

IDS2935 / Class #19942
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 2022, M/W/F Period 5 (11:45 AM - 12:35 PM) / [MCCA2196](#)

Instructors	Teaching Assistant
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Course Description

This interdisciplinary Quest 1 course prompts students to reconsider the nature of justice and power through a rigorous examination of East Asian martial arts literary and media classics. We will examine the values and ethics embodied in this utopian realm between past and present, the real and the fantastic, 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 knights-errant 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.

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 (SLOs 1 to 4)

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. **(Content SLOs for Gen Ed Hum & International and Q1)**
 - 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.
 - Assessed through class participation, one assigned analysis paper, posted reading responses, classroom discussion, one research paper, and a final paper.

2. **(Critical Thinking SLOs for Gen Ed Hum & International and Q1)**
 - 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
 - Assessed through class participation, postings, classroom discussion, student performance on papers, and a final paper.
3. **(Communication SLOs for Gen Ed Hum and Q1)**
 - 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
 - Assessed through class participation, classroom discussion, one assigned paper, and posted reading responses.
4. **(Connection SLO for Q1)**
 - Analyze, evaluate, and critically reflect on connections between course content and their intellectual, personal, and professional development at UF and beyond as global citizens
 - Assessed through class participation, classroom discussion, and posted reading responses.

Required Readings

There are NO required texts for this course, but the following text is highly recommended.

Shi, Nai'an, Guanzhong Luo, John Dent-Young, and Alex Dent-Young. *The Tiger Killers: Part Two of The Marshes of Mount Liang: A New Translation of the Shuihu Zhuan or Water Margin of Shi Nai'an and Luo Guanzhong*. Hong Kong: Chinese University Press, 1997.

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.

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) **(10%)**

Consistent informed, thoughtful, attentive, courteous, and professional engagement with class materials, fellow students, and instructor/TA in class. Participation will be assessed based on the following basic rubric: 10-8% for exemplary participation; 8-6% for effective but irregular participation; 6-4% for ineffective and irregular participation; 4-2% for unsatisfactory participation (usually the result of excessive absences).

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

6 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%)**

14 response postings are due on Fridays over the course of the semester, submitted to the “Discussions” section of the course website. At least one, if not more, suggested topics will be posted for students to

respond to, but you may write on whatever you wish. Postings should be one to two paragraphs in length (**about 200 words**) and reflect a thoughtful engagement with the assigned reading. They will be graded on a five-point scale as follows:

- 0 - No posting submitted.
- 1 - Posting is “very poor,” i.e., extremely short and of low quality
- 2 – Posting has missed the main points of the reading/is too short/ is poorly written
- 3 – Posting is acceptable. Demonstrates some understanding of some of the reading, but also major misunderstandings with unclear writing.
- 4 – Posting is good. Addresses the main points of the text and expresses them reasonably well.
- 5 - Posting is excellent. Understands the main points of the text, addresses the topic thoughtfully, and expresses its points eloquently.

Please note that writing longer postings does not guarantee any extra points. **The lowest posting score will be dropped.** Late postings will be deducted one point per day from the date. The posting is due by midnight Saturday.

Mid-term paper (1000 words) (Advances SLOs: 1,2,3,4) **(15%)**

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 19** (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. You can attend and report on an academic talk focused on some aspect of East Asian martial arts OR you can attend and report on a local martial arts school, studio, or academy class. We will advertise acceptable talks and local schools that offer free classes early in the semester.

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 27** (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. Up to three unexcused absences are allowed. Every unexcused absence after the third will result in a 5% reduction from your final grade. More than seven unexcused absences will result in automatic withdrawal from the course (or an F). Tardiness is discouraged. If you are more than 15 minutes late for class, it is an absence. Excused absences must be documented and emergencies should be brought to our attention as soon as possible. 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

Week 1: Empire, Nation, and the Martial Arts [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 roles of hired swordsmen and assassins in 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?

Posting 1: This week, you read selections from Sima Qian’s *Shiji* (Records of the Grand Historian) and you viewed Zhang Yimou’s *Hero*, which is adapted from Sima Qian’s work. What do you think about the notion of *zhiji* or “one who truly appreciates and understands me; one who truly recognizes my true worth; soulmate” in their portrayals of martial heroes?

Note that all readings and screenings are to be completed *before* class.

W 1/5

- [1] Owen, *An Anthology of Chinese Literature*, 135, 145-152. (“Sima Qian”; “The Prince of Wei”)
- [2] Watson, *Records of the Historian*, 55-67. (*Shiji* 86: “Assassin-Retainers”)
- [3] Watson, *Records of the Grand Historian: Han*, 2:452-461. (*Shiji* 124: “Wandering Knights”)

F 1/15

- [1] Larson, “Zhang Yimou’s *Hero*: Dismantling the Myth of Cultural Power,” 181-196.
- [2] Screening: Zhang Yimou, dir., *Hero* (2002, 99 mins.).

<Posting 1 due by midnight Saturday.>

Week 2: 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.

Posting (choose one):

[1] If, in Joseph Allen's view, the primary motif of "The Ballad of Mu-lan/Mulan" is returning home and to femininity, then what do you make of Victoria Cass's opinion that women warriors "were primarily sacred travelers" who "tended to leave"? OR [2] In Pu Songling's *Liaozhai's Records of the Strange*, either the martial hero/heroine is nameless or the setting is undated. King Hu's film *A Touch of Zen*, however, historicizes the story in great detail. What do you make of the transformation?

M 1/10

[1] Owen, *An Anthology of Chinese Literature*, 241-243. ("The Ballad of Mu-lan")

[2] Allen, "Dressing and Undressing the Chinese Woman Warrior," 343-379.

W 1/12

[1] Cass, *Dangerous Women*, 65-85. ("Warriors and Mystics")

[2] Ma and Lau, *Traditional Chinese Stories*, 77-81. ("The Lady Knight-Errant")

F 1/14

[1] Farquhar, "A *Touch of Zen*: Action in Martial Arts Movies," 219-226.

[2] Screening: King Hu, dir., *A Touch of Zen* (1971; 180 min.).

<Posting 3 due by midnight Saturday.>

Week 3: Lovers, Poets, and Magicians: Japanese Warriors Before the Samurai [MF]

Summary: Sima Qian's "martial artists" 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?

Posting 2: Susano-o (Raging Man), Okuninushi (Great Land Master), Brave Mighty Thunderbolt Man, Luck of the Sea, Yamato the Brave, and Abe no Seimei (Onmyoji) all engage in conflicts and prevail over their rivals. Choose one of these figures and answer, "How is this character able to be a successful fighter? Do you consider them a martial artist?"

M 1/17 NO CLASS

W 1/19 Heldt, *The Kojiki*, 28-49.

F 1/21 Screening: Takita Yōjirō, dir., *Onmyoji* (2001; 112 mins.).

<Posting 2 due by midnight Saturday.>

Week 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?

Posting 4: The *Tales of the Heike* and the *Chronicle of Great Peace* were traditionally performed, either by a blind minstrel (*Heike*) or recited by a lecturer (*Chronicle*). Why do you think these performances were popular among common people? What would be different compared to reading the text (as we did)?

M 1/24 Shirane, ed., *Traditional Japanese Literature*, 735-761. (*Tales of the Heike*)

W 1/26 Shirane, ed., *Traditional Japanese Literature*, 857-873. (*Chronicle of Great Peace*)

F 1/28 Sato, *Legends of the Samurai*, 109-115. ("Oda Nobunaga: The Warlord and Poetry")
<Posting 4 due by midnight Saturday.>

Week 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.

Posting 5: "Annals of the Sword Taia" provides instructions for the mindset of a martial artist. What kind of attitude does the text suggest a martial artist should have? Do you think this would be beneficial or problematic in a conflict, or both?

M 1/31 Sōhō, *The Unfettered Mind*, 83-101. ("Annals of the Sword Taia")

W 2/2 Broy, "Martial Monks in Medieval Chinese Buddhism," 45-89.

F 2/4 Shahr, *The Shaolin Monastery*, 82-109.
<Posting 5 due by midnight Saturday.>

Week 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 knights-errant for their abilities to personally, socially, and culturally redress wrongs.

Posting 6: What do you think about the *jianghu* (the rivers and lakes) world and the *jianghu* fraternity and sworn brotherhood in *The Outlaws of the Marsh* (*Shuihu zhuan*), also known as *The Water Margin*?

M 2/7 Shih, *The Tiger Killers*, 1-59.

W 2/9

[1] Shih, *The Tiger Killers*, 61-99.

[2] Wang, *Chin Sheng-t'an*, 68-73 (only 68-73).

F 2/11

Shih, *The Tiger Killers*, 101-143.

<Posting 6 due by midnight Saturday.>

Week 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?

Posting 7: What are the main differences between popular and elite imitations and reactions to *The Outlaws of the Marsh*?

M 2/14 Wang, "Wu Song Fights the Tiger," 199-241.

W 2/16

[1] Shih, *The Tiger Killers*, 143-183 <optional pp. 419-443>.

[2] Liang Jiawei, *Shuihu zhuan: Wu Song*, comic book, PDF.

F 2/18

[1] Wang, *Chin Sheng-t'an*, 53-81. (Jin Shengtan's opening essay on Chap. 22)

[2] Jin Shengtan's opening essay on Chap. 23 (trans. Keulemans).

<Posting 7 due by midnight Saturday.>

Week 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?

Posting 8: How has the drama "Rebel: Thief Who Stole the People's Hearts" changed the Hong Gildong story? Choose one difference and comment on how it changes audience perception of the story.

M 2/21 Hô, *The Story of Hong Gildong*, 1-50.

W 2/23 Hô, *The Story of Hong Gildong*, 50-77.

F 2/25

Screening: *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 Saturday.>

Week 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.

Posting 9: Important as the concept of *pao/bao* is in Chinese society, do you think that it is applicable to martial artists? If so, how? Does this concept play a role in your own life? How?

M 2/28

[1] Yang, "The Concept of *Pao*," 291-309.

[2] Ma and Lau, *Traditional Chinese Stories*, 50-51, 52-57. ("Wu-shuang the Peerless"; "Feng Yen")

W 3/2

[1] Campany, "Ghosts Matter," 15-34.

[2] Kao, *Classical Chinese Tales of the Supernatural and the Fantastic*, 351-370. ("The K'un-lun Slave"; "Nieh Yin-niang"; "Hung-hsien")

F 3/4

[1] Pu, *Liaozhai's Records of the Strange*, 168-179. ("The Magic Sword and the Magic Bag")

[2] Screening: Tsui Hark, dir., *A Chinese Ghost Story* (1987; 95 mins.).

<Posting 9 due by midnight Saturday.>

<SPRING BREAK 3/5-3/13>

Week 10: Martial Arts Fiction from Chinese Masters in the English Colonies [SNK]

Summary: Martial arts heroes and heroines champion justice and fight against bad elements within and outside of the state or imperium. Martial arts is thus romanticized a role in nationalist identity from without and from within. This week, our focus is on one of the most widely read authors in *world history*: Jin Yong, a master weaver of martial arts classics who lived and worked in Hong Kong during the second half of the twentieth century.

Posting 10: Wang Kar-wai's *Ashes of Time* (also known as *Heretic of the East; Viper of the West*) was inspired by characters from Jin Yong's *Legend of the Condor Heroes*. The film is often described as a prequel to Jin's novel because of the connections between the main protagonists in the film and a number of characters in the novel (e.g., Guo Jing, Lotus Huang, and Gallant Ouyang). Detail these connections and comment on the effectiveness of Wang Kar-wai's adaption.

M 3/14 Jin, *A Hero Born*, vii-x, 1-35, 103-124. (Guo Jing)

W 3/16 Jin, *A Hero Born*, 309-335, 397-413. (Guo Jing, Lotus Huang, and Gallant Ouyang/Ouyang Ke)

F 3/18

[1] Dissanayake and Wong, *Wong Kar-Wai's Ashes of Time*, 1-20.

[2] Wang Kar-wai, *Ashes of Time Redux* (1994; 93 mins.).

<Midterm Paper due by midnight Saturday.>

Week 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?

Posting 11: Does the appropriation of martial arts traditions by the nation-state result in martial artists losing some fundamental feature that defines them? Does it add something? How does it affect the reception of these traditions going forward in history?

M 3/21 <Mid-term paper due>

[1] Inazo Nitobe, *Bushidō*, 8-23, 73-95.

W 3/23

[1] McCarter, "Like 'Ghost of Tsushima'?"

[2] Shimomura, "What we talk about when we talk about 'Ghost of Tsushima'."

[3] Kline, "Saving The World — But First, A Haiku — In 'Ghost Of Tsushima'."

F 3/25

[1] Kiya, "Spectre of Fascism."

[2] Screening: Ghost of Tsushima trailer

<Posting 11 due by midnight Saturday.>

Week 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?

Posting 12 [video posting] (choose one):

[1] If you had been a judge asked to decide the fate of the 47 samurai, what would you decide, and why?
OR [2] (In Sima Qian's view, the great wandering knight Kuo Hsieh so far surpassed Confucian moralists that there was hardly any basis for comparison. But for what reason did the Confucian scholar and the Confucian official condemn Kuo Hsieh to death.) Compare the Confucian scholars Satō Naokata and Dazai Shundai's disapproval of the 47 samurai, and the Confucian scholar and Confucian official who condemned Kuo Hsieh to death in Sima Qian's "Biographies of the Wandering Knights" (*Shiji*).

M 3/28 Sato, *Legends of the Samurai*, 303-338. ("The Forty-Seven Samurai: An Eyewitness Account")

W 3/30 Shirane, ed., *Early Modern Japanese Literature*, 389-410. (*Chūshingura*)

F 4/1 Screening: Kazuaki Kiriya, dir., *Last Knights* (2015; 105 mins.).

<Posting 12 (video posting) due by midnight Saturday.>

Week 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?

Posting 13: How does the samurai, as depicted by Kurosawa, reflect the ideals of a martial artist? What message do you think Kurosawa has about samurai and justice in this film?

M 4/4

Screening: Akira Kurosawa, dir., *Seven Samurai* (1954; 207 mins.). [Part 1]

W 4/6

Screening: Akira Kurosawa, dir., *Seven Samurai*. [Part 2]

F 4/8

Screening John Sturges, dir., *The Magnificent Seven* (1960; 128 mins.).

<Posting 13 due by midnight Saturday.>

Week 14: Global Martial Arts and New Media: Entering, Crouching, and Hustling [SNK]

Summary: Eventually, martial arts is incorporated into film—and animation—as a testimony to globalization and as a global commodity. From *Enter the Dragon* to *Crouching Tiger, Hidden Dragon* to *Kungfu Hustle*, East Asian martial arts have joined the worldwide push for an imagined eternal return to justice, morality, ecological order, and cosmological law. While elite and dramatic martial arts novels, TV series, and films remain popular in Chinese-speaking countries, mass media has also created a number of much looser adaptations for both domestic and foreign audiences, 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?

Posting 14: Compare at least two of the major characters from at least two different films we watched this week. What do the kung fu heroes in these films—dramatic or comedic—fight for in both an immediate and a more profound sense?

M 4/11 (Bruce Lee)

[1] Desser, “The Kung Fu Craze,” 19-43.

[2] Screening: Robert Clouse, dir., *Enter the Dragon* (1973; 99 mins.).

<Extra-curricular report due>

W 4/13 (Jackie Chan and Stephen Chow)

[1] Klein, “Kung Fu Hustle, 189-208.

[2] Screening: Stephen Chow, dir., *Kung Fu Hustle* (2004; 99 mins.).

F 4/15

[1] Screening: Lee Ang, dir., *Crouching Tiger, Hidden Dragon* (2001; 120 mins.).

<Posting 14 due by midnight Saturday.>

Week 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?

Posting 15: How do you think martial arts as entertainment in US media has changed in the past few years, and why? Use either *Kung Fu* or *Cobra Kai* in your response.

M 4/18

Screening:

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

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 4/20

Screening:

1) John Avildsen, dir., *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 Saturday.>

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EAST ASIAN MARTIAL ARTS CLASSICS – Classroom Discussion Rubric					
Criteria	Weight	Exemplary	Effective	Minimal	Unsatisfactory
Level of Engagement	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
Preparedness	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
Attitude	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 _____

EAST ASIAN MARTIAL ARTS CLASSICS – Paper Grading Rubric (Each category has equal weight for the final grade.)					
	Excellent (A)	Good (B)	Adequate (C)	Poor (D)	Failing (F)
Content	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.
Organization and Coherence	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.
Effectiveness	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.
Style	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.
Grammar and Punctuation	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

