

# IDS 2935 (x1JW1) EAST ASIAN MARTIAL ARTS CLASSICS

UF Quest 1/ Justice and Power

General Education: Humanities, International, Writing (2000 words)

[Note: A minimum grade of C is required for General Education credit]

Spring 2020, M/W/F 5<sup>th</sup> period (11:45am-12:35pm)

Rolfs Hall 0115

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## Course Description

This interdisciplinary Quest 1 course prompts students to reconsider the nature of justice and power through a rigorous examination of East Asian martial arts literary and media classics. We will examine the values and ethics embodied in this utopian realm between past and present, the real and the fantastic, the central and the marginal. The course explores that social injustice encourages wishful thinking on the part of writers and readers for knight-errant to redress wrong as personal, social, and cultural reactions to injustice. People also romanticize martial arts a role in nation building. Not only are these materials the backbone of cultural heritage for over 1.7 billion people worldwide, but they will force students to approach justice and power from the spiritual dimension of martial arts around ideas of “What is justice?” and “How are the uses and abuses of power connected with justice and injustice?”

Through the representation of martial arts heroes and heroines, students will be able to critically reflect, through analysis, on the processes that create power and maintain justice in our contemporary society, as well as be exposed to alternative ideas about social justice, social order, violence and the law, the imperial and (trans)national order, gender ambiguity of the woman warrior, the moral and physical economy of vengeance, and ways power might be transformed for just ends. The course is organized with historical genres and motifs of East Asian martial arts in their cultural traditions.

## Course Delivery

This course is a traditional face-to-face class focused on the written and spoken exchange of ideas. Students will be engaged through class discussion with the instructors and with one another, as well as through weekly comments from the instructors and TA on their written work. The instructor leading discussion for each session is indicated on the schedule below; generally both instructors will be present for each class. Assignments will be posted to the course website or distributed in class; see the section on “Graded Work” below for details. Students are expected to read the assigned material before class begins and be prepared to discuss it. Instructors will evaluate and provide feedback, on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.

The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

## **General Education Objectives and Learning Outcomes**

### **Quest 1 Descriptions and Student Learning Outcomes**

**QUEST 1 DESCRIPTION:** Quest 1 courses are multidisciplinary explorations of truly challenging questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students use the humanities approaches present in the course to mine works for evidence, create arguments, and articulate ideas.

- **QUEST 1 SLOS: AT THE END OF A QUEST 1 CLASS, STUDENTS WILL BE ABLE TO....**
  - Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course (Content).
  - Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
  - Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).
  - Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Connection).

### **General Education Designations and Student Learning Outcomes**

**HUMANITIES DESCRIPTION:** Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

- **HUMANITIES SLOS: AT THE END OF A HUMANITIES CLASS, STUDENTS WILL BE ABLE TO....**
  - Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).
  - ☐ Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
  - Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

**INTERNATIONAL (N) DESCRIPTION:** International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby

comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

- **INTERNATIONAL SLOS: AT THE END OF AN INTERNATIONAL CLASS, STUDENTS WILL BE ABLE TO....**
  - Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world (Content).
  - Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world (Critical Thinking).

### East Asian Martial Arts Classics Student Learning Outcomes and Assessment

Reflecting the curricular structures of Quest 1 and these Gen Ed designations, at the end of East Asian Martial Arts Classics students will be able to:

1. Identify, describe, and explain terminology, concepts, theories, and methodologies used within the discipline. Students will acquire a basic knowledge of canonical East Asian martial arts texts through analysis of literature, history, and culture (**Content SLOs for Gen Ed Hum & International and Q1**).
    - Assessed through class participation, one assigned analysis paper, posted reading responses, classroom discussion, one research paper, and a final paper.
  2. Analyze and evaluate how East Asian other traditions are similar and different, and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary society. Approach issues and problems within the discipline from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems (**Critical Thinking SLOs for Gen Ed Hum & International and Q1**).
    - Assessed through class participation, postings, classroom discussion, student performance on papers, and a final paper.
  3. Develop and present clear and effective responses to questions about East Asian martial arts in its history, politics, and culture in oral and written forms appropriate to the relevant humanities disciplines incorporated into the course (**Communication SLOs for Gen Ed Hum and Q1**).
    - Assessed through class participation, classroom discussion, one assigned paper, and posted reading responses.
  4. Analyze, evaluate, and critically reflect on connections between course content and their intellectual, personal, and professional development at UF and beyond as global citizens (**Connection SLO for Q1**).
    - Assessed through class participation, classroom discussion, and posted reading responses.
- TO SEE HOW ASSIGNMENT ADVANCES EACH SLO, GO TO PAGES 4-5.

#### Required Textbooks

Books: Required books for class and the recommended writing guide are available at the UF Bookstore. Shorter assigned readings will be available through the class Canvas page. Students are required to bring copy of the day's assigned reading to class every day; failure to do so may result in loss of participation points. Students are expected to complete the reading assignment for each class **BEFORE** the class begins.

Louis Cha/Yong Jin, *The Book and the Sword*, tr. Graham Earnshaw, eds. Rachel May and John Minford (New York: Oxford University Press, 2019)

In addition to the textbooks, there are other required readings either in the Automating Reserves (Ares, available from Course Reserves under the University of Florida Libraries or Canvas from the E-Learning), or in PDF in the Canvas course site. When you read the Ares/Canvas materials, read only those with tags marked with dates for the reading assignments (such as 9/1 etc.). The Ares/Canvas materials are arranged by authors.

Recommended books:

Lunsford, *Easy Writer* (NY: Bedford St. Martins, 2016)

Films: This course requires you to view several films, most of which are available through streaming services like Netflix or Amazon. If you cannot stream the films, you may watch them on closed reserve at Library West; request them from the circulation desk.

Required films:

Zhang Yimou, *Ying xiong: Hero* (2002, 2004).

*Onmyoji: The Yin Yang Master* (2001)

Hu Jinqian (King Hu), *Xia nü: A Touch of Zen* (1971, 2002), part 1.

Ching Siu Tung/Tsui Hark, *Hsiao ch'ien: A Chinese Ghost Story* (1987, 1993).

Akira Kurosawa. *Seven Samurai* (1961)

Mark Osborne, John Stevenson, *Kung Fu Panda* (2008)

Yuen Woo-ping, *Drunken Master* (1978)

## Graded Work

### **Regular class participation** (Advances SLOs: 1,2,3,4) **(10%)**

Consistent informed, thoughtful, attentive, courteous, and professional engagement with class materials, fellow students, and instructor/TA in class. Participation will be assessed based on the rubric on the class website. In weeks 5 and 10, students will be notified of their current participation grade.

### **Reading quizzes** (Advances SLO: 1) **(15%)**

**6** multiple choice quizzes about the assigned reading for the day will be given at random in class over the course of the semester. **The lowest quiz score will be dropped.**

### **Weekly posting** (Advances SLOs: 1,2,3) **(20%)**

**14** response postings are due on Fridays over the course of the semester, submitted to the “Discussions” section of the course website. At least one, if not more, suggested topics will be posted for students to respond to, but you may write on whatever you wish. Postings should be one to two paragraphs in length (**about 200 words**) and reflect a thoughtful engagement with the assigned reading. They will be graded on a five-point scale as follows:

0 - No posting submitted.

1 - Posting is “very poor,” i.e., extremely short and of low quality

2 – Posting has missed the main points of the reading/is too short/ is poorly written

3 – Posting is acceptable. Demonstrates some understanding of some of the reading, but also major misunderstandings with unclear writing.

4 – Posting is good. Addresses the main points of the text and expresses them reasonably well.

5 - Posting is excellent. Understands the main points of the text, addresses the topic thoughtfully, and expresses its points eloquently.

Please note that writing longer postings does not guarantee any extra points. **The score of the lowest two postings will be dropped.** Late postings will be deducted one point per day from the due date. The posting is due by 12 AM on Friday (midnight the night before class). No posting is required on April 17.

**Mid-term paper (1000 words)** (Advances SLOs: 1,2,3,4) **(20%)**

Students are encouraged to consult the instructors and/or TA concerning the contents of their paper. Instructions for submission and prompt will be provided on the course website. Students may use APA, Chicago, or MLA format and style, so long as they are consistent within the assignment. Submissions should be uploaded as PDF or Word files by the posted deadline. Paper will be graded according to the writing rubric at the end of this document. This paper will count for 1,000 words towards the UF Writing Requirement pending a grade of “C” or better in the course.

**Prompt:** Compare the meaning and/or representation of martial arts in two texts, at least one of which is from this course. They should be from different national East Asian traditions, or one should be East Asian and the other from another part of the world. **Due March 20**

**Extra-curricular report** (Advances SLOs: 1,2,3,4) **(10%)**

Students are expected to write one report (~300 words) of an Asian martial arts (dojo or kung fu) event/session or visit such a school/studio in town. A full list of events/sessions is provided below; students should contact the instructors if they have alternative suggestions. Students should critically discuss how the contents of the contemporary event intersect one or two concepts discussed in class, and cite at least one material read for class. The report should be submitted to the course website by April 15.

Events/sessions and the venue:

- Friday, 2/21, 2-3pm: Shaolin Chu'an
- Friday, 3/20, 2-3pm: Taiji Chu'an
- Friday, 4/10, 2-3pm: Qi gong w/Bagua Zhang
- Venue: Gainesville Dojo/Whirling Tiger Kung fu Studio ([www.whirlingtigerkungfu.com](http://www.whirlingtigerkungfu.com)) at 1947 N. Main Street, Gainesville, Florida 32601, (352)378-3070. Note: One should attend at least one of the three sessions, and write a report based on it. But one is encouraged to attend all the three sessions for they display very different styles.
- Each session will be interactive so please wear comfortable clothing.

**Final Paper** (Advances SLOs: 1,2,3) **(25%)**

1000-1500 words. Instructions for submission and prompt will be provided on the course website. Students may use APA, Chicago, or MLA format and style, so long as they are consistent within the assignment. Submissions should be uploaded as PDF or Word files by the posted deadline. Paper will be graded according to the writing rubric at the end of this document. This paper will count for 1,000 words towards the UF Writing Requirement pending a grade of “C” or better in the course. **Due April 28.**

**Prompt:** Analyze one of the literary and media texts from this semester or compare two of them from different times, genres or cultures. How do the values and ethics embodied in this utopian realm about the nature of justice and power function within the text(s) you have chosen, and how is this perspective important to grasping the text's overall meaning?

**Grading Schedule**

Final grades will be assigned according to the percentages below:

A	93% and above	A-	90% and above		
B +	87% and above	B	83% and above	B-	80% and above
C+	77% and above	C	73% and above	C-	70% and above
D	67% and above	D	63% and above	D-	60% and above
F	Less than 60%				

More information on grades and grading policies is here:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### **Class Attendance and Makeup Policy**

Class attendance is expected. Excused absences are consistent with university policies in the undergraduate catalog as noted below:

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

Late work will receive a 10% deduction per 24-hour period that passes until it is submitted.

### **Accommodations**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

### **Evaluations**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations 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/>

### **Classroom Demeanor**

Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor and to fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be held at minimum, if at all.

### **Materials and Supplies Fee**

There are no additional fees for this course.

### **University Honesty Policy**

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and

integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

### **University Wellness Schedule**

Contact information for the Counseling and Wellness Center:  
<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police  
Department: 392-1111 or 9-1-1 for emergencies.

### **Writing Studio**

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <https://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

## **COURSE SCHEDULE**

### **SYLLABUS**

#### **Week 1**

#### **Empire, Nation, and the (Martial) Arts**

**RGW**

Summary: The course begins with Sima Qian's (2nd c. BCE) *Shiji* (Records of the Grand Historian), and his accounts and ideas about the role of a swordsman as a political assassin in the course of China's unification and empire-formation, how to act in accordance with the values and ethics. In the moral and physical economy of vengeance what is justice and how power might be transformed for just ends?

M 1/6

Reading: For the first class meeting readings, we will read them in class.

#### **Sima Qian's (2nd c. BCE) Assassins and the Empire of Qin**

- 1 ) S. Owen, *An Anthology of Chinese Literature*, PDF Intro, p. 135.
- 2 ) "The Prince of Wei," in *An Anthology of Chinese Literature*, tr. Stephen Owen, PDF pp. 145-52.

W 1/8

Reading:

#### **Sima Qian's (2nd c. BCE) Assassins and the Empire of Qin (cont'd)**

- 1) "Biographies of the Assassin-Retainers" (*Shiji* 86), in *Records of the Historian: Chapters from the Shih chi of Ssu-ma Ch'ien*, trans. B. Watson (Columbia University Press, 1969), pp. 45-67.
- 2) "Biographies of the Wandering Knights" (*Shiji* 124), in *Records of the Grand Historian of China*, trans. B. Watson (Columbia University Press, 1961), vol. 2, pp. 452-61.

F 1/10

Reading:

**Zhang Yimou's *Hero* and the People's Republic of China**

1) Wendy Larson, "Zhang Yimou's *Hero*: Dismantling the Myth of Cultural Power," *Journal of Chinese Cinemas* 2 (2008), pp. 181-96.

2) Screening: Zhang Yimou, *Ying xiong: Hero* (2002, 2004). <Posting Due>

**Wk 2**

**Lovers, Poets, and Magicians: Japanese Warriors before the Samurai**

**MF**

Summary: Sima Qian's swordsmen reflected ideas about values and ethics, and samurai will get there eventually as well. But before the samurai, what codes did Japanese warriors operate by? How do they reflect the balance of power and disbursement of justice in society?

M 1/13

Reading:

*Kojiki*, in *Traditional Japanese Literature: An Anthology, Beginnings to 1600*, Abridged edition, ed. Haruo Shirane (Available through Smathers Library as E-Book), pp. 13-33

W 1/15

Reading:

*The Kojiki: An Account of Ancient Matters*, trans. Gustav Heldt (New York: Columbia University Press, 2014), PDF pp. 28-49.

F 1/17

Screening:

*Onmyoji: The Yin Yang Master* (2001) <Posting Due>

**Wk 3**

**Dislocations in Gender: Woman Warriors**

**RGW**

Summary: While masculinity is promoted in violence and martial arts against social injustice, gender ambiguity of the woman warrior remains a concern and fascination. This week students are exposed of woman warriors from the song and story of Mulan to the female knight in Hong Kong cinema.

M 1/20          Holiday

W 1/22

Readings:

**Mulan and Others**

1) Anonymous ballads 4th- 6th CE (*yuefu*), "Song of the Prince of Lang-ya," and "The Ballad of Mu-lan" (tr. Owen, *Anthology*, PDF 241-243)

2) Allen, Joseph. "Dressing and Undressing the Chinese Woman Warrior." *Positions: East Asia Cultures Critique* 4.2 (1996), pp. 343-379.

F 1/24

Reading:

**The Flying Female Knight**



- 1) David Bordwell, "Richness Through Imperfection: King Hu and the Glimpse," in *The Cinema of Hong Kong: History, Arts, Identity*, ed. Fu and Desser, pp. 113-36.
- 2) Pu Songling (1640-1715), *Liaozhai's Records of the Strange (Liaozhai zhiyi)*: "The Magic Sword and the Magic Bag" (Nie Xiaoqian), tr. Minford (in *Strange Tales from a Chinese Studio*), pp. 168-79.  
<Posting Due>

#### **Wk 4**

M 1/27

#### **The Flying Female Knight (cont'd)**

**RGW**

- 1) Pu Songling (1640-1715), *Liaozhai's Records of the Strange (Liaozhai zhiyi)*: "The Lady Knight-Errant" (Xianü), tr. in Ma & Lau, *Traditional Chinese Stories: Themes and Variations*, pp. 77-81.
- 2) Screening: Hu Jinquan (King Hu), *Xia nü: A Touch of Zen* (1971, 2002), part 1.

#### **Samurai in Literature**

**MF**

Summary: There are martial artists, and then there are stories about martial artists. This course deals with both, and discerning them is extremely important. How do we distinguish history from memory? Are there contemporary examples you can think of where history and memory diverge?

W 1/29

Reading:

*Tales of the Heike*, in *Traditional Japanese Literature: An Anthology, Beginnings to 1600*, ed. Haruo Shirane (New York: Columbia University Press, 2008), pp. 735-761.

F 1/31

Reading:

*Chronicle of Great Peace*, in *Traditional Japanese Literature: An Anthology, Beginnings to 1600*, ed. Haruo Shirane, pp. 857-873.  
<Posting Due>

#### **Wk 5**

#### **Buddhism for the Martial Arts**

**MF**

Summary: What is the role of a religion like Buddhism in martial arts? In pursuit of enlightenment and with its precept of no-killing, why does Buddhism, thought of as the most peaceful one among world religion, resort to violence in the form of martial arts? In emergence, violence is accepted in Buddhism in favor of justice and the state. Thus, Buddhism serves as a means of the enforcement of the law and the imperial order.

M 2/3

Reading:

Takuan Sōhō, *The Unfettered Mind: Writings from a Zen Master to a Sword Master*, "Annals of the Sword Taia" trans. William Scott Wilson (Tokyo; New York: Kodansha International, 1986), pp. 83-101.

W 2/5

Reading:

Nikolas Broy, "Martial Monks in Medieval Chinese Buddhism," *Journal of Chinese Religions* 40 (2012): 45-89.

F 2/7

Reading:

Meir Shabar, *The Shaolin Monastery*, 82-109.

<Posting Due>

## Wk 6

### ***Outlaws of the Marsh: Collecting Real Men***

RGW

Summary: The *Outlaws of the Marsh* is a fictional account of twelfth-century events during the Song dynasty (960-1279). One by one, over a hundred men and women warriors are forced by the corrupt officialdom to take to the hills. They band together and defeat every attempt of the government troops to crush them. This work helps us to explore that social injustice encourages wishful thinking on the part of writers and readers for knight-errant to redress wrong as personal, social, and cultural reactions to injustice.

M 2/10

Readings:

#### **Real Men**

1) *Iron Ox: Part Four of The Marshes of Mount Liang: A New Translation of the Shuihu zhuan or Water margin of Shi Nai'an and Luo Guanzhong*, tr. John and Alex Dent-Young, Chapter 66, pp. 55-71.

2) *The Tiger Killers: Part Two of The Marshes of Mount Liang*, tr. John and Alex Dent-Young, PDF Chapter 23, pp.1-17.

W 2/12

Readings:

#### **Real Men (cont'd)**

*The Tiger Killers*, PDF Chapters 24-25, pp. 19-75.

F 2/14 Reading:

#### **Copycat Characters**

*The Tiger Killers*, PDF Chapters 26-27, pp. 77-115; Chapters 42-43, pp. 417-43.

<Posting Due>

## Wk 7

### ***Outlaws of the Marsh: Popular and Elite Masculinities***

RGW

Summary: The same story circle inspired popular and elite imitations and reactions. This leads to the following question, how are the uses and abuses of power connected with justice and injustice?

M 2/17

Readings:

#### **Popular Tales**

1) Wang Shaotang, "Wu Song Fights the Tiger," in *The Columbia Anthology of Chinese Folk and Popular Literature*, pp. 171-88.

2) Ren Jitang, "Pan Jinlian and Wu the Elder," in *The Columbia Anthology of Chinese Folk and Popular Literature*, pp. 261-75.

W 2/19

Reading:

### **Popular Tales (cont'd)**

Liang Jiawei, *Shuihu zhuan, Wu Song*, comic book, in *The Columbia Anthology of Chinese Folk and Popular Literature*, pp. 107-34.

F 2/21

Reading:

#### **Elite Commentary**

Jin Shengtan's 17th c. commentary on *Outlaws* 23, in John C. Y. Wang, *Chin Sheng-t'an*, pp. 53-81.

<Posting Due>

### **Wk 8**

#### **Samurai Love**

**MF**

Summary: Even martial artists fall in love, and there's a code for that too. How are love and sexuality influenced by power structures in society? What is the role of the martial artists, as a check on power, in these types of relationships?

M 2/24

Reading:

"Kō no Moronao: When a Warrior Falls in Love," in Hiroaki Satō, ed., *Legends of the Samurai* (Overlook Duckworth, 2012), PDF pp. 188-203

W 2/26

Reading:

Ihara Saikaku, *Great Mirror of Male Love*, trans. Paul Gordon Schalow (Stanford, CA: Stanford University Press, 1990), pp. 51-84.

F 2/28

Reading:

Ihara Saikaku, *Great Mirror of Male Love*, trans. Paul Gordon Schalow, pp. 85-112. <Posting Due>

### **Wk 9**

#### **Spring Break**

### **Wk 10**

#### **Human and Inhuman Relations**

**RGW**

Summary: If martial arts heroes and heroines help us to critically reflect, through analysis, on the processes that create power and maintain justice in society, then the goal of this mechanism is to maintain the order of society, composed of humans and their relations. But social justice achieved by martial arts goes beyond human relations, in the realm of the supernatural and with inhuman relations.

M 3/9

Readings:

#### **Human Relations at the Center:**

1) Yang Liansheng, "The Concept of Pao as the Basis for Social Relations in China," in *Chinese Thought and Institutions*, ed. J. K. Fairbank, pp. 291-309.

2) "Wu-shuang the Peerless," in Ma and Lau, *Traditional Chinese Stories*, 52-57.

3) "The Sung Founder Escorts Chiang-niang One Thousand Li," in Ma and Lau, *Traditional Chinese Stories*, 58-76.

4) "Feng Yen," in Ma and Lau, *Traditional Chinese Stories*, 50-51.

W 3/11

Readings:

**Supernatural Beings at the Margins:**

1) Robert Ford Campany, "Ghosts Matter: The Culture of Ghosts in Six Dynasties *Zhiguai*." *Chinese Literature: Essays, Articles, Reviews* 13 (1991): 15-34.

2) Tang tales (8th-10th CE): a) "The K'un-lun Slave," in Karl S. Y. Kao, ed., *Classical Chinese Tales of the Supernatural and the Fantastic* (hereafter "Kao"), pp. 351-56; b) "Nieh Yin-niang," Kao, pp. 357-62.

F 3/13

Readings:

**Supernatural Beings at the Margins (cont'd):**

1) Tang tales: "Hung-hsien," (Kao, 363-70).

2) Screening: Ching Siu Tung/Tsui Hark, *Hsiao ch'ien: A Chinese Ghost Story* (1987, 1993).

<Posting Due>

**Wk 11**

**Chinese Martial Arts Fiction from the English Colonies**

**RGW**

Summary: Martial arts plays a significant role in the imagination of nationalism in the English colonies. The martial arts heroes and heroines champion a justice and fight the colonial power. Martial arts is thus romanticized a role in nationalist identity.

M 3/16

**Book and Sword: Part I, inventing nationalism**

Reading:

Louis Cha/ Yong Jin, *The Book and the Sword: A Martial Arts Novel*, tr. Graham Earnshaw, Rachel May and John Minford, Chapter 1-2, pp. 1-112.

W 3/18

**Book and Sword: Part II, colonial nationalism**

Reading:

Louis Cha/ Yong Jin, *The Book and the Sword*, Chapter 3-4, pp. 113-222.

F 3/20

**Paper swordsmen**

Readings:

1) Louis Cha/Jin Yong, *The Book and the Sword*, Chapter 5, pp. 223-81.

2) John Christopher Hamm, *Paper Swordsmen: Jin Yong and the Modern Chinese Martial Arts Novel*, pp. 1-11 and 55-64.

<Mid-term Paper Due>

**Wk 12**

**The Modern Warrior Ideal**

**MF**

Summary: Alas, samurai is no longer a realistic vocational aspiration. However, its ideals were rapidly transformed to apply to modern Japanese society. How do these play out in practice? If

the martial artist was once a potential site of resistance, what does it mean when they are co-opted by the state?

M 3/23

Reading:

Yamamoto Tsunetomo, *Hagakure: The Book of the Samurai*, in Hiroaki Satō, *Legends of the Samurai* (Overlook Duckworth), pp. 287-303.

W 3/25

Reading:

Yamamoto Tsunetomo, "Pertaining to Death and War," "Pertaining to Women," in *Hagakure: The Book of the Samurai*, trans. William Scott Wilson (Tokyo: Kodansha International, 1979), pp. 219-247.

F 3/27

Reading:

Inazo Nitobe, *Bushidō: The Soul of Japan* (Tokyo: Kodansha International, 2002), pp. 8-23, 73-95.

<Posting Due>

### **Wk 13**

#### **Samurai Loyalty**

**MF**

Summary: Life would be easy if we only had one master. Alas, this is never the case. How do martial artists negotiate conflicts of interest between their superiors while still maintaining an ethic of loyalty? Is there a lesson here for negotiating power relationships in contemporary society?

M 3/30

Reading:

"The Forty-Seven Samurai: An Eyewitness Account, with Arguments," in Hiroaki Satō, ed., *Legends of the Samurai* (Overlook Duckworth, 2012), PDF pp. 303-338.

W 4/1

Reading:

*Chūshingura: The Storehouse of Loyal Retainers*, in *Early Modern Japanese Literature: An Anthology*, ed. Haruo Shirane, PDF pp. 389-410.

<Posting Due>

### **Wk 14**

#### **Samurai in the Postwar Era**

**MF**

Summary: Japan's defeat in WW2 and the adoption of a pacifist constitution would create new challenges to the samurai ideal. And yet samurai are perhaps more popular than ever. How are they reinvented and memorialized in post-WW2 media? Are there resonances with Chinese fiction from the English colonies?

M 4/6

Screening:

Reading:

Akira Kurosawa. *Seven Samurai* 1 (1961)

W 4/8

Reading:

Akira Kurosawa. *Seven Samurai* 2 (1961)

F 4/10

Reading:

Yoshimoto Mitsuhiro, "Seven Samurai," in *Kurosawa: Film Studies and Japanese Cinema* (Durham: Duke University Press, 2000), pp. 205-245. **<Second Paper Due>**

## **Wk 15**

### **Global Martial Arts and New Media**

#### **Crouching Tiger, Hidden Panda**

**RGW**

Summary: Eventually, martial arts is incorporated into new media and animation as a testimony to globalization and a global commodity. From the *Crouching Tiger, Hidden Dragon* to the *Kungfu Panda*, East Asian martial arts has joined the push for an imagined eternal return to justice, morality, ecological order and cosmological law.

M 4/13

Reading:

David West, *Chasing Dragons: An Introduction to Martial Arts Film*, 207-37.

W 4/15

Readings:

1) Hye-Jean Chung, "Kung Fu Panda: Animated Animal Bodies as Layered Sites of (Trans)National Identities," *The Velvet Light Trap* 69 (Spring 2012): 27-37.

2) Screening:

Mark Osborne, John Stevenson, *Kung Fu Panda* (2008).

F 4/17

**Quest Evaluations in Class**

**<Posting Due>**

## **Wk 16**

M 4/20

**RGW**

### **Kungfu Slapstick: Objects, Bodies, Words**

Summary: From the elite, though still popular, martial arts novel, we are plunged into mass media entertainment. Hollywood kungfu slapstick parody in their verbal and physical violence and chaos power and social order with a sense of righteousness and justice.

Readings:

1) Leon Hunt, "Fat Dragons and Drunken Masters," in *Kung fu Cult Masters: [From Bruce Lee to Crouching Tiger]*, pp. 99-116.

2) Screening: Yuen Woo-ping, *Drunken Master* (1978).

W 4/22

**MF**

## **Samurai in the Western Imagination**

Summary: From David Carradine to Tom Cruise, Dr. Strange to Iron Fist, Western media is full of (usually white, male) heroes who master Asian martial arts in order to fight for justice. What does this suggest about globalization? About power dynamics in society? Why is it that the Asian martial arts traditions have proven such a popular vehicle for these depictions?

Reading:

James Clavell, *Shogun*, pp. 25-64.

**<Posting Due>**

<b>EAST ASIAN MARTIAL ARTS CLASSICS – Classroom Discussion Rubric</b> In weeks 5 and 10, students will be notified of their current participation grade.					
Criteria	weight	Exemplary	Effective	Minimal	Unsatisfactory
<b>Level of Engagement</b>	50%	<input type="checkbox"/> Contributes to class activities by offering quality ideas and asking appropriate questions on a regular basis <input type="checkbox"/> Actively engages others in class discussions by inviting their comments <input type="checkbox"/> Constructively challenges the accuracy and relevance of statements made <input type="checkbox"/> Effectively identifies and summarizes main points	<input type="checkbox"/> Contributes to class activities by offering ideas and asking questions on a regular basis <input type="checkbox"/> Often engages others in class discussions by inviting their comments <input type="checkbox"/> Challenges the accuracy and relevance of statements made <input type="checkbox"/> Identifies and summarizes main points	<input type="checkbox"/> Occasionally contributes to class activities by offering ideas and asking questions <input type="checkbox"/> Sometimes engages others in class discussions <input type="checkbox"/> Sometimes has an understanding of main points <input type="checkbox"/> Identifies and summarizes some of the main points	<input type="checkbox"/> Fails to contribute to class activities <input type="checkbox"/> Fails to invite comment/opinions from other students <input type="checkbox"/> Demonstrates little understanding of main points <input type="checkbox"/> Does not identify or summarize main points
<b>Preparedness</b>	25%	<input type="checkbox"/> Always prepared for class with assignments and required materials <input type="checkbox"/> Accurately expresses foundational knowledge pertaining to issues raised during the discussion	<input type="checkbox"/> Usually prepared with assignments and required materials <input type="checkbox"/> Expresses basic foundational knowledge pertaining to class discussions	<input type="checkbox"/> Seldom prepared with assignments and required materials <input type="checkbox"/> Expresses limited foundational knowledge pertaining to class discussions	<input type="checkbox"/> Consistently unprepared for class <input type="checkbox"/> Expresses no relevant foundational knowledge
<b>Attitude</b>	25%	<input type="checkbox"/> Consistently positive, cooperative attitude during class <input type="checkbox"/> Always supportive of other students' ideas	<input type="checkbox"/> Usually positive and cooperative with classroom projects and discussions <input type="checkbox"/> Often supportive of other students' ideas	<input type="checkbox"/> Seldom actively participates in classroom projects and discussions <input type="checkbox"/> Sometimes supportive of other students' ideas	<input type="checkbox"/> Rarely if ever participates in classroom projects and discussions <input type="checkbox"/> Occasional disruptive behavior

Assignment Score \_\_\_\_\_ + Beyond/Bonus \_\_\_\_\_ = Final Score \_\_\_\_\_



<b>EAST ASIAN MARTIAL ARTS CLASSICS – Paper Grading Rubric</b> (Each category has equal weight for the final grade.)					
	<b>Excellent (A)</b>	<b>Good (B)</b>	<b>Adequate (C)</b>	<b>Poor (D)</b>	<b>Failing (F)</b>
<b>Content</b>	Significant controlling idea or assertion supported with concrete, substantial, and relevant evidence.	Controlling idea or assertion supported with concrete and relevant evidence.	Controlling idea or assertion general, limited, or obvious; some supporting evidence is repetitious, irrelevant, or sketchy.	Controlling idea or assertion too general, superficial, or vague; evidence insufficient because obvious, aimless, or contradictory.	No discernible idea or assertion controls the random or unexplained details that make up the body of the essay.
<b>Organization and Coherence</b>	Order reveals a sense of necessity, symmetry, and emphasis; paragraphs focused and coherent; logical transitions reinforce the progress of the analysis or argument. Introduction engages initial interest; conclusion supports without repeating.	Order reveals a sense of necessity and emphasis; paragraphs focused and coherent; logical transitions signal changes in direction; introduction engages initial interest; conclusion supports without merely repeating.	Order apparent but not consistently maintained; paragraphs focused and for the most part coherent; transitions functional but often obvious or monotonous. Introduction or conclusion may be mechanical rather than purposeful or insightful.	Order unclear or inappropriate, failing to emphasize central idea; paragraphs jumbled or underdeveloped; transitions unclear, inaccurate, or missing. Introduction merely describes what is to follow; conclusion merely repeats content.	Order and emphasis indiscernible; typographical rather than structural; transitions unclear, inaccurate, or missing. Neither the introduction nor the conclusion satisfies any clear rhetorical purpose.
<b>Effectiveness</b>	Always analyzes the evidence in support of the argument. Interpretation is insightful and persuasive, and displays depth of thought.	Usually analyzes the evidence in support of the argument. Interpretation is persuasive and occasionally insightful.	Sometimes analyzes the evidence in support of the argument. Interpretation is sometimes persuasive but rarely insightful.	Rarely analyzes the evidence in support of the argument. Interpretation may be implausible.	No analysis of evidence is present. Interpretation is either absent or absurd.
<b>Style</b>	Sentences varied, emphatic, and purposeful; diction fresh, precise, economical, and idiomatic; tone complements the subject, conveys the authorial persona, and suits the audience.	Sentences varied, emphatic, and purposeful; diction precise and idiomatic; tone fits the subject, persona, and audience.	Sentences competent but lack emphasis and variety; diction generally correct and idiomatic; tone acceptable for the subject.	Sentences lack necessary emphasis, subordination, and purpose; diction vague or unidiomatic; tone inconsistent with or inappropriate to the subject.	Incoherent, rudimentary, or redundant sentences thwart the meaning of the essay; diction nonstandard or unidiomatic; tone indiscernible or inappropriate to the subject.
<b>Grammar and Punctuation</b>	Grammar, syntax, punctuation, and spelling adhere to the conventions of “edited American English.”	Grammar, syntax, punctuation, and spelling contain no serious deviations from the conventions of “edited American English.”	Content undercut by some deviations from the conventions of “edited American English.”	Frequent mistakes in grammar, syntax, punctuation, and spelling obscure content.	Frequent and serious mistakes in grammar, syntax, punctuation, and spelling make the content unintelligible

