



School of Humanities and Languages

**ARTS2457 CHINA IMAGINED AND PERCEIVED
Semester 2, 2014**

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1. Course Staff and Contact Details

Course Convenor			
Name	A/Prof. Dr. Jon Eugene von Kowallis 寇致铭	Room	Morven-Brown 239
Phone	9385-1020	Email	j.kowallis@unsw.edu.au
Consultation Time	Wednesdays 4-5PM; class held Wed 1-4PM in BioMed Theatre E		

2. Course Details

Units of Credit (UoC)	6		
Course Description	This course aims to examine both how the Chinese are imagined and portrayed by Western culture, how the Chinese depict themselves, the interaction of this “depicting China” discourse in both literary and popular culture and its significance both for the East and West.		
Course Aims	1.	Using texts of literature, philosophy, critical theory, and intellectual history, supplemented by films of both Western and Chinese origin, this subject will examine both how the Chinese are imagined and portrayed by Western culture, how the Chinese depict themselves, the interaction of this “depicting China” discourse in both literary and popular culture and its significance both for the East and West.	
	2.	This can be regarded as a significant content course for both Chinese majors and electives. With the rising influence of China – inevitably Australia’s biggest trading partner and one of the superpowers in the 21st century – in the global context, this course aims to bridge the gap between China and the international arena by helping us to better understand and interpret the imagined and perceived notions of China and Chinese civilization by Westerners and Chinese alike.	
Student Learning Outcomes	1.	Ability to critically read important texts of literature, comparative literature, and Chinese intellectual history;	
	2.	Develop the ability to analyse different genres such as literature, critical theory, film and film theory;	
	3.	Acquire research and analytical skills on a selected topic;	
	4.	Define and critique the concept of ‘orientalism’.	
Graduate Attributes	1.	effective written communication skills and the ability to apply these effectively in intercultural contexts	
	2.	the capacity for critical analysis of scholarship, writing and sources on and about China and its perception by itself others	
	3.	an informed understanding of human experience, history, culture and society in the Asian, China and Chinese diasporic regions, and how China is viewed by others	
	4.	a capacity to engage in and appreciate the value of reasoned and open-minded discussion and debate	

3. Learning and Teaching Rationale

Lectures focus on the reading assignments but will also include an analysis and discussion of films. We will view portions of the films together in class. If you miss a class, all films will be available at the UNSW library (Multi-media Section, 2nd Floor – entry level). They can be viewed by reserving a machine there, but cannot be borrowed.

This course requires students to do a substantial amount of reading. It is important that you commit yourselves to doing the readings on a regular basis from the beginning of the course. Classes based on literary studies and critical theory are focussed on discussions and close analyses of primary and secondary texts, and only by reading them and thinking reflectively on the issues in class discussions can you expect to master the course material. It is compulsory for you to attend at least 80% of classes and attempt all components of the assessment in order to pass the course.

4. Teaching Strategies

This course has three main components: literary studies, critical theory and film analysis. It is lecture/seminar based, with a strong emphasis on classroom discussion. Teaching, film viewing and discussion will be conducted in the classroom.

5. Course Assessment

Assessment Task	Length	Weight	Learning Outcomes Assessed	Graduate Attributes Assessed	Due Date
Essay	2,500-words	55%	1-4	1-4	wk 12 (22 Oct)
Final exam (open book)	2 hours	45%	1-4	1-4	TBA in formal examination period

Please Note: In addition to fulfilling the above assessment requirements, students are expected to attend at least 80% of their lectures and tutorials in order to pass the course.

Formal Examination

This course has a formal examination which will be scheduled in the formal examination period from 7 – 22 November. Students are expected to give their studies priority and this includes making themselves available for the entire examination period. Travel commitments made prior to the publication of the final examination timetable are not a valid reason for alternate assessment.

Grades

All results are reviewed at the end of each semester and may be adjusted to ensure equitable marking across the School.

The proportion of marks lying in each grading range is determined not by any formula or quota system, but by the way that students respond to assessment tasks and how well they meet the objectives of the course. Nevertheless, since higher grades imply performance that is well above average, the number of distinctions and high distinctions awarded in a typical course is relatively small. At the other extreme, on average 6.1% of students do not meet minimum standards, a little more (8.6%) in first year courses. For more information on the grading categories see

<https://my.unsw.edu.au/student/academiclife/assessment/GuideToUNSWGrades.html>

Submission of Assessment Tasks

Assignments which are submitted to the School Assignment Box must have a properly completed School Assessment Coversheet, with the declaration signed and dated by hand. The Coversheet can be downloaded from <https://hal.arts.unsw.edu.au/students/courses/course-outlines/>. It is your responsibility to make a backup copy of the assignment prior to submission and retain it.

Assignments must be submitted before 4:00pm on the due date. Assignments received after this time will be marked as having been received late.

Late Submission of Assignments

Late assignments will attract a penalty. Of the total mark, 3% will be deducted each day for the first week, with Saturday and Sunday counting as two days, and 10% each week thereafter.

The penalty may not apply where students are able to provide documentary evidence of illness or serious misadventure. Time pressure resulting from undertaking assignments for other courses does not constitute an acceptable excuse for lateness.

6. Attendance/Class Clash

Attendance

Students are expected to be regular and punctual in attendance at all classes in the courses in which they are enrolled. Explanations of absences from classes or requests for permission to be absent from classes should be discussed with the teacher and where applicable accompanied by a medical certificate. If students attend less than 80% of their possible classes they may be refused final assessment.

Students who falsify their attendance or falsify attendance on behalf of another student will be dealt with under the student misconduct policy.

Class Clash

A student who is approved a permissible clash must fulfil the following requirements:

- a. The student must provide the Course Convenor with copies of lecture notes from those lectures missed on a regular basis as agreed by the Course Convenor and the student.
- b. If a student does attend a lecture for which they had secured a permitted clash they will still submit lecture notes as evidence of attendance.
- c. **Failure to meet these requirements is regarded as unsatisfactory performance in the course and a failure to meet the Faculty's course attendance requirement. Accordingly, Course Convenors will fail students who do not meet this performance/attendance requirement.**
- d. Students must attend the clashed lecture on a specific date if that lecture contains an assessment task for the course such as a quiz or test. Inability to meet this requirement would be grounds for a Course Convenor refusing the application. If the student misses the said lecture there is no obligation on the Course Convenor to schedule a make-up quiz or test and the student can receive zero for the assessment task. It should be noted

that in many courses a failure to complete an assessment task can be grounds for course failure.

7. Academic Honesty and Plagiarism

Plagiarism is presenting someone else's thoughts or work as your own. It can take many forms, from not having appropriate academic referencing to deliberate cheating.

In many cases plagiarism is the result of inexperience about academic conventions. The University has resources and information to assist you to avoid plagiarism.

The Learning Centre assists students with understanding academic integrity and how to not plagiarise. Information is available on their website: <http://www.lc.unsw.edu.au/plagiarism/>. They also hold workshops and can help students one-on-one.

If plagiarism is found in your work when you are in first year, your lecturer will offer you assistance to improve your academic skills. They may ask you to look at some online resources, attend the Learning Centre, or sometimes resubmit your work with the problem fixed. However, more serious instances in first year, such as stealing another student's work or paying someone to do your work, may be investigated under the Student Misconduct Procedures.

Repeated plagiarism (even in first year), plagiarism after first year, or serious instances, may also be investigated under the Student Misconduct Procedures. The penalties under the procedures can include a reduction in marks, failing a course or for the most serious matters (like plagiarism in an Honours thesis) or even suspension from the university. The Student Misconduct Procedures are available here:

<http://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>

8. Course Schedule

To view course timetable, please visit: <http://www.timetable.unsw.edu.au/>

Date	Topic	Lecture / Tutorial Content	Readings / Films Required
30 July	Introduction to the concept of 'Orientalism'	An overview of the course will be given and the critical concept of 'Orientalism' will be introduced. How are Westerners depicted in "Tai-Pan" and how does this contrast with the depiction of Chinese people?	View: "Tai-Pan" (in Mandarin this would be pronounced Daban 大班) (USA-Australia 1986)*
6 Aug	Overview of the Subject	Jonathan Spence is a great popularizer of Chinese history in the West. What are the characteristics and limitations of Spence's writing on China? What is Zhang Longxi's conclusion on "difference"? How does the treatment of the Opium War differ in the films "Tai-Pan" and "Lin Tse-hsu". How are the Chinese depicted in "Lin Tse-hsu"?	Readings: Spence, Jonathan "Western Perceptions of China from the late Sixteenth Century to the Present" in Paul Ropp, ed. <i>Heritage of China</i> ; Zhang Longxi 张隆溪, "The Myth of the Other: China in the Eyes of the West" (in course reader); View: "Lin Zexu/Lin Tse-hsü" 林则徐 (PRC 1959)*

13 Aug	Contrasting Images of the Opium War. Edward Said and His Configuration of Orientalism	How does Said define 'orientalism' and what are the solutions he proposes? Are elements of orientalism present in the first three films, if so where? The Boxer Uprising took place in China in 1900 but this film was made in the US in 1963. What events were happening in East Asia then and to what extent might this film have addressed those events, rather than 1900?	Readings: Edward Said, <i>Orientalism</i> (excerpted in reader); Simon Leys' review of Said from his book <i>Burning Forest</i> ; View: "Fifty-five Days at Peking" (USA 1963)* This film was a major Hollywood production set against the backdrop of the Boxer Uprising (Yihetuan 义和团 aka "Gengzi zhi Luan" 庚子之乱) in China (1900).
20 Aug	Early Western Depictions of China	What were the earliest Western perceptions of China? Did Marco Polo get to China? What might the Nationalist 国民党 revolution and its Northern Expedition (Bei Fa 北伐) in China (1925-1927) have symbolized in an American film made in 1966?	Readings: de Rachewiltz, <i>Papal Envoys to the Great Khans</i> ; and excerpts from <i>The Travels of Marco Polo</i> (in reader). View: "Sand Pebbles" (USA 1966)*
27 Aug	China and the European Enlightenment	How are "oriental" characters and the Orient being used? What were the historical backgrounds out of which these characters evolved? What stereotypes are present in the Hollywood depictions, how do they differ from each other and why? Is there any carry over from Fu Manchu to the way certain Chinese figures are depicted in "55 Days at Peking"?	Readings: Montesquieu, <i>Lettres Persanes</i> ("The Persian Letters") (1721); Oliver Goldsmith, <i>The Citizen of the World</i> (aka "The Chinese Letters") (1762). (in reader) View: "The Mask of Fu Manchu" and "Charlie Chan: Murder Over New York" (USA 1920s-1950s)*
3 Sep	The Subaltern	Why might some Western readers (1880-2013) think Smith's book valuable? What does Lu Xun (1881-1936) have to do with orientalism? How does orientalism manifest itself in the depictions of China and the Chinese people in "The Good Earth"?	Readings: Lu Xun 鲁迅 (Lu Hsun), <i>Selected Stories</i> (1918-1926), pp. 125-143; Arthur Smith, <i>Chinese Characteristics</i> (in reader); Pearl S. Buck, <i>The Good Earth</i> (1931) (in reader). View: <i>The Good Earth</i> (USA 1937)*
10 Sep	The Subaltern and the West	How does the 1956 film version of "The New Year's Sacrifice" differ from the 1924 short story by Lu Xun? Are there aspects of the film which tend to "orientalize" China? If so, what are they and how did they end up there? Is it Lu Xun who orientalizes China or the Communist scriptwriters? Why would he or they do so? What beliefs does	Readings: Lu Xun, <i>Selected Stories</i> , pp. 1-112 (make sure you read "The New Year's Sacrifice"); Lydia Liu, <i>Translingual Practice</i> (in reader). View: "Zhufu" (The New Year's Sacrifice) (PRC 1956)*

		Communism espouse? Think about the music in the film; the gestures and postures of the actors; the treatment of religion/superstition.	
17 Sep	The Debate over Literature as National Allegory	What does the film tell us about Hong Kong society in the early 1960s? Think about the role of the colonizers and the colonized. How much of the "Ah Q spirit" 阿 Q 精神 胜利法 does Suzie embody and does this work to her detriment?	Readings: Lu Xun, <i>Selected Stories</i> , pp. 144-225; debate between Frederic Jameson and Aijaz Ahmad from <i>Social Text</i> (in reader). View: "The World of Suzie Wong" (USA 1960)*
24 Sep	Imperialism and the Diaspora	How might the image of "the Chinese woman" be manipulated as a national symbol in Chinese Communist discourse?	Readings: Amy Tan, <i>The Joy Luck Club</i> ; Rey Chow, <i>Writing Diaspora</i> . View: "Wutai jiemei" 舞台姐妹 (Stage Sisters) (PRC 1964)*
27 Sep — 6 Oct		Mid-semester break	
8 Oct	Communism and "Eternal" China	Does "Yellow Earth" employ orientalized images of China to attempt an assessment of the Communist revolution?	Readings: Minford and Barme, ed. <i>Seeds of Fire</i> (in reader) View: "Huang tudì" 黄土地 (Yellow Earth) (PRC 1985)*
15 Oct	Fetishization and Obsession with the "Center"	Is Rene Leys an orientalist novel or a novel about orientalism? Are there elements of Orientalism in this film, if so where? What function might these play both in terms of the message of the film and in terms of its appeal to Western audiences? Is there a political dimension to both?	Readings: Victor Segalen, <i>René Leys</i> ; View: Bertolucci's
22 Oct	The PRC as the "Centre": what is "real" history?	What do the preoccupations of this film tell us about the limitations of much Western interest in China and on what aspects do these continue to focus?	Readings: Rey Chow 周蕾, <i>Writing Diaspora</i> : "Orientalism and East Asia" pp 1-26; View: "Huo Long" 火龙 (Fire Dragon) (PRC 1986). Essay due today: please bring to class and hand in at end of class.
29 Oct	Review and discussion (tutorial)	What are the most significant similarities and contrasts between Bertolucci's treatment of the life of the last emperor and that of the film from the PRC? Does <i>Ju Dou</i> employ orientalism? Is this a positive or a negative trope? In your own words, what is "orientalism"? How does it apply to China and how do the Chinese use orientalism?	Readings: <i>River Elegy</i> (PRC 1988); Readings: Barme and Jaivin, ed. <i>New Ghosts, Old Dreams: Chinese Rebel Voices</i> ; Zhang Longxi 张隆溪, "Western Theory and Chinese Reality" (in reader).

			View: “River Elegy” 河殤 excerpts (1988)*; “Ju Dou” 菊豆 (PRC 1990)*
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9. Course Resources

Textbook Details

Photocopied materials will be sold as a reader at the UNSW Bookshop; they are also available at the professor’s personal website: jonvonkwallis.com Just click on “class readers” on the left-hand side, then click on “China Imagined and Perceived.”

Journals

Additional Readings (suggested)

Paul S. Ropp, ed. *Heritage of China*

Jacques Gernet, *A History of Chinese Civilization* (2nd edition)

Frances Wood, *Did Marco Polo Go to China?*

Websites

Modern Chinese Literature and Culture (MCLC). Ed. Denton, Kirk. Department of East Asian Languages and Literatures, The Ohio State U. <<http://mclc.osu.edu>>

Students seeking resources can also obtain assistance from the UNSW Library. One starting point for assistance is:

info.library.unsw.edu.au/web/services/services.html

10. Course Evaluation and Development

Courses are periodically reviewed and students’ feedback is used to improve them. Feedback is gathered using various means including UNSW’s Course and Teaching Evaluation and Improvement (CATEI) process.

11. Student Support

The Learning Centre is available for individual consultation and workshops on academic skills. Find out more by visiting the Centre’s website at: <http://www.lc.unsw.edu.au>

12. Grievances

All students should be treated fairly in the course of their studies at UNSW. Students who feel they have not been dealt with fairly should, in the first instance, attempt to resolve any issues with their tutor or the course convenors.

If such an approach fails to resolve the matter, the School of Humanities and Languages has an academic member of staff who acts as a Grievance Officer for the School. This staff member is identified on the notice board in the School of Humanities and languages. Further information about UNSW grievance procedures is available at: <https://my.unsw.edu.au/student/atoz/Complaints.html>

13. Other Information

Suggested essay topics: a 2500-word essay is required for this course. (2500 words if written in English; 3500 characters if written in Chinese). The essay will be **due on Wed. 22 October**.

You are also free to make up your own topic, but that should be approved by the lecturer or tutor in advance. Please bring your essay to class in hard-copy and hand it in to the lecturer at the end of the period on 22 October. If for some reason you cannot do that, it may be deposited in the locked assignment box in front of the School of Humanities and Languages office, Morven Brown, 2nd Fl.

Please note: if you wish to have the essay returned to you, according to School policy, you must attach a self-addressed, stamped envelope.

Some suggested topics:

1. Compare and contrast images of women in the Selected Stories of Lu Hsun / Lu Xun with those in Amy Tan's novel *The Joy Luck Club*.
2. Contrast images of China which appear in the writings of Pearl Buck, Lu Xun and Amy Tan. You may examine works by Buck and Tan other than *The Good Earth* and *The Joy Luck Club* as well, but this is not, strictly speaking, necessary.
3. Compare images of the seraglio (harem) in Montesquieu's Persian Letters with other images of concubinage in both Orientalist and Chinese literature (perhaps including Tai Pan, *The Good Earth* and the PRC film *Raise the Red Lantern* directed by Zhang Yimou).
4. In his novel *Rene Leys* does Victor Segalen engage in what you would call "orientalism"? Start off with a definition of orientalism, either from Edward Said (cite page numbers) or in your own words, then summarize and critique the novel *Rene Leys* with a view toward answering this question. You may want to refer to other texts or films used in this course.

Or you may come up with your own essay topic. If you do, please make sure to ask the lecturer, either after class, in consultation hours (Wed. 4-5), or via email whether or not the topic you propose to write on is acceptable.

Re. citations: When writing an essay always cite the book and page number from which you are quoting or summarizing. The easiest way to do this is put the information into parentheses after the quote or paraphrase, eg. " 'I—I can't write,' said Ah Q shamefaced, nervously holding the brush. 'In that case, to make it easy for you, draw a circle!'" (Lu Xun, *Selected Stories*, p. 108). Or if you paraphrase, for example: Lu Xun tells us that Ah Q is an illiterate peasant, which seems not to faze his accusers under the new Republican government. They simply have him draw a circle on his death warrant. (Lu Xun, *Selected Stories*, p. 108).

For more detailed information relating to the information below and other important administrative information, see A Companion to Course Outlines, available on the School of International Studies website at: <http://hal.arts.unsw.edu.au/undergraduate/> under "Administration".

myUNSW

myUNSW is the online access point for UNSW services and information, integrating online services for applicants, commencing and current students and UNSW staff. To visit myUNSW please visit either of the below links:

<https://my.unsw.edu.au>

<https://my.unsw.edu.au/student/atoz/ABC.html>

OHS

UNSW's Occupational Health and Safety Policy requires each person to work safely and responsibly, in order to avoid personal injury and to protect the safety of others. For all matters relating to Occupational Health, Safety and environment, see <http://www.ohs.unsw.edu.au/>

Special Consideration

In cases where illness or other circumstances produce repeated or sustained absence, students should apply for Special Consideration as soon as possible.

The application must be made via Online Services in myUNSW. Log into myUNSW and go to My Student Profile tab > My Student Services channel > Online Services > Special Consideration.

Applications on the grounds of illness must be filled in by a medical practitioner. Further information is available at:

<https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Student Equity and Disabilities Unit

Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Disabilities Unit (9385 4734). Information for students with disabilities is available at: <http://www.studentequity.unsw.edu.au>

Issues that can be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.