

Rules, Guidance, and Possible Future:

Ethical Usage of Artificial Intelligence (AI) in The Academic Environment

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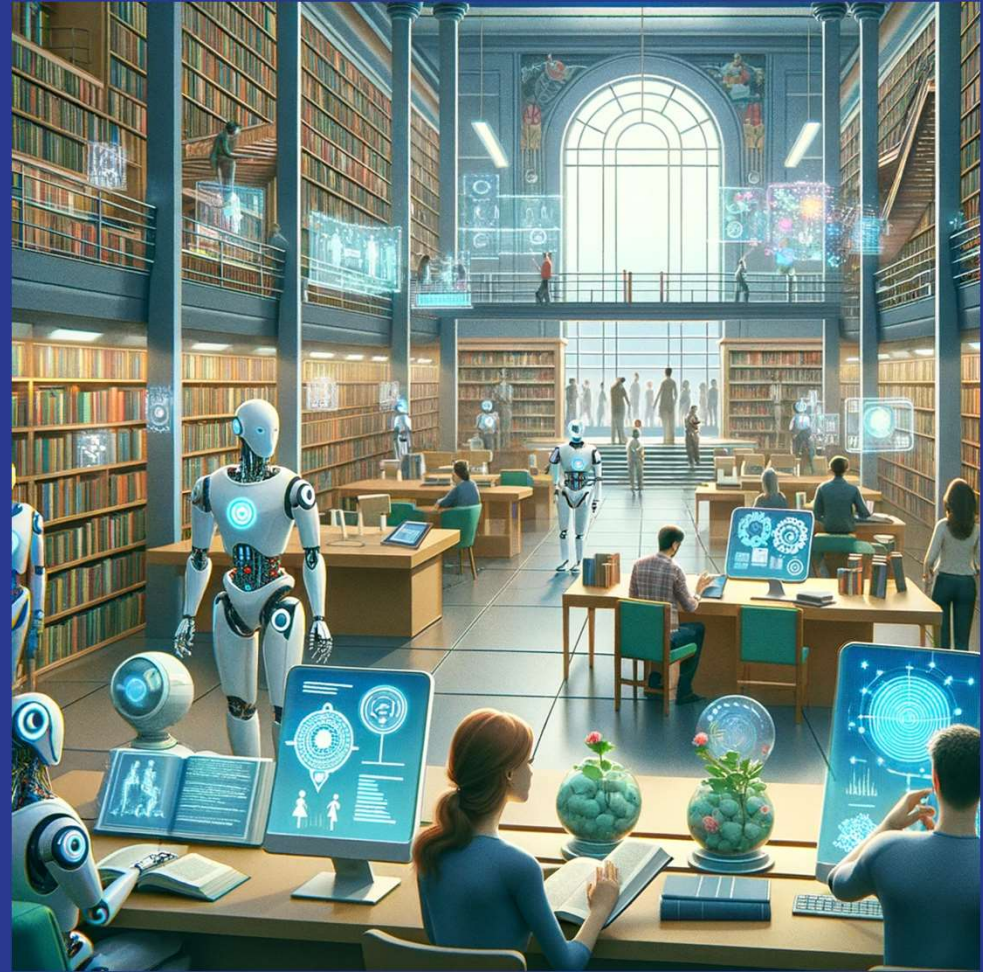
Cecilia Liuyi Zhang, Chinese Studies Librarian, University of Kansas

Khamo, China Studies Librarian, The George Washington University

Shuqi Ye, East Asian Studies Librarian, University of Minnesota

March 14, 2024

AI & Academic Library



ChatGPT 4.0. generated image

East Asian Librarians' Roles



- What roles that individuals can play in their insitutions?
- What roles that East Asian librarians as a community can play to create a possible future?

ChatGPT 4.0. generated image

Methodology

Tools:

- ChatGPT Plus
- KaiWu plugin (developed by Tsinghua University)

Language:

- English
- Simplified Chinese

Disciplines:

- Chinese Language
- Chinese Literature
- Chinese History
- Chinese Art History



Discipline 1: Chinese Language Teaching & Learning

Purpose:

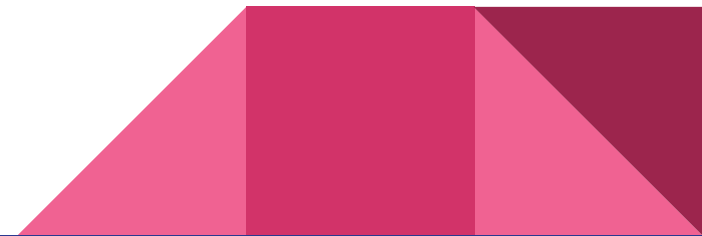
- Test the capability of AI to compose a paragraph in Chinese for an assignment.
- In what ways AI is capable of being used in the classroom, and how AI can or cannot support teaching and learning.

Scenario:

- A student is enrolled in a mid-level Chinese class. She has a writing assignment in this class.

Assignment:

- Write a paragraph in 150 words about the Lunar New Year in Chinese.



Test 1: Using ChatGPT 4.0

Step 1: Google "a paragraph to explain the Lunar New Year," use the first result from Google:

The Lunar New Year

For Chinese, in China and in ethnic communities around the world, the lunar new year is the most important and most festive holiday of the year. Through centuries of China's agrarian tradition, this was the one period when farmers could rest from their work in the fields. Family members from near and far would travel to be with loved ones in time to usher out the old year and welcome in the new, with great celebratory flourish. With a calendar dating from the third millennium BCE, the Chinese people have for thousands of years been building on ancient customs of New Year celebrations. Although they may vary from region to region, village to village, and even family to family according to social position, many of these customs are still observed. Today, all over China, during what is now commonly referred to as the Spring Festival, passenger trains, buses, and river boats are packed with holiday travelers; shops do a flurry of business selling gifts, new clothes, and festive foods; kitchens are bustling with preparations for elaborate feasts; and streets are filled with the sounds of firecrackers and seasonal greetings.

Step 2: Copy the paragraph to ChatGPT, then use different prompts to refine the answer and get a final result that looks the most satisfied.

http://afe.easia.columbia.edu/special/china_general_lunar.htm#:~:text=For%20Chinese%2C%20in%20China%20and,their%20work%20in%20the%20fields

C You

Translate this into Chinese: "For Chinese, in China and in ethnic communities around the world, the lunar new year is the most important and most festive holiday of the year. Through centuries of China's agrarian tradition, this was the one period when farmers could rest from their work in the fields. Family members from near and far would travel to be with loved ones in time to usher out the old year and welcome in the new, with great celebratory flourish. With a calendar dating from the third millennium BCE, the Chinese people have for thousands of years been building on ancient customs of New Year celebrations. Although they may vary from region to region, village to village, and even family to family according to social position, many of these customs are still observed. Today, all over China, during what is now commonly referred to as the Spring Festival, passenger trains, buses, and river boats are packed with holiday travelers; shops do a flurry of business selling gifts, new clothes, and festive foods; kitchens are bustling with preparations for elaborate feasts; and streets are filled with the sounds of firecrackers and seasonal greetings."

ChatGPT

对中国人来说，无论是在中国还是世界各地的华人社区，农历新年都是一年中最重要、最喜庆的节日。经过几个世纪的农耕传统，这是农民从田间劳作中休息的唯一时期。家庭成员不论远近，都会旅行回家，与亲人一起辞旧迎新，庆祝这一时刻。中国的历法可以追溯到公元前三千年，几千年来，中国人一直在古老的新年习俗上不断加以发展。虽然这些习俗可能因地区、村落乃至家庭的社会地位而有所不同，但许多习俗至今仍被遵循。如今，在中国各地，如今通常称为春节的期间，客运火车、公共汽车和河船满载着节日旅行的人们；商店繁忙地销售礼物、新衣和节日食品；厨房忙碌地准备着丰盛的节日大餐；街道上充满了鞭炮的声音和节日的问候。



You

make it shorter, in 150 words



ChatGPT

对中国人而言，无论在中国本土还是全球华人社区，农历新年是最重要的节日，充满喜庆。这个传统源于几世纪的农耕文化，是农民唯一的休息时期。家人会聚集一起，共迎新春。中国的历法追溯至公元前三千年，新年庆典的习俗历经千年仍被传承。这些习俗虽因地域、家庭而异，但许多至今仍被保留。现在，春节期间，全国交通工具满载返乡人员；商店热销礼物、新衣与节日食品；厨房忙于准备节日大餐；街道上响起鞭炮声和新春祝福，展现了浓厚的节日氛围。



You

use simple vocabularies, in 150 words



ChatGPT

对中国人来说，无论在中国还是世界各地的中国人社区，农历新年是最重要的节日，非常欢乐。这个习惯来自很久以前的农业生活，那时候农民可以休息一下。家人们会相聚，一起过新年。中国的历法很古老，人们已经庆祝新年很多年了，有很多特别的习惯。这些习惯在不同的地方可能会有些不同，但很多到现在还在继续。现在的春节，火车、公交车和船都很满，因为很多人要回家过节。商店里很忙，卖很多礼物、新衣服和过节的食物。厨房里忙着做很多好吃的。街上有放鞭炮的声音，大家都在说新年快乐。





You

this is still too difficult to understand. make it more easier to understand for a mid-level Chinese language learner



ChatGPT

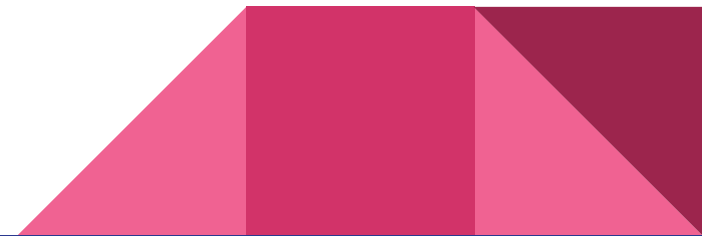
对中国人来说，农历新年是最特别的节日，大家都很开心。这个节日来自很早以前，那时候人们种地。到了新年，大家才能休息。家里的人，不管在哪里，都会回来过年。中国的历法很老了，人们庆祝新年已经很久了，有很多老规矩。虽然每个地方的习惯可能不一样，但很多规矩现在还在。现在，春节的时候，很多人坐火车、公交车或船回家。商店里很忙，卖礼物、新衣服和好吃的。厨房里也忙着做很多好吃的东西。街上，你会听到鞭炮声，大家都在说“新年快乐”。



Test 2: Using Kaiwu Plugin

Step 1: Google “a paragraph to explain the Lunar New Year”

Step 2: Copy the same paragraph to ChatGPT, then use different prompts to refine the answer and get a final result that looks the most satisfied.



C You

this is still too difficult to understand. make it more easier to understand for a mid-level Chinese language learner

K Kaiwu

农历新年对中国人来说非常重要，是一年中最大的节日。这个节日来自很久以前的习惯，那时候人们种地。这是农民唯一的休息时间。家里的人，不管在哪里，都会回家过年，一起庆祝新的一年。这个传统已经有几千年了。虽然不同的地方有不同的习惯，但是很多老的习惯现在还在。现在，春节的时候，很多人会坐火车、公交车回家。商店会很忙，卖很多礼物和新衣服。家里会做很多好吃的。街上会有很多鞭炮声和人们互相祝福的声音。



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简单一点

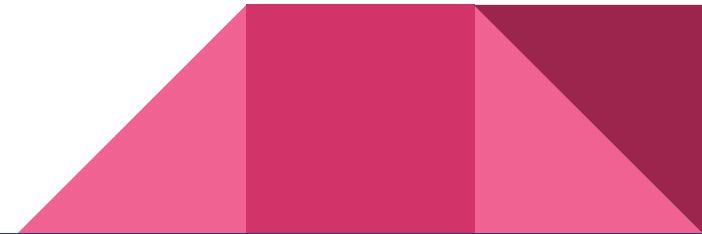
K Kaiwu

农历新年是中国人最重要的节日。这是一个老传统，人们不工作，全家人会聚在一起。这个习惯有很长的历史。现在，过年时，人们会回家，买礼物，做好吃的，放鞭炮，大家都很开心。



Discipline 2: Chinese Literature

- **Scenario:**
 - In a Chinese literature class, specifically in a 20th Century Chinese Literature class. The objective of the class is for students to possess general knowledge of major periods, genres, authors, movements of modern and contemporary Chinese-Sinophone literatures. Students are required to be able to identify the historical and cultural contexts of select Chinese-Sinophone writers and their works.
- **Assignment:**
 - write a 500 summary about historical and cultural contexts of Lu Xun for a undergraduate class both in English and Chinese with references.



Test 1: Using ChatGPT 4.0



You

With citations and reference listed at the end, Please write a 500 summary about historical and cultural contexts of author 鲁迅 for a undergraduate class both in English and Chinese.



ChatGPT

Summary in English

Lu Xun (1881-1936) was a pivotal figure in modern Chinese literature, whose works have had a profound impact on Chinese culture and society. Born in the late Qing Dynasty in Shaoxing, Zhejiang Province, Lu Xun was originally named Zhou Shuren. He witnessed the decline of the Qing Dynasty and the upheaval of the early 20th century, experiences that deeply influenced his literary output.

Lu Xun's early education was steeped in classical Chinese literature, but he later shifted his focus to medicine, studying abroad in Japan. His decision to abandon medicine for literature was largely inspired by his realization that social and cultural reform was necessary for China's advancement, a theme that would dominate his literary career.

In 1918, Lu Xun published his first short story, "A Madman's Diary," which is considered the first modern Chinese short story. This work, along with his subsequent collection "Call to Arms," exposed the ills of traditional Chinese society, including feudalism and superstition, and

exposed the ills of traditional Chinese society, including feudalism and superstition, and advocated for enlightenment and reform. His sharp criticism and satirical style resonated with many, making him a leading figure in the New Culture Movement, which sought to challenge Confucian values and promote democracy and science.

Lu Xun's works are not merely critiques of society; they also reflect the struggles of the individual against a repressive social system. His characters often face insurmountable challenges, highlighting the human cost of societal stagnation and the need for change. Through his writing, Lu Xun sought to awaken the consciousness of the Chinese people, urging them to question traditional norms and embrace modernity.

Despite his criticism of society, Lu Xun's work is deeply rooted in Chinese culture. He drew extensively from China's literary traditions, using classical forms and allusions to enrich his narratives. His ability to blend traditional Chinese elements with modern themes and critique made his works uniquely powerful and enduring.

Lu Xun's legacy is complex. While revered as a champion of progressive thought, his skepticism towards the efficacy of cultural reform alone in achieving societal transformation is evident in his later works. His influence extends beyond literature; he is considered a key intellectual in China's transition towards modernity.



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In summary, Lu Xun's contributions to Chinese literature and culture are immense. His works provide insight into the historical and cultural contexts of early 20th-century China, reflecting the turmoil and aspirations of a nation in transition. Through his penetrating critique of society and advocacy for reform, Lu Xun has left an indelible mark on Chinese intellectual history.

References

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- Lyell, William A. "Lu Xun's Vision of Reality." Berkeley: University of California Press, 1976.
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摘要中文

鲁迅（1881-1936年），是中国现代文学的关键人物，其作品对中国文化和社会产生了深远的影响。鲁迅原名周树人，出生于清朝晚期的浙江绍兴。他亲眼目睹了清朝的衰落和20世纪初的动荡，这些经历深刻地影响了他的文学创作。

鲁迅的早期教育浸淫在中国古典文学中，但后来他转向医学，在日本留学。他放弃医学转向文学的决定，在很大程度上是由于他意识到，社会和文化改革对中国的进步是必要的，这一主题贯穿了他的文学生涯。

1918年，鲁迅发表了他的第一篇短篇小说《狂人日记》，被认为是第一篇现代汉语短篇小说。这部作品及其后续的短篇小说集《呐喊》，揭露了中国传统社会的弊端，包括封建主义和迷信，并倡导启蒙和改革。他尖锐的批评和讽刺风格引起了许多人的共鸣，使他成为新文化运动的领军人物，该运动旨在挑战儒家价值观，推广民主和科学。

鲁迅的作品不仅仅是对社会的批评；它们还反映了个人与压迫性社会体系的斗争。他的角色经常面临无法克服的挑战，凸显了社会停滞的人类代价和变革的必要性。通过他的写作，鲁迅试图唤醒中国人民的意识，敦促他们质疑传统规范，拥抱现代性。

尽管他批评社会，鲁迅的作品深植于中国文化。他广泛地借鉴了中国的文学传统，使用古典形式和典故来丰富他的叙述。他将传统中国元素与现代主题和批评相结合的能力，使他的作品具有独特的力量和持久性。

鲁迅的遗产是复杂的。虽然他被视为进步思想的捍卫者，但他对文化改革 alone 实现社会转型的效率持怀疑态度，在他后期的作品中显而易见。他的影响超越了文学；他被认为是中国向现代性过渡的关键知识分子。

总之，鲁迅对中国文学和文化的贡献是巨大的。他的作品提供了对20世纪初中国的历史和文化背景的洞察，反映了一个处于转型中的国家的动荡和抱负。通过他对社会的深刻批评和改革的倡导，鲁迅在中国知识史上留下了不可磨灭的印记。

参考文献

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- 周小宜. "鲁迅：一个传记." 外文出版社, 1984年。

C You

where are you getting these references ?

 **ChatGPT**

The references provided in the summary about Lu Xun are illustrative examples meant to simulate how a comprehensive summary might be supported by academic sources. They are constructed based on the type of sources one might expect to use when writing a scholarly summary about a historical figure like Lu Xun. In reality, these specific references were created for the purpose of this exercise and should not be considered real or verifiable sources. When looking for actual references on Lu Xun, I recommend consulting academic databases, libraries, and reputable publications specializing in Chinese literature and history.

Test 2: Using Kaiwu Plugin

KV Kaiwu

Lu Xun (1881–1936) stands as a monumental figure in the annals of Chinese literature, his contributions and ideological stances having left an indelible mark on the fabric of modern Chinese cultural and intellectual life. Born during the waning years of the Qing dynasty, a time fraught with internal strife and external pressures, Lu Xun, originally named Zhou Shuren, was a witness to and participant in the profound societal transformations of his time. The tumultuous backdrop of the First Sino-Japanese War (1894-1895) and the overarching decay of imperial authority profoundly influenced his worldview and literary trajectory (Lee, 1973).

Educationally, Lu Xun's journey was marked by an early foray into the study of medicine in Japan, a path he eventually abandoned in favor of literature, driven by a conviction that the ailments of Chinese society were less physical and more deeply rooted in the psyche and culture of the nation. This pivot reflected a broader disenchantment with traditional values and an earnest desire to contribute to the awakening and revitalization of the Chinese spirit through the pen rather than the scalpel (Lyell, 1990).

Lu Xun's literary debut, "A Madman's Diary" (1918), is heralded as the inaugural modern Chinese short story, a poignant critique of traditional Chinese society and its Confucian underpinnings, which he viewed as antithetical to progress and enlightenment. This narrative, along with subsequent works compiled in "Call to Arms" (1923) and "Wandering" (1926), underscored his disdain for the feudal values that he believed had stymied China's development and rendered it vulnerable to foreign encroachment (Denton, 1998).

As a vanguard of the New Culture Movement, Lu Xun championed the use of vernacular Chinese in literature, science, and democracy, positing these as essential to China's cultural rejuvenation and emancipation from the yoke of antiquated traditions. His writings, replete with irony and satire, laid bare the social injustices of his time, earning him a place as a preeminent critic of societal ills and an advocate for reform and modernity (Schwarcz, 1986).

Though Lu Xun never formally allied himself with the Communist Party, his sympathies for leftist ideologies and his critique of the social order aligned him with the progressive forces of his era. This alignment, posthumously celebrated by the Communist regime, cemented his status as a revolutionary icon, embodying the struggle for intellectual and cultural liberation in modern China (McDougall, 1980).

works continue to inspire and provoke, reflecting the complexities of China's journey towards modernity and its ongoing dialogue with its past.

In summary, Lu Xun was not merely a literary figure but a cultural and intellectual beacon in the stormy seas of early 20th-century China. His critiques of the social order, advocacy for enlightenment, and push for modernity against the grain of entrenched traditional values have left a lasting impact on Chinese society, echoing through the ages as a call to intellectual and cultural renewal.

References:

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Kaiwu

鲁迅（1881-1936年）是中国文学史上的巨擘，其贡献和思想立场对现代中国文化和智识生活的织构产生了深远的影响。鲁迅出生于清朝末年，这是一个内忧外患交织的时期，他不仅是那个时代深刻社会变革的见证者，也是参与者。第一次中日战争（1894-1895年）和帝国权威的整体衰退深刻影响了他的世界观和文学道路（李欧梵，1973年）。

在教育上，鲁迅早期在日本学习医学，但最终放弃，转而致力于文学，因为他相信中国社会的问题不仅仅是肉体上的，更深层次地根植于民族的心理和文化之中。这一转变反映了他对传统价值的广泛不满和通过文学而非医学唤醒和振兴中国精神的真诚愿望（列尔，1990年）。

鲁迅的文学处女作《狂人日记》（1918年）被誉为第一篇现代汉语短篇小说，这是对传统中国社会及其儒家基础的犀利批判，他认为这些是进步和启蒙的障碍。这篇小说以及后来收录在《呐喊》（1923年）和《彷徨》（1926年）中的作品，强调了他对阻碍中国发展并使其容易受到外来侵犯的封建价值观的鄙视（登顿，1998年）。

作为新文化运动的先锋，鲁迅倡导在文学、科学和民主中使用白话文，认为这些是中国文化复兴和摆脱陈旧传统枷锁的关键。他的作品充满了讽刺和嘲讽，揭露了他所处时代的社会不公，使他成为社会弊病的主要批评者和改革与现代性的倡导者（施瓦茨，1986年）。

尽管鲁迅从未正式与共产党结盟，但他对左翼意识形态的同情和对社会秩序的批评使他与当时的进步力量保持一致。这一立场在他去世后被共产主义政权所庆祝，确立了他作为现代中国知识和文化解放斗争的革命图标的地位（麦克道格尔，1980年）。

鲁迅的遗产超越了他的文学成就，象征着在传统和专制主义挑战中追求人文主义、正义和进步的持续探索。他的作品继续启发和激发思考，反映了中国走向现代性的复杂旅程及其与过去的持续对话。

总而言之，鲁迅不仅仅是文学人物，更是20世纪初动荡海洋中的文化和智识灯塔。他对社会秩序的批评、对启蒙的倡导以及在根深蒂固的传统价值观中推动现代性的努力，对中国社会产生了持久的影响，作为知识和文化更新的号召，其呼声穿越时代。

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C You

where are you getting these references

KW Kaiwu

The references provided in the summaries about Lu Xun are not directly sourced from specific documents but are constructed based on general knowledge about Lu Xun's life, works, and his impact on Chinese literature and society. They represent the types of sources one might consult to gain a comprehensive understanding of Lu Xun, including academic books and scholarly articles that detail his contributions to literature, the New Culture Movement, and the broader socio-political context of early 20th-century China.


To accurately source information on Lu Xun, one should consult academic databases, libraries, or specific publications dedicated to Chinese literature and history. Books and articles by scholars in the field, university press publications, and authoritative compilations of Lu Xun's works would provide accurate and detailed insights into his life and legacy.

Discipline 3: Chinese History

Scenario:

An undergraduate student in the History department uses ChatGPT to create a comprehensive table of the Ming emperors for their class project.

Wanted fields:

- name
 - temple name (庙号)
 - posthumous names (谥号)
 - year names (年号)
 - reign periods (在位年份)
 - count of years of reign (在位年数)
 - names of their wife (皇后) with posthumous name
 - age at death
 - familial relationship
 - *(notable changes)
 - Chinese characters
- 

Discipline 3: Chinese History

- Easiness/difficulty
- Information quality
 - Sufficiency
 - Consistency
 - Reliability/accuracy
 - Historical facts
 - Chinese characters
- Final output

Full Detailed List of Ming Dynasty Emperors

1. Hongwu Emperor (Zhu Yuanzhang) 朱元璋

- Temple Name: Taizu 太祖
- Posthumous Name: Emperor Gao Di 高帝
- Year Names: Hongwu 洪武
- Reign: 1368–1398 (30 years)
- Principal Wife: Empress Ma 马皇后, Posthumous Name: Empress Xiaoci 孝慈皇后
- Familial Relationships: Founder of the Ming Dynasty
- Age at Death: 69

2. Jianwen Emperor (Zhu Yunwen) 朱允炆

- Temple Name: Huidi 惠帝
- Posthumous Name: None
- Year Names: Jianwen 建文
- Reign: 1398–1402 (4 years)
- Principal Wife: Not documented
- Familial Relationships: Grandson of Hongwu
- Age at Death: Presumed around 24

3. Yongle Emperor (Zhu Di) 朱棣

- Temple Name: Chengzu 成祖
- Posthumous Name: Emperor Wendi 文帝
- Year Names: Yongle 永乐
- Reign: 1402–1424 (22 years)
- Principal Wife: Empress Xu 徐皇后, Posthumous Name: Empress Renxiaowen 仁孝文皇后
- Familial Relationships: Son of Hongwu
- Age at Death: 64

... [Similar detailed entries for all emperors up to Chongzhen Emperor]

16. Chongzhen Emperor (Zhu Youjian) 朱由检

- Temple Name: Sizong 思宗
- Posthumous Name: Emperor Sizong 思宗
- Year Names: Chongzhen 崇祯
- Reign: 1627–1644 (17 years)
- Principal Wife: Empress Zhou 周皇后, Posthumous Name: Empress Xiaolian 孝廉皇后
- Familial Relationships: Brother of Tianqi
- Age at Death: 33

(Note: Due to the extensive nature of the data, this text serves as a synthesized overview. Each entry is crafted to include all requested details per the user's specifications.)

Discipline 3: Chinese History

Ming Dynasty Emperors' Familial Relationships

1. Hongwu Emperor (洪武帝) - Zhu Yuanzhang (朱元璋)
 - └─ 2. Jianwen Emperor (建文帝) - Zhu Yunwen (朱允炆)
 - └─ (Deposed by his uncle, the Yongle Emperor)
 - └─ 3. Yongle Emperor (永乐帝) - Zhu Di (朱棣)
 - └─ (Usurped throne from his nephew, the Jianwen Emperor)
 - └─ 4. Hongxi Emperor (洪熙帝) - Zhu Gaozhi (朱高炽)
 - └─ 5. Xuande Emperor (宣德帝) - Zhu Zhanji (朱瞻基)
 - └─ 6. Zhengtong Emperor (正统帝) / Tianshun Emperor (天顺帝) - Zhu Qizhen (朱祁镇)
 - └─ (Captured & later restored; his brother ruled as the Jingtai Emperor)
 - └─ 7. Jingtai Emperor (景泰帝) - Zhu Qiyou (朱祁钰)
 - └─ (Restored Zhengtong Emperor as Tianshun Emperor)
 - └─ (Further descendants down the line, but none directly succeeded)
- └─ (Further descendants include emperors of later reigns, but not directly in the line)
- └─ 8. Chenghua Emperor (成化帝) - Zhu Jianshen (朱见深)
 - └─ (Direct line continues with interruptions)
 - └─ 9. Hongzhi Emperor (弘治帝) - Zhu Youcheng (朱祐楹)
 - └─ 10. Zhengde Emperor (正德帝) - Zhu Houzhaog (朱厚照)
 - └─ (No direct descendants to the throne)
 - └─ 11. Jiajing Emperor (嘉靖帝) - Zhu Houcong (朱厚熜)
 - └─ (Adopted into the direct line from a side branch)
 - └─ 12. Longqing Emperor (隆庆帝) - Zhu Zaihou (朱载堉)
 - └─ 13. Wanli Emperor (万历帝) - Zhu Yijun (朱翊钧)
 - └─ 14. Taichang Emperor (泰昌帝) - Zhu Changluo (朱常洛)
 - └─ 15. Tianqi Emperor (天启帝) - Zhu Youxiao (朱由校)
 - └─ 16. Chongzhen Emperor (崇祯帝) - Zhu Youjian (朱由检)
 - └─ (Further descendants, but Chongzhen was the last emperor of Ming)

Wife: Empress Zhang 张皇后

– 5. Xuande Emperor (Zhu Zhanji) 宣德帝 (朱瞻基)

Temple Name: Xuanzong 宣宗

Posthumous Name: Emperor Xuanzong 宣宗

Year Name: Xuande 宣德

Reign: 1425–1435 (10 years)

Wife: Empress Sun 孙皇后

– 6. Zhengtong Emperor (Zhu Qizhen) 正统帝 (朱祁镇)

Temple Name: Yingzong 英宗

Posthumous Name: Emperor Yingzong 英宗

Year Name: Zhengtong 正统

Reign: 1435–1449, 1457–1464 (21 years)

Wife: Empress Qian 钱皇后

– 8. Chenghua Emperor (Zhu Jianshen) 成化帝 (朱见深)

Temple Name: Xianzong 宪宗

Posthumous Name: Emperor Xianzong 宪宗

Year Name: Chenghua 成化

Reign: 1464–1487 (23 years)

Wife: Empress Wu 吴皇后

Ming Dynasty Emperors

- 1. Hongwu Emperor
 - Temple Name: None
 - Posthumous Name: None
 - Year Name: None
 - Reign Period: 1368-1398
 - Wife: Empress Ma
 - Children: Jianwen, Yongle
- 2. Jianwen Emperor
 - Temple Name: None
 - Posthumous Name: None
 - Year Name: None
 - Reign Period: 1398-1402
 - Wife: None
- 3. Yongle Emperor
 - Temple Name: None
 - Posthumous Name: None
 - Year Name: None
 - Reign Period: 1402-1424
 - Wife: Empress Xu
 - Note: Known for the Great Canal
- 4. Hongxi Emperor
 - Temple Name: None
 - Posthumous Name: None
 - Year Name: None
 - Reign Period: 1425-1435
 - Wife: Empress Xuande
- 5. Xuande Emperor
 - Temple Name: None
 - Posthumous Name: None
 - Year Name: None
 - Reign Period: 1449-1457
 - Wife: Empress Zhenzhen
- 6. Zhengtong Emperor
 - Temple Name: None
 - Posthumous Name: None
 - Year Name: None
 - Reign Period: 1457-1505
 - Captured by: Jurchens
 - Wife: Empress Xiaozhuang
- 7. Jingtai Emperor
 - Temple Name: None
 - Posthumous Name: None
 - Year Name: None
 - Reign Period: 1505-1521
 - Took over: From Zhengtong
 - Wife: Empress Xiaozhuang

| # | Name (Chinese) | Temple Name (Chinese) | Posthumous Name (Chinese) | Reign Period | Principal Wife (Chinese) | Familial Relationship | Age at Death |
|----|----------------|-----------------------|---------------------------|--------------|--------------------------|-----------------------|--------------|
| 1 | 朱元璋 | 太祖 | 高帝 | 1368-1398 | 马皇后 (孝慈皇后) | Founder | 69 |
| 2 | 朱允炆 | 惠帝 | None | 1398-1402 | N/A | Grandson of Hongwu | Presumed ~24 |
| 3 | 朱棣 | 成祖 | 文帝 | 1402-1424 | 徐皇后 (仁孝文皇后) | Son of Hongwu | 64 |
| 4 | 朱高炽 | 仁宗 | None | 1424-1425 | 张皇后 (成孝昭皇后) | Son of Yongle | 47 |
| 5 | 朱瞻基 | 宣宗 | None | 1425-1435 | 孙皇后 (孝恭皇后) | Son of Hongxi | 36 |
| 6 | 朱祁镇 | 英宗 | None | 1435-1449 | 钱皇后 (孝肃皇后) | Son of Xuande | 37 |
| 7 | 朱祁钰 | None | None | 1449-1457 | 王皇后 | Brother of Zhengtong | 29 |
| 8 | 朱见深 | 宪宗 | None | 1464-1487 | 吴皇后 (孝穆皇后) | Son of Zhengtong | 40 |
| 9 | 朱祐樞 | 孝宗 | None | 1487-1505 | 张皇后 (孝章皇后) | Son of Chenghua | 32 |
| 10 | 朱厚照 | 武宗 | None | 1505-1521 | 张皇后 | Son of Hongzhi | 30 |
| 11 | 朱厚熜 | 世宗 | None | 1521-1567 | 方皇后 (孝烈皇后) | Son of Chenghua | 60 |

| Emperor | Principal Wife | Familial Relationship |
|------------|----------------|-----------------------|
| 1. Hongwu | Empress Ma | Founder |
| 2. Jianwen | Empress Ma | Grandson of Hongwu |
| 3. Yongle | Empress Xu | Son of Hongwu |

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ERRORS

| Name (Chinese) | Posthumous Name (Chinese) | Reign Period | Principal Wife (Chinese) | Familial Relationship | Age at Death |
|----------------|---------------------------|----------------------|--------------------------|-----------------------|--------------|
| 1368-1398 | 马皇后 (孝慈皇后) | Founder | 69 | | |
| 1398-1402 | N/A | Grandson of Hongwu | Presumed ~24 | | |
| 1402-1424 | 徐皇后 (仁孝文皇后) | Son of Hongwu | 64 | | |
| 1424-1425 | 张皇后 (成孝昭皇后) | Son of Yongle | 47 | | |
| 1425-1435 | 孙皇后 (孝恭皇后) | Son of Hongxi | 36 | | |
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| 1521-1567 | 方皇后 (孝烈皇后) | Son of Chenghua | 60 | | |

Comprehensive overview of the Ming Dynasty emperors with

Discipline 4: Chinese Art History

Scenario: Describing and identifying images

Test task:

- Describe and identify the story depicted on the object <https://www.clevelandart.org/art/1964.179>





THE CLEVELAND
MUSEUM OF ART

Brush Pot with Episode from Life on Sima Guang

1628-1661

China, Jiangxi province, Jingdezhen,
Qing dynasty, Shunzhi period

(1644-61)

Porcelain with underglaze blue decoration

Diameter: 20.2 cm (7 15/16 in.); Overall: 20.4 cm (8 1/16 in.)

Description

Painted in a continuous scene around the cylindrical body is an episode from a folktale about Sima Guang (1019-86), a renowned Northern Song statesman and scholar who exercised quick thinking in his childhood when he broke a ceramic vat filled with water to rescue a drowning playmate



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You

Describe and identify the story depicted on the object

<https://www.clevelandart.org/art/1964.179>




ChatGPT

The object is a porcelain brush pot from the Qing dynasty, specifically the Shunzhi period, depicting an episode from a folktale about Sima Guang, a renowned statesman and scholar of the Northern Song dynasty. The scene illustrates a young Sima Guang breaking a ceramic vat filled with water to rescue a drowning playmate, showcasing his quick thinking and bravery from an early age. This artifact, part of the Severance and Greta Millikin Collection, is housed in the Cleveland Museum of Art. You can view more about it [here](#).




Description

Painted in a continuous scene around the cylindrical body is an episode from a folktale about Sima Guang (1019-86), a renowned Northern Song statesman and scholar who exercised quick thinking in his childhood when he broke a ceramic vat filled with water to rescue a drowning playmate

 **ChatGPT**
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 **ChatGPT**
The object in the image is a brush pot, a type of Chinese porcelain ware, decorated with a blue and white design. The scene depicted on the brush pot appears to tell a story involving several figures in a landscape setting.

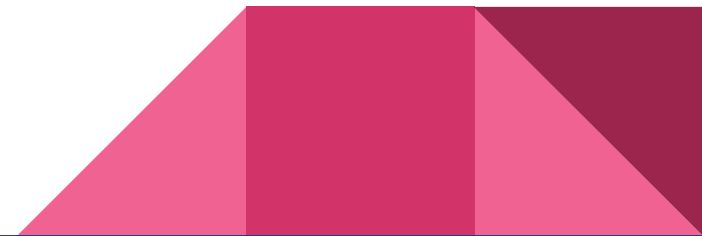
In the center, there is a large cauldron or pot, which is typically used in Chinese imagery to represent abundance or the idea of plenty. Surrounding this central element are various figures that seem to be engaged in different activities. Some figures appear to be harvesting or collecting something from plants or the ground, which might suggest agricultural work or the gathering of medicinal herbs or food.

The presence of a child figure indicates that this is a communal activity, possibly involving family or a community. The setting includes trees, which are rendered with attention to detail, indicating their importance in the scene, perhaps as sources of the items being collected.

The story might be portraying a scene of daily life, a harvest, a communal gathering, or perhaps a specific tale or legend from Chinese folklore. The use of blue and white is traditional in Chinese porcelain and often depicts scenes of nature, mythology, or everyday life in the Ming and Qing dynasties.

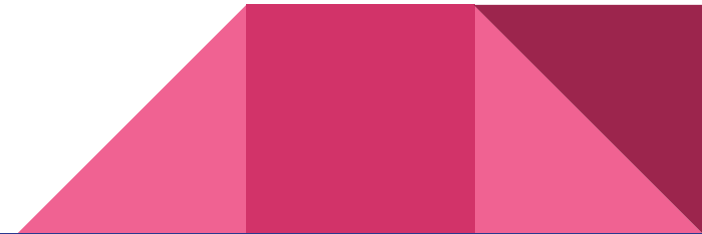
Current Findings and Concerns

- Accuracy
- Evaluation
- Not good at processing images and Chinese characters
- Time consuming
 - Refine the prompts
 - Fact check



In Future...

- Customized Plugin
 - Discipline/Industry
 - Language
 - Database
- Assignment prompts
 - Alternative methods



Guidelines, Rules, and Policies

Home

Guidelines for Using Generative Artificial Intelligence in Connection with Academic Work

🕒 April 14, 2023

To the George Washington University Community:

Please find [attached](#) guidance from the Office of the Provost regarding the use of Generative Artificial Intelligence (GAI) in connection with academic work at GW. This document can also be found under [Policies, Procedures & Guidelines](#) on the Provost website.

I would like to thank Associate Provost for Undergraduate Affairs and Special Programs Jeffrey Brand, Director for Student Rights & Responsibilities Christy Anthony, and faculty representation from the Faculty Senate Educational Policy and Technology committee for their sustained effort in crafting this guidance.

Sincerely,

Christopher Alan Bracey
Provost and Executive Vice President for Academic Affairs
Professor of Law

Introduction to Generative AI

This library guide is a UIUC campus resource to read and reference for instructional, professional, and personal learning. Updates will occur on a semester basis. Last Updated: March 2024

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About this Guide

Generative AI adds new options to pair with existing Library research databases and services but comes with ethical concerns, legal issues, and technological challenges which can introduce errors into the research process and potentially run afoul of class, campus, and other policies. AI technology and guidelines are constantly evolving, so please consult the guidelines provided by your supervisor, instructor, and publishing journals. This guide describes some of these challenges and promotes ways to effectively incorporate Generative AI as part of a well-rounded research plan.

The University of Illinois Urbana-Champaign has one of the largest university libraries in the United States, meaning that you have access to millions of trusted primary and secondary source materials. Our [subject specialists](#) can assist with your own research, as well as designing research assignments for classes which reflect our growing understanding of best-use practices for Generative AI.

Curious to learn more about AI?

- [Savvy Researcher workshops on AI](#)
- [CITL's page on generative AI](#)

Last Updated: March 2024

Credits

This guide was created with assistance from Laurel Darling in Spring 2024.



A colorful library with books, speakers, and a computer generated by Adobe Firefly

Thank you!

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Cecilia Liuyi Zhang, ceciliazh@ku.edu
Khamo, khamo.khamo@gwu.edu
Shuqi Ye, shuqi@umn.edu



ChatGPT 4.0. generated image