Course Description: ARTH 380. Twentieth Century Chinese Visual Culture (3 credits) (Prereq: ARTH 250 or ARTH 266 or consent of the instructor). This course focuses on different aspects of Chinese visual culture including painting, sculpture, woodblock prints, calligraphy, advertising, graphic design, and film and how they relate to Chinese social and political developments from the late 19th century to the present. F,S

Instructor: Dr. Leslie V. Wallace
Office: EHFA 264
Office Hours: email: lwallace@coastal.edu

Email Policy: I will try to reply to your email on the same day. Please be aware that I may not be able to respond to emails sent after 5pm on the same day. When you send an email, please include your name and the class you are in. Please note I do not always check my email on the weekends.

Course Objectives—After completing this class you will have a basic understanding of:
• developments in Chinese visual culture from the late 19th century to the present.
• major figures and their contributions to 20th century Chinese art and architecture.
• modern Chinese cultural history and its relationship to political and social change and development.
• how visual culture is shaped by and a key part of larger social and political trends

Student Learning Outcomes—Upon completing this course, the student should be able to:
• discuss developments in Chinese visual culture from the late 19th century to the present using appropriate vocabulary.
• identify major figures and their contributions to the development of 20th century Chinese art and architecture.
• discuss modern Chinese cultural history and its relationship to political and social change and development.
• analyze and interpret visual images for their social and political content

Required Text:

Additional readings will be available via Moodle.

***All readings should be completed before you come to class.***

Grading, Assignments and Exams:
Reading Quizzes on Moodle (5 points each; for all readings marked with a *.)
Discussion Posts (5 points each, for each reading NOT marked with a *.)
2 Exams (50 points each)
Final Research Project (100 points): Throughout the semester students will work on a topic of their choice culminating in a 1700 word paper.

<table>
<thead>
<tr>
<th>Grading Distribution (%)</th>
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<tbody>
<tr>
<td>A 100-90</td>
<td>B+ 89-88</td>
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<tr>
<td>C+ 79-78</td>
<td>B 87-80</td>
</tr>
<tr>
<td>C 77-70</td>
<td>D+ 88-69</td>
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<tr>
<td>D 67-60</td>
<td>F 59-0</td>
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<tr>
<td>FX failure due to academic dishonesty</td>
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Attendance: Students are obligated to attend class regularly. Absences, excused or not, do not absolve students from the responsibility of completing all assigned work promptly. Excused absences are determined at the instructor’s discretion and are typically limited to unavoidable, documented academic, or medical reasons. As per University policy, an instructor is permitted to impose a penalty, including assigning the grade of F, for unexcused absences in excess of 25 percent of the regularly scheduled class meetings. See the Student Handbook [www.coastal.edu/catalog](http://www.coastal.edu/catalog) for the University’s attendance policy.

Class Etiquette

- Please arrive on time for class.
- Keep talking and rummaging in backpacks to a minimum during class time.
- No cell phone or laptop use during class.
- Class ends on time: please wait until I end the lecture before packing up your notebooks and flipping down tray tables.
- Please do not read any materials unrelated to course content.
- Please be respectful of other students during class lecture and discussion. When others are speaking, remain quiet and wait until the instructor or student is finished talking if you wish to ask a question/participate in class discussion.
- Please be respectful of thoughts that maybe different from your own.

Academic Integrity Policy: Cheating/plagiarism will not be tolerated. CCU’s Academic Integrity site, [http://www.coastal.edu/aic/](http://www.coastal.edu/aic/)

Prohibited Conduct

1. Plagiarism, cheating and all other forms of academic dishonesty.
Examples of plagiarism include but are not limited to the following:

(i) Words, sentences, ideas, conclusions, examples and/or organization of an assignment are borrowed without proper acknowledgment from a source (for example, a book, article, electronic documents, or another student’s paper).

(ii) A student submits another person’s work in place of his/her own.

(iii) A student allows someone else to revise, correct, or edit an assignment without explicit permission of the instructor.

(iv) A student submits work without proper acknowledgment from commercial firms, Web sites, fraternity or sorority files, or any other outside sources, whether purchased or not.

(v) A student allows another person to take all or any part of a course, including quizzes, tests, and final examinations.

(vi) A student submits any written assignments done with the assistance of another without the explicit permission of the instructor.

(vii) A student knowingly aids another student who is engaged in plagiarism.

Examples of cheating include but are not limited to the following:

(i) A student uses unauthorized information, materials or assistance of any kind for an assignment, quiz, test, or final examination.

(ii) A student knowingly aids another student who is engaged in cheating.

You may not use written work you have done in other classes to satisfy the requirements of this class.

Cheating on an exam or plagiarizing - presenting someone else’s work phrasing and/or ideas as one’s own - will result in a 0 for the assignment, and may result in an Fx for the course.

Students with Disabilities: Coastal Carolina University is committed to providing reasonable accommodations for all persons with disabilities. If you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with the Office of Accessibility and Disability Services. This office is located in Indigo House and the phone number is 843-349-2341. Website: http://www.coastal.edu/disabilityservices. Please make an appointment with a staff member in Accessibility and Disability Services so that such accommodations can be considered. To receive academic accommodations for this class, please obtain the proper forms and meet with me to discuss the provisions of those accommodations as soon as possible.

Your continued enrollment in this class implies that you have read and agree to comply with these policies. The weekly schedule is subject to change and/or modifications that may be deemed necessary by the instructor. This may also include changes in the homework and/or class assignments.
### Tentative Schedule

**Week 1**

<table>
<thead>
<tr>
<th>Introductions: Late 19th and Early 20th Century China</th>
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<tr>
<td>Watch: <em>China, A Century of Revolution</em>, Part I</td>
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**The Late 1800s**  

**The Shanghai School**  

**Week 2**

<table>
<thead>
<tr>
<th>Painting in the Early Republic: Tradition vs. Modernity</th>
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<tr>
<td><em>The Art of Modern China</em>, pp. 27-46</td>
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<thead>
<tr>
<th>Painting in the Early Republic: Tradition vs. Modernity</th>
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<tbody>
<tr>
<td><em>The Art of Modern China</em>, pp. 47-81</td>
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</table>

<table>
<thead>
<tr>
<th>Painting in the Early Republic: Tradition vs. Modernity</th>
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<tbody>
<tr>
<td>No additional readings.</td>
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**Week 3**

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<tr>
<th>Early 20th Century Educational Reforms</th>
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<tr>
<th>The Graphic Arts in the Late 19th Century and Early 20th Century</th>
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<th>Commercial Advertisement (1840s-1940s)</th>
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**Week 4**

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<tr>
<th>Pop Culture in the 1920s and 1930s: The Modern Women</th>
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<tr>
<td>Francesca Dal Lago, &quot;Crossed Legs in 1930s Shanghai: How 'Modern' the Modern Woman?&quot; <em>East Asian History</em> 19 (June 2000), pp. 103-144.</td>
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</table>

<table>
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<tr>
<th>The Avante-Garde Woodcut Movement</th>
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<tr>
<td>* The Art of Modern China*, pp. 47-81</td>
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<table>
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<tr>
<th>1930s: The Golden Age of Guohua; Modern Chinese Architecture</th>
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<tr>
<td><em>The Art of Modern China</em>, pp. 58-60; 93-113</td>
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### Week 5

**Art in Wartime**  
*The Art of Modern China*, pp. 115-137  

**Review**  

**Exam 1**  

### Week 6

**Historical Overview (1949-1976)**  
*Watch: China, A Century of Revolution*, Part II  

**Art in the Early PRC**  
*The Art of Modern China*, pp. 139-159  

**Art in the Early PRC**  
*The Art of Modern China*, pp. 139-159  

### Week 7

**Architecture in the Early PRC: The 10 Great Buildings Project**  

**Late 20th Century Architecture: Build Big or Go Home**  

**Art of the Great Proletarian Cultural Revolution**  
*The Art of Modern China*, pp. 183-199  

### Week 8

**Art of the Great Proletarian Cultural Revolution**  

**Political Pop and Other Contemporary Art Inspired by the Cultural Revolution’s Visual Culture**  

**Post-Cultural Revolution China: Overview**  
*Watch China, A Century of Revolution*, Part III  

### Week 9

**1980s**  
*The Art of Modern China*, pp. 201-223  

**1980s**  
### Week 10

**Hong Kong and Taiwan**

*The Art of Modern China*, pp. 225-255

**No additional readings**

**Hong Kong Cinema: John Woo’s Hard Boiled (1992)**


### Week 11

**Hong Kong Cinema: John Woo’s Hard Boiled (1992)**

**No additional readings**

**Hong Kong Cinema: John Woo’s Hard Boiled (1992)**

Jillian Sandell, 'Reinventing Masculinity: The Spectacle of Male Intimacy in the Films of John Woo.'

*Film Quarterly* 49, no. 4 (1996): 23-34

**1990s**

*The Art of Modern China*, pp. 257-277

### Week 12:

**1990s**

**No additional readings**

**1990s**


**Chinese Cinema at the Turn of the 21st Century: Zhang Yimou’s Hero (2002)**


### Week 13

**Chinese Cinema at the Turn of the 21st Century: Zhang Yimou’s Hero (2002)**


**Chinese Cinema at the Turn of the 21st Century: Zhang Yimou’s Hero (2002)**


**2000s**

*The Art of Modern China*, pp. 279-296

### Week 14

**2000s**


Week 15
Final Presentations
Final Presentations