School of Humanities and Languages

ARTS2457 CHINA IMAGINED AND PERCEIVED
Semester 2, 2015

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

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Contact Details</th>
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<tbody>
<tr>
<td>Course Convenor</td>
<td>A/Prof. Dr. Jon Eugene von Kowallis</td>
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2. Course Details

<table>
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<tr>
<th>Units of Credit (UoC)</th>
<th>Course Description</th>
<th>Course Aims</th>
<th>Student Learning Outcomes</th>
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<tr>
<td>6</td>
<td>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.</td>
<td>1. Using texts of literature, philosophy, critical theory, and intellectual history, supplemented by films of both Western and Chinese origin, this subject will examine how the Chinese are imagined and portrayed by Western culture, and 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. 2. This can be regarded as a significant content course for both Chinese majors and electives. With the rising influence of China – 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 imagined and perceived notions of China and Chinese civilization by Westerners and Chinese alike.</td>
<td>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;</td>
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4. Accurately define and critique the concept of ‘orientalism’.

Graduate Attributes

1. Effective written communication skills and the ability to apply these in intercultural contexts
2. The capacity for critical analysis of scholarship, writing and sources on and about China and its perception of itself and by 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 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.

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

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning Outcomes Assessed</th>
<th>Graduate Attributes Assessed</th>
<th>Due Date</th>
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<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>1-4</td>
<td>wk 12 (21 Oct)</td>
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</tbody>
</table>
Final exam - multiple choice and essay 2 hours 45% 1-4 1-4 TBA in formal examination period

**Please Note**: The Arts and Social Sciences Protocols and Guidelines state:

A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a grade of UF (Unsatisfactory Fail).

The Attendance Guidelines can be found in full 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 6 – 24 November 2015. 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://student.unsw.edu.au/exams

**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://student.unsw.edu.au/grades

**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**

The Arts and Social Sciences late submissions guidelines state the following:
• An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

• The late penalty is the loss of 3% of the total possible marks for the task for each day or part thereof the work is late.

• Work submitted 14 days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

• Work submitted 21 days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

The Late Submissions Guidelines can be found in full at: https://www.arts.unsw.edu.au/current-students/academic-information/Protocols-Guidelines/

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. 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.

The complete Arts and Social Sciences Extension Guidelines can be read here.

If you wish to request an extension for submission of an assessment task you need to do so via myUNSW using the Special Consideration section. You will need to submit documentary evidence in support of your request.

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

7. Attendance

The Arts and Social Sciences Attendance Guidelines state the following:

• A student is expected to attend all class contact hours for a face-to-face or blended course and complete all activities for a blended or fully online course.

• If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the Faculty of Arts & Social Sciences Permitted Timetable Clash form (see information at Item 8 below). A student unable to attend lectures in a
course conducted by the School of Education can apply for “Permission to Participate in Lectures Online”.

- Where practical, a student’s attendance will be recorded. Individual course outlines/LMS will set out the conditions under which attendance will be measured.

- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

- Reserve members of the Australian Defence Force who require absences of more than two weeks due to full-time service may be provided an exemption. The student may also be permitted to discontinue enrolment without academic or financial penalty.

- If a Course Authority rejects a student’s request for absence from a class or activity the student must be advised in writing of the grounds for the rejection.

- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance.

- A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course’s learning outcomes and/or volume of learning.

- A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

- The Dean will only grant such a request after consultation with the Course Authority to ensure that measures can be organised that will allow the student to meet the course’s learning outcomes and volume of learning.

- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF ( Unsatisfactory Fail).

- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.

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

8. 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.

9. 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

10. Course Schedule

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Lecture / Tutorial Content</th>
<th>Readings</th>
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<tbody>
<tr>
<td>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 excerpts of “Tai-Pan” (in Mandarin Daban大班) (USA-Australia 1986)* total length 127 mins.</td>
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<td>5 Aug</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>
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<td>Date</td>
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<td>12 Aug</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? Readings: Edward Said, <em>Orientalism</em> (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>
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<td>19 Aug</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? Readings: de Rachewiltz, <em>Papal Envoys to the Great Khans</em>; and excerpts from The Travels of Marco Polo (in reader). View excerpts: “Sand Pebbles” (USA 1966)* 175 mins.</td>
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<td>9 Sep</td>
<td>The Subaltern and the West</td>
<td>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 &quot;orientalize&quot; China? If so, what are they and how did they end? Readings: Lu Xun, <em>Selected Stories</em>, pp. 1-112 (make sure you read “The New Year’s Sacrifice”); Lydia Liu, <em>Translingual Practice</em> (in reader).</td>
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<tr>
<td>Date</td>
<td>Topic</td>
<td>Details</td>
<td>Readings/View</td>
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<td>16 Sep</td>
<td>The Debate over Literature as National Allegory</td>
<td>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?</td>
<td>Readings: Lu Xun, <em>Selected Stories</em>, pp. 144-225; debate between Frederic Jameson and Aijaz Ahmad from <em>Social Text</em> (in reader). View: “The World of Suzie Wong” (UK/USA 1960)* 126 mins.</td>
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<td>26 Sep — 5 Oct</td>
<td>Mid-semester break</td>
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<tr>
<td>Date</td>
<td>Activity</td>
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<td>28 Oct</td>
<td>Review and discussion</td>
<td>Bertolucci’s treatment of the life of the last emperor and that of the film from the PRC? How does Rey Chow critique the idea of the Centre? Do <em>Heshang</em> (River Elegy) and <em>Ju Dou</em> 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?</td>
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**11. 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: jonvonkowallis.com Just 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 check it out from the library, as I have not included entire books in the class reader for copyright purposes.

**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

**12. 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.

**13. 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
14. 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/complaints

15. 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 Wed. 21 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 yourself at the end of the period. Do not entrust it to a third party. 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 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. Under University guidelines, you should not purchase plane tickets until after the announcements have been made and the official dates of exams known. The exam will consist of two parts, one multiple choice (20 questions, weighting 80%) and one essay (you chose one out of two topics, weighting 20%). You may write the essay part in English or Chinese (approx. 600 words in English or 1000 Chinese characters).

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 https://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/special-consideration

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.