CHINESE CALLIGRAPHY: CHI 3403 (section 004A) University of Florida, Spring 2013

Class Meetings: Tuesday period 10 and Thursday periods 10-11 at Pugh Hall 120
Instructor: Ruth Sheng (Email, rsheng@ufl.edu; Phone, 352-273-2955, or 392-2422)
Office and Hours: 310 Pugh Hall; Tuesday and Thursday 2:00-3:00, or by appointment

COURSE OBJECTIVES
Being the most revered of fine arts in China, calligraphy (the art of writing -- 書法 shufa) has been an essential part of the nation's culture. This course is designed to introduce the importance of calligraphy in art, history and culture in China. Aiming to incorporate calligraphy into the more comprehensive objective of achieving cultural proficiency, this class provides students the opportunity not only to learn how to appreciate and to write Chinese calligraphy, but also to understand how the calligraphy intertwining with various aspects of culture element in China, as well as its influence to all the neighboring countries such as 書道 shodo in Japan.

COURSE DESCRIPTION
In addition to the various scripts of calligraphy, students will be introduced to many related subjects: the origin and evolution of Chinese writing system, the historical development and aesthetic principles of Chinese calligraphy, well-known masterpieces of inscriptions on steles/epitaphic stones, writings by major artists on scroll and/or album leaves, and calligraphy's close relationships with painting and poetry. Persistent hands-on practice will be required of all students, including in-class practice modeled upon the instructor's demonstration, and weekly take-home assignments.

READING
Chiang Yee's Chinese Calligraphy: an introduction of its aesthetic and technique, 3rd ed. (Cambridge: Harvard University Press, 1973) covers brief but relevant information on the aesthetic principle and technical skills on our subject. Chinese Calligraphy compiled by Ouyang Zhongshi and Wen Fong (New Haven and London: Yale University Press, 2008) offers the most detailed information on the evolution of various scripts and historical development of calligraphic styles. Most of the weekly reading assignments are cited from these two sources. In addition, a comprehensive list of bibliography is provided and attached at the end of the syllabus. Many monographs from the list are placed "on reserve" in the Fine Arts Library. The frequent use of these books, which contain numerous fine reproductions of calligraphy, is highly encouraged. Some extra assigned weekly readings can be retrieved through UF "E-Learning in Sakai" system.

COURSE FORMAT
This course combines lectures with visual materials, discussion of reading and/or visual evidence, as well as hands-on practice with brush and ink. The lectures are usually given during the meetings on Tuesday, while the hands-on practice, viewing the selected films and discussions will be carried on Thursdays. Students should be aware that the material covered in lecture is not always available from the readings, and there is no substitute for better learning in calligraphy than observing the instructor's demonstration and benefiting from the individual instruction and guidance received in class. To attend all class meetings is, therefore, essential and strongly advised.
REQUIREMENTS AND GRADING

Class attendance and participation (15%) - Perfect attendance will be rewarded with bonus points, while the non-excused absence and tardiness will adversely affect your grade. Absences are only permitted for medical and religious reasons, school related activities, and the matters of emergency. Fulfilling the reading assignments and carrying on that to verbal discussion in the class are encouraged throughout the class. Good attitude and enthusiasm are required for in-class practice, and counted as your participation.

Visual analysis/critique paper (15%) - Students are required to visit a Calligraphy Exhibition in the Grinter Gallery (Jan 9th to Feb. 1st) and turn in a 3-5 pages of visual analysis and/or critique paperto describe your understanding and critical comments towards the exhibition; including at least 2 reference citations from the bibliography provided at the end of the syllabus.

Class presentation (10%) - Students need to prepare and perform a 15 minutes class presentation on your choice of topic, such as "Where to Locate Asian Calligraphy," "My Favorite Calligrapher," "Calligraphy and Painting," "Calligraphy in Chinese Films," etc. The project can be conducted by one student or a group of no more than three, and presented in any chosen format. A block time period towards at the end of semester is scheduled for presentations, but an early presentation is encouraged. The date and the topic are determined with the instructor's approval.

Take home calligraphy assignments (20%) - Students are responsible for completing the assigned homework practice on calligraphy, and turn in on time in order to receive any credit. The weekly assignments will be posted on the UF "e-Learning in Sakai."

Exam (30%) - Only one exam will be given. It covers the readings and class lectures in the format of multiple choices, script and image identification, connoisseurship, and essays. No make-up exam without medical documentation.

Final piece and annotation (10%) - Students are expected to produce presentable calligraphic piece(s) which will be exhibited at the end of semester. Along with the final piece, one page annotative notes on his/her chosen piece is also required. They will be collected, compiled, and distributed one for each students as our calligraphy class compendium.

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

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
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<tbody>
<tr>
<td>A</td>
<td>93 &amp; above</td>
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<td>A-</td>
<td>90-92</td>
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<td>B+</td>
<td>87-89</td>
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<td>B</td>
<td>83-86</td>
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<tr>
<td>B-</td>
<td>80-82</td>
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<tr>
<td>C+</td>
<td>77-79</td>
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<td>C</td>
<td>73-76</td>
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<tr>
<td>C-</td>
<td>70-72</td>
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<td>D+</td>
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<td>D</td>
<td>63-66</td>
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<tr>
<td>D-</td>
<td>60-62</td>
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<td>E</td>
<td>59 &amp; below</td>
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Each student will receive the best grade one deserves. When encountering difficulty in learning the theory and/or hands-on practicing, students are encouraged to meet the instructor during the office hours or individual appointment to seek for help for better performance.

OTHER IMPORTANT INFORMATION

Writing tools will be supplied (partially) in the class on the second week. Students should also purchase a prepared package through Central Florida Office Plus on the 6th St. and University Ave. (ask the customer service desk in store for Sheng's calligraphy class package)

The changes in class scheduling or special announcement will be posted via email or e-learning, so make sure check messages daily.

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, and student conduct related to the honor code will be strictly enforced. Be aware that plagiarism will result in a failing grade.

PASS/FAIL is allowed in this class; however, you still need to complete all requirements in order to pass.
### TENTATIVE SCHEDULE

#### Week 1

**Reading:** Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 33-45  
Billeter, J. F., "Learning the Craft" in *The Chinese Art of Writing*, p. 109-34

**Jan. 8/T**  
Organizational introduction with the discussion of course syllabus and requirements

**Jan. 10/R**  
Highlights of the historical development and aesthetic principles of Chinese calligraphy

#### Week 2

**Reading:** Chiang Yee, *Chinese Calligraphy*, p. 133-49: 150-65  
Bonan, G., "Four Treasures of the Study" in *Gate to Chinese Calligraphy*, p. 11-16  
Billeter, J. F., "Maneuvering the Brush" in *The Chinese Art of Writing*, p. 45-84

**Jan. 15/T**  
The four essential tools on writing calligraphy (*Wenfa sibao* 文房四寶)

**Jan. 17/R**  
Brush making demonstration; learning the proper gesture of holding brush and writing with brush tip as well as rendering the ink

#### Week 3

**Reading:** Chiang Yee, *Chinese Calligraphy*, p. 41-67  
Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 66-131  

**Jan. 22/T**  
Historical development of Chinese characters and the importance of calligraphy in Chinese/Japanese society; early writing and scripts: oracle bone inscription (*jiaguwen* 甲骨文), bronze inscriptions (*jinwen* 金文- also known as the greater seal script *dazhuan* 大篆), lesser seal script (*xiaozhuan* 小篆), and clerical/official script (*lishu* 隸書)

**Jan. 24/R**  
Learning the basics of writing lesser seal script

#### Week 4

**Reading:** Chiang Yee, *Chinese Calligraphy*, p. 18-40  
Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 46-65  
Bjorksten, J., "The Basic Radicals" in *Learn to Write Chinese Characters*, p. 63-89

**Jan. 29/T**  
Evolution of Chinese characters and basic radicals; introduction of the first Chinese dictionary, *Shuowen Jiezi* 説文解字

**Jan. 31/R**  
"Eight strokes of character *yong* 永" (*yongzi bafa* 永字八法), basics of standard script

#### Week 5

**Reading:** Chiang Yee, *Chinese Calligraphy*, p. 67-105  
Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 133-239 (browse)  

**Feb. 5/T**  
Later development of various scripts: standard/regular script (*kaishu* 楷書), running script (*xingshu* 行書), and cursive script (*caoshu* 草書); leading masters from the Six Dynasties to early Tang 唐: Wang Xizhi 王羲之 (303-361), and his followers.

**Feb. 7/R**  
High Tang masters, and learning how to distinguish the different style of Yan Zhengqing 阮真卿 and Liu Gongquan 柳公權; celebrating Chinese New Year
Week 6  
**Reading:** Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 241-377 (browse)  
Xu, J., *“Opposite Paths to Originality: Huang T’ing-chien 黄庭堅 and Mi Fu 米芾”* in *The Embodied Image* ed. by Robert Harris and Wen Fong, p. 260-279  
Feb. 12/T  
Masterpieces of the Song 宋, Yuan 元, Ming 明, Qing 清 dynasties  
Feb. 14/R  
refining techniques on standard script; introducing the technique of running and cursive scripts; **Visual analysis/critique paper due**

Week 7  
**Reading:** Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 379-413 (browse)  
Erickson, B., *The Art of Xu Bing, words without meaning, meaning without words*, p. 33-70  
Barrass, G. S., *The Art of Calligraphy in Modern China*, p. 11-58  
Feb. 19/T  
Modern and avant-garde movement in China; introducing contemporary calligraphy—the art of Xu Bing 徐冰 and his “Square Word Calligraphy”  
Feb. 21/R  
Experimenting contemporary calligraphy; more practice on the standard script

Week 8  
**Reading:** Chiang, Yee., *Chinese Calligraphy*, p. 166-88  
Feb. 26/T  
Shaping the characters; introducing the major principles of how to properly combine components of a Chinese character  
Feb. 28/R  
Continuing and reinforcing the strokes, form and correlation

Week 9  
😊 Spring Break 😊

Week 10  
**Reading:** Harrist, Robert, *“The Two Perfections: Reading Poetry and Calligraphy”* in *The Embodied Image*, ed. by Robert Harris and Fong Wen, p. 281-301  
Qi Gong, *“The Relationships between Poetry, Calligraphy, and Painting”* in *Words and Images: Chinese poetry, calligraphy, and painting*, ed. by Alfreda Murck and Wen Fong, p. 11-20  
Sullivan, M., *The Three Perfections*, p. 11-80  
Mar. 12/T  
Calligraphy and poetry  
Mar. 14/R  
Practice: the standard script with Tang poems

Week 11  
**Reading:** Chiang Yee, *“Calligraphy and Painting”* in *Chinese Calligraphy*, p. 206-13  
Fu Shen, *“Format and the Integration of Painting and Calligraphy”* in *Traces of the Brush*, p. 179-201  
Mar. 19/T  
Calligraphy and painting  
Mar. 21/R  
Integrating calligraphy and painting

Week 12  
Mar. 26/T  
Review for exam; watching films on calligraphy and painting  
Mar. 28/R  
Exam.; more class practicing; making or refining the final piece
<table>
<thead>
<tr>
<th>Week 13</th>
<th>Reading: Yonemura, Ann, &quot;Japanese Calligraphy&quot; in <em>From Concept to Context, Approaches to Asian and Islamic Calligraphy</em> by Fu Shen and Ann Yonemura, p. 62-100</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Boudonnat, Louise and Harumi Kushizaki, <em>Traces of the Brush: the art of Japanese calligraphy</em>, p. 53-95</td>
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<tr>
<td>Apr. 2/T</td>
<td>Historical development of Japanese calligraphy and its relationship with Chinese calligraphy</td>
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<td>Apr. 4/R</td>
<td>Finishing up the final piece</td>
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<tr>
<th>Week 14</th>
<th>Reading: Kwo, D. W., &quot;The Role of the Seal&quot; in <em>Chinese Brushwork in Calligraphy and Painting</em>, p. 179-83</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Billeter, J. F. <em>The Chinese Art of Writing</em>, p. 286-289: &quot;Notes on Seal Engraving&quot;</td>
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<tr>
<td>Apr. 9/T</td>
<td>Role of Seal (yin, 印) in calligraphy and painting; learn how to create your own seal</td>
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<td>Apr. 11/R</td>
<td>Seal making continues; placing the seal on final piece; annotation and final piece due</td>
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<tr>
<th>Week 15</th>
<th>Class presentation</th>
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<td>Apr. 16/T</td>
<td>Class presentation continues</td>
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<tr>
<th>Week 16</th>
<th>Exhibition (4:30-6:00): distributing the class compendium</th>
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- Have a great summer -  

Practicing calligraphy keeps you cool
Bibliography


USEFUL CALLIGRAPHY WEBSITES:

Art of Chinese Calligraphy  
http://www.chinapage.com/callig1.html

Asian Art Appreciation (or Chinese Calligraphy)  
http://www.asia-art.net/calligraphy.htm

Eastern Asian Calligraphy  

Tools and learning Chinese Calligraphy  
http://www.chinese-tools.com/learn/characters

Chinese characters, script, and writing  

Chinese Calligraphy with basic knowledge and step by step instructions.  
http://www.chinavoc.com/arts/

Learning basic strokes  
http://www.macauweb.com/handwrite/learn.html

Chinese etymology  
http://internationalscientific.org/

WRITING TOOL SUPPLIERS:

Yasutomo  
http://www.yasutomo.com/

Acorn Planet  
http://www.acornplanet.com/