1. Course Staff and Contact Details
2. Course Details
3. Course Schedule
4. Course Resources
5. Course Assessment
6. Learning and Teaching Rationale and Strategies
7. Extension of Time for Submission of Assessment Tasks
8. Attendance
9. Class Clash
10. Academic Honesty and Plagiarism
11. Course Evaluation and Development
12. Student Support
13. Grievances
14. Other Information
1. Course Staff and Contact Details

<table>
<thead>
<tr>
<th>Course Convenor</th>
<th>Dr. Yingli Sun, PhD (Peking University)</th>
<th>Morven-Brown 211</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td>Phone</td>
<td>Email</td>
</tr>
<tr>
<td></td>
<td><a href="mailto:yingli.sun@unsw.edu.au">yingli.sun@unsw.edu.au</a></td>
<td></td>
</tr>
</tbody>
</table>

Consultation Time

| Lecturer | Dr. Yingli Sun | Room          | Morven-Brown 211 |
|----------|----------------|---------------|
| Name     | Phone          | Email         |
|          |                |               |
|          |                |               |

2. Course Details

<table>
<thead>
<tr>
<th>Units of Credit (UoC)</th>
<th>6</th>
</tr>
</thead>
</table>

Course Description

This course aims to examine both how the Chinese are imagined and portrayed in Western culture, how the Chinese depict themselves, the interaction of this “depicting China” discourse in both literary and popular culture and its significance for both the East and West.

Learning Outcomes

1. Ability to critically read important texts of literature, comparative literature, and Chinese and Western 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. Accurately define and critique the concept of ‘orientalism’.

3. Course Schedule

To view course timetable, please visit: [http://www.timetable.unsw.edu.au/](http://www.timetable.unsw.edu.au/)

<table>
<thead>
<tr>
<th>Week Commencing:</th>
<th>Topic</th>
<th>Lecture Content</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1 (29 July)</td>
<td>Overview of the Subject: What is ‘orientalism’?</td>
<td>Overview of the course 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?</td>
<td>Overview of subject. View excerpts of “Tai-Pan” (in Mandarin Daban 大班) (USA-Australia 1986)* total length 127 mins.</td>
</tr>
<tr>
<td>Week 2</td>
<td>Orientalism and Contrasting Images of the Opium War.</td>
<td>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”?</td>
<td>Readings: Spence, Jonathan &quot;Western Perceptions of China from the late Sixteenth Century to the Present&quot;; Zhang Longxi 张隆溪, &quot;The Myth of the Other: China in the Eyes of the West&quot; (both in course reader); View “Lin Zexu/Lin Tse-hsü” 林则徐 (PRC 1959)* total 107 mins.</td>
</tr>
<tr>
<td>Week 3</td>
<td>Edward Said and his Configuration of Orientalism</td>
<td>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?</td>
<td>Readings: Edward Said, Orientalism (excerpted in reader); Simon Leys’ review of Said from his book Burning Forest; View excerpts: “Fifty-five Days at Peking” (USA 1963)* 3 hrs. set against the backdrop of the Boxer Uprising (Yihetuan 义和团 aka “Gengzi zhi Luan”庚子之乱) in China (1900).</td>
</tr>
<tr>
<td>Week 4</td>
<td>Early Western Depictions of China</td>
<td>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?</td>
<td>Readings: de Rachewiltz, Papal Envoys to the Great Khans; and excerpts from The Travels of Marco Polo (in reader). View excerpts: “Sand Pebbles” (USA 1966)* 175 mins.</td>
</tr>
<tr>
<td>Week 5</td>
<td>China and the European Enlightenment</td>
<td>How are “oriental” characters and the Orient being used? What were the historical backgrounds out of which these characters evolved?</td>
<td>Readings: Montesquieu, Lettres Persanes (“The Persian Letters”) (1721); Oliver Goldsmith, The Citizen of the World (aka &quot;The Chinese Letters&quot;)</td>
</tr>
</tbody>
</table>
| Week 6  (2 Sep) | The Subaltern | 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”? (1762). (in reader) 
View excerpts: “The Mask of Fu Manchu” and “Charlie Chan: Murder Over New York” (USA 1920s-1950s)* |
|----------------|----------------|-------------------------------------------------------------------------------------------------|
| Week 7  (9 Sep) | The Subaltern and the West | Why might some Western readers today still think Arthur Smith’s 19th century book *Chinese Characteristics* valuable in understanding China? 
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”? 
View excerpts: The Good Earth (USA 1937)* 138 mins.|
<table>
<thead>
<tr>
<th>Week 8  (16 Sep)</th>
<th>The Debate over Literature as National</th>
<th>What does the film tell us about Hong Kong society in the early 1960s? Think about the role of the colonizers and</th>
</tr>
</thead>
</table>
View: “Zhufu” 祝福 (The New Year’s Sacrifice) (PRC 1956)* 100 mins. |

| Readings: Lu Xun, *Selected Stories*, pp. 144-225; debate between Frederic |
|-----------------|----------|---------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| 24 Sep — 3 Oct | Mid-semester break |  |
| Week 11 (14 Oct) | Fetishization and Obsession with the "Center" | Is Rene Leys an orientalist novel or a novel about orientalism? How is it similar to Bertolucci’s film? Are there elements of Orientalism in this film, if so where? What function might these play both in the message of the film and in its appeal to Western audiences? Is there a political dimension to both? | Readings: Victor Segalen, René Leys; View: Bertolucci’s “The Last Emperor” (USA 1985) 160 mins, based loosely on From Emperor to Citizen by Aisin Gioro Puyi |
| Week 12 (21 Oct) | The PRC as the "Centre": what is “real” history? | What do the preoccupations of “The Last Emperor” tell us about the limitations of much Western interest in China and on what aspects do these continue to focus? What are the most significant contrasts between Bertolucci’s treatment of the life of the last emperor and that of the film | Readings: Rey Chow 周蕾, Writing Diaspora: “Orientalism and East Asia” pp 1-26; View: “Huo Long” 火龙 (Fire Dragon) (PRC 1986). |
Week 13 (28 Oct)

Review and discussion (tutorial)

Do *Heshang* (River Elegy) and *Ju Dou* employ elements of 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?


4. Course Resources

**Textbook Details**

A photocopied course reader will be sold at the UNSW Bookshop. Readings are also available at Moodle ("Content and Resources") and Professor Jon von Kowallis' personal website: jonvonkowallis.com Click on "class readers" on the left-hand side, then click on "China Imagined and Perceived." Students writing their essays on Amy Tan’s *The Joy Luck Club*, Lu Xun (Lu Hsun’s) *Selected Stories*, or Victor Segalen’s novel *Rene Leys* may wish to purchase the book from the UNSW Bookshop or borrow it from the library, as the professor has not included entire books in the class reader due to copyright restrictions.

**Journals**

**Additional Readings**

Paul S. Ropp, ed. *Heritage of China*
Frances Wood, *Did Marco Polo Go to China?*

**Websites**


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

5. Course Assessment

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning Outcomes Assessed</th>
<th>Due Date</th>
<th>Submitted in Moodle? (Yes/No)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>Approx. 2,500-words if in English; 4000 characters if in Chinese</td>
<td>55%</td>
<td>1-4</td>
<td>Friday, week 12 (21 Oct)</td>
<td>Yes</td>
</tr>
</tbody>
</table>
Please Note: The UNSW Policy on Class Attendance and Absence states the following:

Students are expected to be regular and punctual in attendance at all classes in the courses in which they are enrolled. All applications for exemption from attendance at classes of any kind must be made in writing to the Course Authority.

It is the student’s responsibility to read the course outline before the course commences to ensure that they are familiar with any specific attendance requirements for that course.

If students attend less than 80% of their possible classes they may be refused final assessment.

Students must attend 80% of lectures (10 out of 12 lectures). Students must attend 80% of tutorials (10 out of 12 tutorials).

The UNSW Policy on Class Attendance and Absence can be viewed at: https://student.unsw.edu.au/attendance

The Faculty of Arts and Social Sciences guidelines on attendance can be viewed at: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Formal Examination

This course has a formal examination which will be scheduled in the formal examination period from 4-22 November 2016. 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.

For information about examination dates, location and procedures at UNSW, visit: https://my.unsw.edu.au/student/academiclife/assessment/examinations/examinations.html

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 and 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 must be submitted electronically through Moodle (http://moodle.telt.unsw.edu.au). You must use your zID login to submit your assignments in Moodle.

Refer to the section "Course Assessment" for details of assessment tasks that are to be submitted via Moodle.

** Please note the deadline to submit an assignment electronically is 4:00 pm on the due date of the assignment.

When you submit your assignment electronically, you agree that:

I have followed the Student Code of Conduct. I certify that I have read and understand the University requirements in respect of student academic misconduct outlined in the Student Code of Conduct and the Student Misconduct Procedures. I declare that this assessment item is my own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part.

I acknowledge that the assessor of this item may, for assessment purposes:

- provide a copy to another staff member of the University
- communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

You are required to put your name (as it appears in University records) and UNSW Student ID on every page of your assignments.

If you encounter a problem when attempting to submit your assignment through Moodle/Turnitin, please telephone External Support on 9385 3331 or email them on externalsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year).

If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on its system status on Twitter.

For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle

Late Submission of Assignments

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a ‘day’ is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- Work submitted less than 10 days after the stipulated deadline is subject to a deduction of 5% of the total awardable mark from the mark that would have been
achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

**Task with a non-percentage mark**

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example*: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student’s mark is therefore 17 – [25 (0.05 x 3)] = 13.25.

**Task with a percentage mark**

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example*: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student’s mark is therefore 68 – 15 = 53

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;

- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in essential component of the course.

### 6. Learning and Teaching Rationale and Strategies

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 through the UNSW library (Multi-media Section, 2nd Floor – entry level). They can be viewed by reserving a machine there, but cannot be borrowed. Some can also be viewed online.

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.

### 7. Extension of Time for Submission of Assessment Tasks
The Arts and Social Sciences Extension Guidelines apply to all assessed tasks regardless of whether or not a grade is awarded, except the following:

1. any form of test/examination/assessed activity undertaken during regular class contact hours
2. any task specifically identified by the Course Authority (the academic in charge of the course) in the Course Outline or Learning Management System (LMS), for example, Moodle, as not available for extension requests.

A student who missed an assessment activity held within class contact hours should apply for Special Consideration via myUNSW.

A student who wishes to seek extension for submission of assessment tasks that are not held within class contact hours for courses offered by the School of Humanities and Languages must apply for Special Consideration via myUNSW.

The Arts and Social Sciences Extension Guidelines state the following:

- A request for an extension should be submitted before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days of the request.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time. See section “Late Submission of Assignments” for penalties of late submission.

8. Attendance

The UNSW Policy on Class Attendance and Absence can be viewed at: https://student.unsw.edu.au/attendance

From time to time, the Course Authority may vary the attendance requirements of a course. It is the students’ responsibility to ensure that they are familiar with the specific attendance requirements stipulated in the course outline for each course in which they are enrolled.

8.1 Attendance

Students are expected to be regular and punctual in attendance at all classes in the courses in which they are enrolled. Students who seek to be excused from attendance [or for absence] must apply to the Course Authority in writing. In such situations, the following rules relating to attendances and absences apply.

In the case of illness or of absence for some other unavoidable cause students may be excused for non-attendance at classes for a period of not more than one month (i.e., 33%) or, on the recommendation of the Dean of the appropriate faculty, for a longer period.

8.2 Absence from classes

A student who attends less than eighty per cent of the classes within a course may be refused final assessment.

Explanations of absences from classes or requests for permission to be absent from forthcoming classes should be addressed to the Course Authority in writing and, where applicable, should be accompanied by appropriate documentation (e.g. medical certificate). After submitting appropriate supporting documentation to the Course Authority to explain
his/her absence, a student may be required to undertake supplementary class(s) or task(s) as prescribed by the Course Authority. If examinations or other forms of assessment have been missed, then the student should apply for Special Consideration.

Students who falsify their attendance or falsify attendance on behalf of another student will be dealt with under the Student Misconduct Policy.

9. Class Clash

Students who are enrolled in an Arts and Social Sciences program (single or dual) and have an unavoidable timetable clash can apply for permissible timetable clash by completing an online application form. Students must meet the rules and conditions in order to apply for permissible clash. The rules and conditions can be accessed online in full at: https://www.arts.unsw.edu.au/media/FASSFile/Permissible_Clash_Rules.pdf

For students who are enrolled in a non-Arts and Social Sciences program, they must seek advice from their home faculty on permissible clash approval.

10. 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: https://student.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

11. 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.
12. 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

13. 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://student.unsw.edu.au/guide

14. Other Information

**Suggested essay topics: a 2500-word essay is required** for this course. (2500 words if written in English; 4000 characters if written in Chinese – punctuation does not count as a “word”). The essay will be **due on Fri. 21 October**.

You are also free to make up your own topic, but that should be approved by the lecturer in advance. Please submit your essay via Moodle Turnitin.

**Some suggested essay 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 make up your own essay topic. If you do, please make sure to ask the lecturer, either after class, in consultation hours, 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).

Marking criteria for essays:

Your essay should indicate your ability to consider a question, present, analyse and communicate your ideas clearly in writing.

Writing essays encourages you to develop an ability to think critically about the material under consideration (eg. films, works of literature and/or theory).

Your essays will be marked (graded) on the following criteria:
1. Does your essay answer the question or questions at hand?
2. Does your essay make a coherent argument or thesis?
3. Have you structured it well?
4. Have you written in correct English or Chinese? (grammar, spelling, characters).
5. Does your essay show some evidence of research? (including footnotes or Harvard-style intertextual notes with a bibliography).
6. Does it show a critical approach to the scholarship written about film, literature or critical theory? In other words, you might cite from a text by Jonathan Spence or Rey Chow and then provide a critical insight into what they are saying. A critical insight does not necessarily mean you have to criticize, but it should show that you have reflected on what they say from a variety of angles that you have learned in this course and/or acquired in your own reading).

Final exam:

The date will be announced by the University administration. You may write the exam answers in English or Chinese.

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

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://student.unsw.edu.au/guide

**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: https://student.unsw.edu.au/disability

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.