

# 21763/28033 (1JF1/1JF0) 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 2021, M/W/F 6th period (12:50pm-1:40pm) 1/11/21 - 4/21/21

Mattingly Room 0103

Instructors	Teaching Assistant
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<b>Please email for an appointment, even within posted office hours.</b>	

## 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, and the central and the marginal. The course explores the notion that social injustice encourages wishful thinking on the part of writers and readers, which inspires images of knight-errants who are able to redress wrongs 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 synchronous and hybrid traditional face-to-face and online 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. Synchronous sessions are challenging and depend much on your active participation. To help you get the most out of our meetings, they will include lectures, discussions, and social and cooperative learning activities. **NOTE that ALL sections will be online during the first week of class, as will ALL Friday classes.** Everyone (*both* the traditional and virtual classrooms) is expected to attend virtual class in person with the video turned on. All students in the traditional classroom must wear a mask at all times (along with the instructor/s), and all students in the traditional classroom should have a computer, a microphone, and earphones. For more on class etiquette in a ZOOM setting, see the “Netiquette Guide for Online Courses” file on the Getting Started page of the course website.

The instructor leading discussion for each session is indicated on the schedule below. Assignments will be posted to the course website. 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 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 and 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 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 Books (1)

There is one required book for this course. It is available at the UF Bookstore. All other assigned readings will be available through the class Canvas page (see the links in the schedule or the list of readings in "Files"). Students are required to bring a copy of the day's assigned reading to every class (hard or virtual copy). Failure to do so may result in loss of participation points. Students are expected to complete reading assignments for each class **BEFORE** the class begins.

Required:

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

Recommended Writing Style Manual:

- *The Chicago Manual of Style* (Seventeenth ed.). Chicago: The University of Chicago Press, 2017.

## Graded Work

### **Regular class participation** (Advances SLOs: 1,2,3,4) **(5%)**

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 following basic rubric: 5% for exemplary participation; 4% for effective and regular participation; 3% for minimal inconsistent participation; 2 or 1% for unsatisfactory or problematic preparation.

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

7 reading quizzes will be given at random in class over the course of the semester. The lowest quiz score will be dropped. Each reading quiz covers readings due the day of the quiz and all of the readings since the last quiz (or from Week 1 Class 1). Most questions will be multiple-choice.

### **Weekly posting** (Advances SLOs: 1,2,3) **(25%)**

**15** 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 date. The posting is due by midnight Friday.

### **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. **Due March 22** (Canvas Assignments).

**Prompt:** Compare the meaning and/or representation of martial arts in two texts, at least one of which must be from this course. The two texts should feature martial art traditions from *different* East Asian nations, or one should feature East Asia and the other a different part of the world.

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

Students are expected to write a report (~300 words) on an extracurricular activity related to martial arts performed outside of class. While the option to visit a local martial arts school, studio, or academy remains open, we strongly advise against it until vaccines are widely distributed. Some of you might already be engaged in some form of martial arts training, and others may want to follow a more familiar routine. All of these options are open, but please contact the instructors if you chose to engage in anything *other than* the follow training regimen.

Most of us will follow the schedule and report on our experiences. Students should critically discuss how the contents of this regimen intersects with one or two concepts discussed in class and should cite at least one reading we covered. **Due M April 12** (Canvas Assignments).

**REGIMEN (Weeks 2-13)**

**WEEKS 2-3:** Follow Daoist Master Zhang Zhishun’s 張至順 “Babu jingang gong” 八部金剛功 (Eight-Step Vajra Routine) [a warm-up]

[https://www.youtube.com/watch?v=pFbSpz33ODE&feature=emb\\_title](https://www.youtube.com/watch?v=pFbSpz33ODE&feature=emb_title)

--- for longer, Chinese language versions, see

<https://www.youtube.com/watch?v=Dssw8uUcDVk>

<https://www.youtube.com/watch?v=aqAXDQ177jY>

**WEEK4:** Master the Horse Stance, the Bow Stance, and the Horse to Bow Stance

<https://www.youtube.com/watch?v=qb2CMMww1Rw>

<https://www.youtube.com/watch?v=q5L3OP-x7q4>

**WEEK 5:** Master the Punching to a Horse Form (Basic Shaolin Training Forms 1/13)

[https://www.chinahand.com/shaolin/basic\\_training\\_forms.htm](https://www.chinahand.com/shaolin/basic_training_forms.htm)

**WEEK 6:** Master the Palm Strike to a Horse Form (Basic Shaolin Training Forms 2/13)

[https://www.chinahand.com/shaolin/basic\\_training\\_forms.htm](https://www.chinahand.com/shaolin/basic_training_forms.htm)

**WEEK 7:** Master the Fisted Block Form (Basic Shaolin Training Forms 3/13)

[https://www.chinahand.com/shaolin/basic\\_training\\_forms.htm](https://www.chinahand.com/shaolin/basic_training_forms.htm)

**WEEK 8:** Master the Palm Block Form [w/Tiger Claw] (Basic Shaolin Training Forms 4/13)

[https://www.chinahand.com/shaolin/basic\\_training\\_forms.htm](https://www.chinahand.com/shaolin/basic_training_forms.htm)

**WEEK 9:** Master the Punch and Toe Kick Form (Basic Shaolin Training Forms 5/13)

[https://www.chinahand.com/shaolin/basic\\_training\\_forms.htm](https://www.chinahand.com/shaolin/basic_training_forms.htm)

**WEEK 10:** Master the Windmill Form (Basic Shaolin Training Forms 6/13)

[https://www.chinahand.com/shaolin/basic\\_training\\_forms.htm](https://www.chinahand.com/shaolin/basic_training_forms.htm)

**WEEK 11:** Double Palm Strike and Horse Punch (Basic Shaolin Training Forms 7/13)

[https://www.chinahand.com/shaolin/basic\\_training\\_forms.htm](https://www.chinahand.com/shaolin/basic_training_forms.htm)

**WEEK 12:** Master the Punch Combination Form (13/13)

[https://www.chinahand.com/shaolin/basic\\_training\\_forms.htm](https://www.chinahand.com/shaolin/basic_training_forms.htm)

**WEEK 13:** Master a form of your choice and RETURN to Master Zhang

[leftover forms include: Double-Chop Palm Strike w/Toe Kick Form; Leap Back and Side Kick; Hook Punch and Side Kick; Combination Stance; Tiger . . . and thousands of others you can find online!]

**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 W April 28** (Canvas Assignments).

**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 (<https://disability.ufl.edu>; 352-392-8565,) 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 professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-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 class time. 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. Note that all students in the traditional classroom setting must wear masks at all times, must maintain a safe distance from others, and must come to class with a working computer, earphones, and a microphone.

### **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: <https://counseling.ufl.edu> 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

### Wk 1

#### **Empire, Nation, and the Martial Arts (Sima Qian, Assassins, and *Hero*)**

**SNK**

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 the swordsman as a political assassin in the course of China's unification and empire-formation. Questions addressed this week include [1] How does one act in accordance with values and ethics? and [2] In the moral and physical economy of vengeance, what is justice and how might power be transformed for just ends?

M 1/11 (note that all readings and screenings are to be completed before class)

Readings:

- 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 1/13

Readings:

- 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 1/15

Reading:

Wendy Larson, "Zhang Yimou's *Hero*: Dismantling the Myth of Cultural Power," *Journal of Chinese Cinemas* 2.3 (2008), pp. 181-96.

Screening: Zhang Yimou, *Hero* (2002, 99 mins.).

<Posting 1 due by midnight>

### 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 1/18 NO CLASS

W 1/20 Reading:

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

F 1/22

Screening: *Onmyoji: The Yin Yang Master* (2001).

<Posting 2 due by midnight>

### Wk 3

#### Dislocations in Gender: Woman Warriors

SNK

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

M 1/25

Readings:

- 1) Anonymous ballads 4th- 6th CE (*yuefu*), “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.

W 1/27

Readings:

- 1) Victoria Cass, *Dangerous Women: Warriors, Grannies and Geishas of the Ming*, “Warriors and Mystics,” PDF pp. 65-85.
- 2) Pu Songling (1640-1715), *Liaozhai’s Records of the Strange (Liaozhai zhiyi)*: “The Lady Knight-Errant” (Xianü), tr. in Ma & Lau, *Traditional Chinese Stories*, pp. 77-81.

F 1/29

Reading:

Mary Farquhar, “A Touch of Zen: Action in Martial Arts Movies,” in Chris Berry, ed., *Chinese Films in Focus II*, pp. 219-226.

Screening: King Hu, *A Touch of Zen (Hsia Nu-The Gallant Lady)* (1971, 2002), parts 1 & 2 (180 min.)

<Posting 3 due by midnight>

### Wk 4

#### 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?

M 2/1

Reading:

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

W 2/3

Reading:

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



F 2/5

Reading:

"Oda Nobunaga: The Warlord and Poetry," in Sato Hiroaki, ed., *Legends of the Samurai*  
<Posting 4 due by midnight>

## 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 one of the most peaceful of the world religions, 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 2/8

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), PDF pp. 83-101.

W 2/10

Reading:

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

F 2/12

Reading:

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

<Posting 5 due by midnight>

## Wk 6

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

**SNK**

Summary: *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 explore the notion that social injustice encourages wishful thinking on the part of writers and readers who create and celebrate knight-errants for their abilities to personally, socially, and culturally redress wrongs.

M 2/15

Reading:

*The Tiger Killers: Part Two of The Marshes of Mount Liang*, tr. John and Alex Dent-Young, PDF Chapters 23-24, pp. 1-59.

W 2/17

Reading:

*The Tiger Killers*, PDF Chapters 25-27, pp. 61-115.

F 2/19

Readings:

- 1) *The Tiger Killers*, PDF Chapters 42-43, pp. 417-43.
- 2) *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.

**<Posting 6 due by midnight>**

**Wk 7**

**Popular and Elite Masculinities**

**SNK**

Summary: *Outlaws of the Marsh* also 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 2/22

Readings:

- 1) Wang Xiaotang, "Wu Song Fights the Tiger," in Vibeke Børdahl and Jette Ross, *Chinese Storytellers: Life and Art in the Yangzhou Tradition*, PDF pp. 198-241.
- 2) Ren Jitang, "Pan Jinlian and Wu the Elder," in Børdahl and Ross, *Chinese Storytellers*, pp. 260-75.

W 2/24

Readings:

- 1) *The Tiger Killers*, PDF Chapters 28-part of 31, pp. 117-171.
- 2) Liang Jiawei, *Shuihu zhuan, Wu Song*, comic book, PDF.

F 2/26

Readings:

- 1) Jin Shengt'an/Chin Sheng-t'an's 17th c. commentary on *Outlaws 23*, in John C. Y. Wang, *Chin Sheng-t'an*, pp. 53-81.
- 2) Jin Shengt'an's opening essay on Chapter 22 (trans. Paize Keulemans), PDF

**<Posting 7 due by midnight>**

**Wk 8**

**A Virtuous Bandit?**

**MF**

Summary: If the origin of the injustices corrected by the martial artist lie with state administration, how can the martial artist be a good citizen and also be a good person?

M 3/1

Reading:

*The Story of Hong Gildong*, PDF pp. 1-50.

W 3/3

Reading:

*The Story of Hong Gildong*, PDF pp. 50-77.

F 3/5

Reading:

*Rebel: Thief Who Stole the People* Episodes 19-20

<https://www.ondemandkorea.com/rebel-thief-who-stole-the-people-e19.html>

<https://www.ondemandkorea.com/rebel-thief-who-stole-the-people-e20.html>

<Posting 8 due by midnight>

## Wk 9

### Human and Inhuman Relations

SNK

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, into the realm of the inhuman and the divine.

M 3/8

Readings:

- 1) Yang Lien-sheng, "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 Ching-ning 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 3/10

Readings:

- 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-ning," Kao, pp. 357-62; c) "Hung-hsien," Kao, 363-70.

F 3/12

Readings:

- 1) Pu Songling, *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.
- 2) Screening: Tsui Hark, *A Chinese Ghost Story I and II (Qiannü youhun)* (1987, 1993).

<Posting 9 due by midnight>

## Wk 10

### Chinese Martial Arts Fiction from the English Colonies

SNK

Summary: Martial arts heroes and heroines champion justice and fight the colonial powers. Martial arts is thus romanticized a role in nationalist identity, both by the Chinese and by their foreign colonizers.

M 3/15

Reading:

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

W 3/17

Reading:

Louis Cha/Jin Yong, *The Book and the Sword*, Chapter 3-4, pp. 113-222. <Part II, colonial nationalism>

F 3/19

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.

<Posting 10 due by midnight>

## Wk 11

### 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 3/22 <Mid-term paper due>

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

W 3/24 – NO CLASS (Recharge Day)

F 3/26 -

Reading:

Reid McCarter, "Like 'Ghost of Tsushima'? Here's what you may not know about samurai," *Washington Post* 8.14.2020

David Shimomura, "What we talk about when we talk about 'Ghost of Tsushima'," *Washington Post* 10.1.2020

Kathy Kline, "Saving The World — But First, A Haiku — In 'Ghost Of Tsushima'," NPR 7.17.2020

Andrew Kiya, "Spectre of Fascism," *Bullet Points Monthly*

Ghost of Tsushima trailer

<Posting 11 due by midnight>

## Wk 12

### 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 3/29

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 3/31

Reading:

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

F 4/2

Screening:

Kazuaki Kiriya, *Last Knights* (2015).

<Posting 12 due by midnight>

### Wk 13

#### 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 4/5

Screening:

Akira Kurosawa. *Seven Samurai* 1 (1954).

W 4/7

Screening:

Akira Kurosawa. *Seven Samurai* 2 (1954).

F 4/9

Screening:

John Sturges, *The Magnificent Seven* (1960).

<Posting 13 due by midnight>

### Wk 14

#### Global Martial Arts and New Media: Crouching Tiger, Hidden Panda

SNK

Summary: Eventually, martial arts is incorporated into new media and animation as a testimony to globalization and as a global commodity. From *Crouching Tiger, Hidden Dragon* to *Kungfu Panda*, East Asian martial arts have joined the push for an imagined eternal return to justice, morality, ecological order, and cosmological law. While elite martial arts novels remain popular, and film and TV adaptations are often serious and dramatic, mass media has also created a number of much looser adaptations, including slapstick parodies full of verbal and physical violence. What do these developments tell us about changing themes in martial arts and changing patterns of consumption in the modern age?

M 4/12

Reading:

David Desser, "The Kung Fu Craze: Hong Kong Cinema's First American Reception," in Poshek Fu and David Desser, eds., *The Cinema of Hong Kong: History, Arts, Identity*, pp. 19-43.

Screening:

Lee Ang, *Crouching Tiger, Hidden Dragon* (2001)

<Extra-curricular report due>

W 4/14

Reading:

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.

Screening:

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

F 4/16

Reading:

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

Screening:

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

<Posting 14 due by midnight>

## Wk 15

### Martial Arts in the Western Imagination

MF

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?

M 4/19

Screening:

1) Christopher Nolan, *Batman Begins* (2005, 140 min., course website)

2) *Kung Fu S1 E1 1/10* "King of the Mountain" (1972, 10 min.)

<https://www.youtube.com/watch?v=pospc0ivnYw&list=PLVrfXVy1JyEUUBUOdPqR1UwqQDxgW3HRg&index=2>

W 4/21

Screening:

1) John Avildsen, *The Karate Kid* (1984, 127 min., course website)

2) *Cobra Kai* trailer (2018, 2.5 min) <https://www.youtube.com/watch?v=xCwwxNbtK6Y>

3) *Cobra Kai* E1 (2018, 27.5 min) <https://www.youtube.com/watch?v=rB36UGoP4Y>

<Posting 15 due by midnight>

<b>EAST ASIAN MARTIAL ARTS CLASSICS – Classroom Discussion Rubric</b>					
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



