1 (8/22). Introduction: Two emphases in the class: research and writing (a book review and reading reports; mid-term paper, revisions, and final paper).

Week 2 (8/27, 29). What is text? What is image? What are the relationships between text and image? Semiotics: symbol, icon, index:

W. J. T. Mitchell, "What Is an Image?" *New Literary History* 15.3 (1984): 503-537.

Peirce, Charles S. (Charles Sanders), 1839-1914. *Collected Papers* (vol. 2), Cambridge, Harvard University Press, 1931-58. - Includes "A Second Trichotomy of Signs" and "The Icon, Index, and Symbol," 143-44, 156-73.

Bal, Mieke and Bryson, Norman. "Semiotics and Art History." *Art Bulletin* 73 (1991), 174-208.

Week 3 (9/3, 5). The Origins of writing; Pictorial writing? The relationship between text and image in the early stages of writing development.

Schmandt-Besserat, Denise, "The earliest precursors of writing," *Scientific American* 238 (1978): 50-59.

Robert Bagley, "Anyang Writing and the Origin of the Chinese Writing System." Chapter 7 (pp. 190-249) in Stephen D. Houston, *The First Writing: Script Invention in Early Civilization*. Cambridge University Press, 2004.

William Boltz, "Literacy and the Emergence of Writing in China." In Li Feng and David Branner, eds, *Writing and Literacy in Early China?: Studies from the Columbia Early China Seminar?*. University of Washington Press, 2013?, 51-84.

Week 4 (9/10,12). Surface and Decorations: Ornament as Text, Text as Ornament
Schapiro, Meyer. "On Some Problems in the Semiotics of Visual Art: Field and Vehicle in Image-Signs." *Semiotica*, 1 (1969), 223-242.

Robert W. Bagley, "Meaning and Explanation." In Roderick Whitfield (ed.), *The Problem of Meaning in Early Chinese Ritual Bronzes*, London 1993, 34-55.

Robert W. Bagley, "Ornament, Representation, and Imaginary Animals in Bronze Age China." *Arts Asiatiques* 61 (2006), 17-29.

François Louis, "Written Ornament – Ornamental Writing: Birdscript of the Early Han Dynasty and the Art of Enchanting," *Ars Orientalis* 33 (2003), pp. 10-32.

Paul Taylor (ed.), *Iconography without Texts*. Warburg Institute Colloquia 13, The Warburg Institute – Nino Aragno Editore, London & Turin 2008.

Week 5 (9/17, 19). Ornament and Text:

Martin Powers, "The figure in the carpet: reflections on the discourse of ornament in Zhou China." *Monumenta Serica* 43 (1995) 211-233.

Martin Powers, *Pattern and Person: Ornament, Society, and Self in Classical China*. Cambridge, MA: Harvard University Asia Center, 2006.

Loeche, Max. "The Fate of the Ornament in Chinese Art." *Archives of Asian Art* 21 (1967/1968), 8-19.

Week 6 (9/24, 26). Pictorial Narrative in Ancient Art

"Narration in Ancient Art: A Symposium": 1) Egypt; 2) Babylonia; 3) Anatolia, Syria and Assyria; 4) Greece; 5) Hellenistic and Roman; 6) Early Christendom: *American Journal of Archaeology* 61 (1957), 44-91.

Jocelyn Penny Small, "Time in Space: Narrative in Classical Art." *The Art Bulletin* 81.4 (1999), 562-575.

Snodgrass, Anthony M. *Homer and the Artists: Text and Picture in Early Greek Art*. New York: Cambridge University Press, 1998

Week 7 (10/1, 3). Pictorial Narrative in Early Chinese Art

Esther Jacobson. "The Structure of Narrative in Early Chinese Pictorial Vessels." *Representations* 8 (1984), 61-83.

Alexander C. Soper. "Life-motion and the Sense of Space in Early Chinese Representational Art," *The Art Bulletin*, 30.3 (1948), 167-186.

Julia K. Murray. "What is 'Chinese Narrative Illustration'?" *The Art Bulletin* 80.4 (1998), 602-615

Week 8 (10/8, 10). What is Tu? What is a diagram?

Florian Reiter, "Some Remarks on the Chinese Word T'u. Chart, Plan, Design," *Oriens* 32 (1990): 308-27.

Tufte, Edward R. *The Visual Display of Quantitative Information*. Cheshire, Conn.: Graphics Press, 1983.

Tufte, Edward R. *Visual Explanations: Images and Quantities, Evidence and Narrative*. Cheshire, Conn.: Graphics Press, 1997.

Week 9 (10/15, 17). Diagram and Transmitting Knowledge-1

Donald Harper, "The Textual Form of Knowledge: Occult Miscellanies in Ancient and Medieval Chinese Manuscripts, Fourth Century B.C. to Tenth Century A.D." F. Bretelle-Estabet, ed., *Looking at It from Asia: The Processes that Shaped the Sources of History of Science*, Boston Studies in the Philosophy of Science 265, Springer Science+Business Media B.V. 2010, pp. 37-80.

Kalinowski, Marc. *The Xingde texts from Mawangdui*. *Early China* 23-24 (1998-1999): 125-202.

Sachiko Kusukawa and Ian Maclean, eds. *Transmitting Knowledge: Words, Images, and Instruments in Early Modern Europe (Oxford-Warburg Studies)*. Oxford: Oxford University Press, 2006.

Week 10 (10/22, 24). Diagram and Transmitting Knowledge-2

Marc Kalinowski, "Time, space and orientation: figurative representations of the sexagenary cycle in ancient and medieval China"

Donald Harper, "Communication by design: two silk manuscripts of diagrams (tu) from Mawangdui Tomb Three."

Wu Hung, "Picturing or diagramming the universe."

Vera Dorofeeva-Lichtmann, "Mapless mapping: did the maps of the Shan hai jing ever exist?"

Griet Vankeerberghen, "The tables (biao) in Sima Qian's *Shi ji*: rhetoric and remembrance."

The revised first paper due in class.

Week 11 (10/29, 31). Various Diagrams: Maps, Architectural Diagrams, etc.

Anthony Vidler, "Diagrams of Diagrams: Architectural Abstraction and Modern Representation." *Representations* 72 (2000): 1-20.

Vera Dorofeeva-Lichtmann, "Spatial organization of ancient Chinese texts (preliminary remarks)" in Chemla, Karine, editor, *History of Science, History of Text (Boston Studies in The Philosophy of Science Volume 238)*. Springer, the Netherlands, 2004), 3-47.

Kurke, Leslie. "Ancient Greek Board Games and How to Play Them," *Classical Philosophy* 94 (1999), 247-267.

Week 12 (11/5, 7). Text and Image in Daoism

Susan Shih-shan Huang, *Picturing the True Form: Daoist Visual Culture in Traditional China*. Cambridge, Mass.: Harvard University Asia Center for Harvard-Yenching Institute, 2012.

Isabel Robinet, trans. Paule Wissing, "The Place and Meaning of the Notion of Taiji in Taoist Sources Prior to the Ming Dynasty," *History of Religions* 29, no. 4 (1990): 373-411.

François Louis, "The Genesis of an Icon: The Taiji Diagram's Early History," *Harvard Journal of Asiatic Studies* 63.1 (2003), pp. 145-196.

Week 13 (11/12, 14). Text and Image in Buddhism

Julia K. Murray. "Buddhism and Early Narrative Illustration in China," *Archives of Asian Art* 48 (1995), 17-31.

Week 14 (11/19, 21). Text and Image in later Chinese Paintings

Week 15 (11/26). Text and Images in Modern and Contemporary Chinese Art

Week 16 (12/3). Student Presentations on their final research project.
Final paper due on the day of the final exam.

Links and Policies Class Attendance. Attendance will be taken. Please take a look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays, family obligations, or extracurricular activities) that conflict with lectures and due dates. If you do have a conflict, please see instructor well in advance to clear your absence, schedule an extension, or discuss the possibility of a make-up exam.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Disability accommodations can be requested by contacting the Office for Student Services, P202 Peabody Hall, 392-1261 and then bring the instructor the provided documentation.

Academic Honesty: The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

- Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>
- Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>
- Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

University Counseling Services

Contact information:

Counseling Center

Address:

301 Peabody Hall

P.O. Box 114100, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: www.counsel.ufl.edu

Course evaluations. Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>

Grading Scheme Grading Scale

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

93–100 A 90–92 A- 87–89 B+ 83–86 B 80–82 B- 77–79 C+

73–76 C 70–72 C- 67–69 D+ 63–66 C 60–62 D- 59 & below E

Please note that a grade of C- or below will not count toward major requirements.

For more information, see

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

1. Class attendance (20%);
2. A book review (5-8 pages, 20%)
3. A midterm research paper and revision (8-10 pages, and revision 20%);
4. A final research paper on a topic different from the first (10-15 pages; 40 %).

Instructor(s) Guolong Lai