



Instructor: Benita Goldman

bgoldman@emich.edu

Eastern Michigan University

103 Boone Hall

Ypsilanti, Michigan 48197

800.777.3541 or 734.487.2424

www.emich.edu/abroad

CHINA-TIBET CULTURAL HISTORY TOURS - Summer 2006

Art 379

Special Topic: The Art and Architecture of China and Tibet 3 semester hours

I. Content:

A study of selected topics in Chinese and Tibetan Art and Architecture. The course will deal with selected topics related to our visits to museums and sites in Shanghai, Nanjing, Beijing, Xian, Chengdu and Lhasa. The topics will range from the ancient forms of Chinese culture to the challenges and opportunities of the present in regards to the preservation and continuance of that legacy.

II. Outcomes:

Students who satisfactorily complete all coursework will:

1. Acquire a foundation of knowledge of the vocabularies, materials, tools, techniques, and processes of Chinese and Tibetan art, and intellectual methods of appreciation and evaluation.

In Art 379, students will acquire a basic knowledge of the historical development of Chinese and Tibet art, learn the vocabularies unique to the visual arts, and participate in critical assessment of readings relevant to the conceptual and aesthetic framework of art as an academic discipline.

2. Examine the relationship between creative and critical thinking.

In Art 379, students will discern and demonstrate an understanding of the differences between the creative processes necessary to make art and the critical processes necessary to evaluate the artistic success or failure of individual works, as well as become familiar with evaluative criteria.

3. Learn the relationship between content and form.

In Art 379, students will compare the visual arts of China and Tibet to other art forms and in particular study the differences between individual works and the philosophical, religious or dynastic cultural sources from which they have been drawn so that they can understand the close relationship between meaning (content) and the particular form of the work (style).

4. Begin to understand historical development.

In Art 379, students will experience art from the entire range of Chinese history, understand how style has developed and changed, and appreciate the factors that have brought about these changes. Students will also address the challenges and opportunities facing traditional Chinese and Tibetan art and architecture in the face of globalization and economic change.

5. Develop ability to evaluate work in the visual arts discipline.

In Art 379, students will develop and demonstrate the ability to evaluate the form of an individual work of art and the success or failure of its visual communication.

6. Learn to define and solve artistic problems.

In Art 379, students will study Chinese art and architecture to learn how such artistic problems as the definition of time and space, articulation of point of view and perspective, and development of mood are solved by different artists in relation to the historical continuum.

III. Required Readings:

All course readings are accessible online. The reading list is attached. Please download all readings and bring on tour. Students will receive a copy of the “Art Guide” from the instructor.

IV. Attendance

Please note that attendance is required at all tour museums, art galleries, religious and historical sites, performances, and concerts unless they are specifically made optional by the tour director. Unexcused absences may result in a lower grade for this class.

V. Methods of Evaluation:

A. Examination:

There will be one exam, given in class at the conclusion of the tour. The exam consists of terms, image identifications and three essay questions. This examination will cover the material addressed in on-site lectures, class sessions, readings, including terms and ideas listed in the “Art Guide” for the program, and discussions. Essay questions will be distributed prior to the final exam, but essays must be written during the exam. *This examination is designed both to measure the students’ mastery of factual information and their understanding of important critical, aesthetic and cultural concepts. The essays will address matters of stylistic differences of Chinese art forms relevant to the technological, economic, and cultural factors that influence aesthetic choices over time.*

B. Writing Assignments:

There will be several writing assignments targeting key concepts and issues in Chinese and Tibetan art. Most writing assignments will be completed on site or at select museums. The final research paper is due as listed on the syllabus.

VI. Core:

The CORE program provides invaluable information for contextualizing the art information of this course. Students must participate fully in CORE, attend all required sites, museums and lectures, and integrate the information gained in CORE sessions into their understanding of art.

VII. Grading:

Core Program.....	10%
Exam.....	30%
Writing Assignments.....	30%
Final Paper.....	25%

Date	Site	Lecture	Readings, Writing Assignments and Exam
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May 15	EMU	Course Introductions 100 & 379 Intro to Chinese Art Pan Gu and Chinese Cosmogony	
16	Flight to Shanghai		READING Art Guide and Dynastic Timeline
SHANGHAI			
18	The Bund/Pudong	The Bund: Weiping Wu/Lecture "Regenerating Cosmopolitanism in the Era of Globalization"	
20	Shanghai Museum	Museum Tour/Lecture Elements/Principles Overview of Chinese Art	Elements of Art and Principles of Design/Museum Tour/writing assignment DIE writing assignment in museum 100 & 379
	Jade Buddha Temple	Lecture/on Jeffrey Meyer "Jade Buddha Temple"	
21	YuYuan Gardens	Lecture "Taoist Elements in the Chinese Garden"	READING J.C.Cooper, The Symbolism of the Taoist Garden http://www.seriousseekers.com/News%20and%20Articles/article_cooper_ic_taoistgarden.htm
22	Shanghai Museum	Museum Tour/Lecture "Chinese Landscape Painting"	Writing Assignment in museum 100 & 379 READING The Sign System in Chinese Landscape Paintings (CLASS during museum tour) http://muse.jhu.edu/journals/the_journal_of_aesthetic_education/v037/37.1mcmahon.html
NANJING			
24	Confucius Temple	Lecture/Temple Architecture	READING The Origin and Formation of Chinese Architecture
25	HongWu Tomb (Xiaoling)	Lecture/HongWu Tomb Complex	Clay Lancaster <i>The Journal of the Society of Architectural Historians</i> , Vol. 9, No. 1/2. (Mar. - May, 1950), pp. 3-10.
	Linggu Temple	Lecture/Linggu Temple	

**Additional material from *Feng-Shui Models Structures Traditional Beijing Courtyard Houses* by Ping Yu

BEIJING

27

READING From Imperial Gardens to Public Parks: The Transformation of Urban Space in Early Twentieth-Century Beijing (**Reading for 379 only**) **379 ONLY Writing Assignment**

Mingzheng Shi

Modern China, Vol. 24, No. 3. (Jul., 1998), pp. 219-254. Stable URL:

<http://links.jstor.org/sici?sici=0097-7004%28199807%2924%3A3%3C219%3AFIGTTPP%3E2.0.CO%3B2-0>

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Forbidden City

Lecture/ "Feng-Shui"

READING and **Discussion** CLASS**

["Feng-Shui" of the Chinese City](#)

Jeffrey F. Meyer

History of Religions, Vol. 18, No. 2. (Nov., 1978), pp. 138-155. Stable URL:

<http://links.jstor.org/sici?sici=0018-2710%28197811%2918%3A2%3C138%3A%22OTCC%3E2.0.CO%3B2-O>

CLASS "The Sun King & Son of Heaven":

"Axial Representations of Power in
Versailles and the Forbidden City"

29

Eastern Tombs

Lecture/ "Eastern Tombs"

Qian Long article READING (to be distributed on tour)

30

Confucius Temple
Guozijian Imperial C

Lecture/ "Temple Architecture"

Yonghegong

Lecture/ "Tibetan Temple Images"

Summer Palace

Lecture/ "Summer Palace"

31

History Museum
Temple of Heaven

Lecture/ "Middle Kingdom Art"

June

1

Great Wall

Ming Tombs

Lecture: "From
Qin Shi Huang Di to Eternity"

LONG READING

[The Eternal Palaces of the Western Han: A New View of the Universe](#)

Jessica Rawson

Artibus Asiae, Vol. 59, No. 1/2. (1999), pp. 5-58. Stable URL:

<http://links.jstor.org/sici?sici=0004-3648%281999%2959%3A1%2F2%3C5%3ATEPOTW%3E2.0.CO%3B2-3>

2

White Cloud Temple

Lecture:
Bai Yun Guan/ Daoism and Space

XIAN

3

Mosque

CLASS: Discussion of "Eternal Palaces" reading

4

Terra Cotta Warriors

5 Huaqing Hot Springs Lecture: "Tang Dynasty Poems"
 BanPo Lecture: "Ceramics and Arch
 Shaanxi Museum Museum Tour/ Lecture:
 Big Goose Pagoda "Tang Sancai: Three Colors of
 Earth, Under Heaven"
 Lecture:
 "Buddhist Images"

READING

[The Buddhist Icon and the Modern Gaze](#)

Bernard Faure

Critical Inquiry, Vol. 24, No. 3. (Spring, 1998), pp. 768-813. Stable URL:

<http://links.jstor.org/sici?sici=0093-1896%28199821%2924%3A3%3C768%3ATBIATM%3E2.0.CO%3B2-K>

6 Qianling Tombs Lecture: "Qianling Tombs"
7 REVIEW REVIEW
8 Final Exams Final Exams
9 CCHT returns home

Writing Assignment: Images of the Buddha

REVIEW

Final Exams Art 100 & 379

CHENGDU

10 Cottage of Du Fu Readings: "Poems of Du Fu"

11

12 Flight to Tibet

TIBET

13 Jokhang

14 Potala

READING/ CLASS

[Naive Sensualism, Docta Ignorantia. Tibetan Liberation through the Senses](#)

Joanna Tokarska-Bakir

Numen, Vol. 47, No. 1. (2000), pp. 69-112.

Stable URL:

<http://links.jstor.org/sici?sici=0029-5973%282000%2947%3A1%3C69%3ANSDITL%3E2.0.CO%3B2-7>

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Final Paper Due Art: Tibetan Art Forms and Liberation through the Senses

