



UNSW
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University



ARTS2457

China Imagined and Perceived

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Jon von Kowallis	j.kowallis@unsw.edu.au	Friday 3-4 PM	Morven-Brown 239	93851020

School Contact Information

School of Humanities and Languages

Location: School Office, Morven Brown Building, Level 2, 258

Opening Hours: Monday - Friday, 9am - 5pm

Phone: +61 2 9385 1681

Fax: +61 2 9385 8705

Email: hal@unsw.edu.au

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

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, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

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.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Chinese Studies*

This course can also be studied in the following specialisation: *Asian Studies*

In this course you will examine how the Chinese are imagined and portrayed by Western culture and how the Chinese depict themselves. You will explore this “depicting China” discourse in both literary and popular culture and interrogate its significance both for the East and West. You will consider texts of literature, philosophy, critical theory, and intellectual history, supplemented by films of both Western and Chinese origin,

This course is taught in English and with readings in English.

At the conclusion of this course the student will be able to

1. Critically read important texts of literature, comparative literature, film, and Chinese intellectual history
2. Analyse different genres in literature, critical theory, film and film theory
3. Apply research, analytical and essay-writing skills to a selected topic
4. Define and critique the concept of 'orientalism'

Teaching Strategies

This course is made up of literary, filmic and theoretical components. Lectures will focus on the topics covered in reading assignments but will also include an analysis and discussion of films, in particular filmic images. We will view segments of films in class. If you miss a class, all films will be available through the UNSW library. They can be viewed by reserving a machine there, but cannot be borrowed. Some films can also be viewed online. This course requires students to do a substantial amount of reading. It is important that you commit yourself to doing the readings on a regular basis from the beginning of the course. Classes based on literary studies and critical theory are focused on discussions and close analyses of primary and secondary texts, and only by reading them and thinking reflectively on the issues raised in class discussions can you expect to master the course material.

Assessment

As stated in the Course Overview, students in this course are expected to attend all classes and complete all activities. Attendance will be taken by the instructor at each **lecture and/tutorial**, and records will be kept by the convenor. Students who fail to attend at least 80% of **lectures and tutorials** may be refused final assessment. The final assessment for attendance purposes is identified in the “Assessment” section of the Course Overview

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Essay	55%	week 12, 19/10/2018	1,3,4
Exam	45%	TBA in formal examination period	1,2,3,4

Assessment Details

Assessment 1: Essay

Start date:

Details: Students will write an essay in either English (approx. 2500 words) or Chinese (approx. 4000 Chinese characters). Feedback via individual comments.

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Assessment 2: Exam

Start date:

Details: Students complete an exam (2 hours) including 20-30 multiple choice questions (weighting 80%) and an essay of approx. 600 words in English or 900 Chinese characters (weighting 20%). Students receive a mark and can consult the lecturer for further feedback. This is the final assessment for attendance purposes.

Turnitin setting: This is not a Turnitin assignment

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

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

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

Task with a non-percentage mark

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

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

Task with a percentage mark

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

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

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Topic	Overview of the Subject: What is 'orientalism'?
	Lecture	An overview of the course will be given and the critical concept of 'Orientalism' will be introduced. How are Westerners depicted in "Tai-Pan" and how does this contrast with the depiction of Chinese people?
	Tutorial	View: "Tai-Pan" (in Mandarin this would be pronounced Daban大班) (USA-Australia 1986)* total 127 mins. (view excerpts)
Week 2: 30 July - 5 August	Topic	Orientalism and Contrasting Images of the Opium War.
	Lecture	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"?
	Tutorial	View "Lin Zexu/Lin Tse-hsü" 林则徐 (PRC 1959)* total 107 mins.
	Reading	Spence, Jonathan "Western Perceptions of China from the late Sixteenth Century to the Present"; Zhang Longxi 张隆溪, "The Myth of the Other: China in the Eyes of the West" (both in course reader).
Week 3: 6 August - 12 August	Topic	Edward Said and his Configuration of Orientalism
	Lecture	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?
	Tutorial	View: "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).
	Reading	Edward Said, <i>Orientalism</i> (excerpted in reader); Simon Leys' review of Said from his book <i>Burning Forest</i> ;
Week 4: 13 August - 19 August	Topic	Early Western Depictions of China

August	Lecture	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?
	Tutorial	View: "Sand Pebbles" (USA 1966)* 175 mins.
	Reading	de Rachewiltz, <i>Papal Envoys to the Great Khans</i> ; and excerpts from <i>The Travels of Marco Polo</i> (in reader).
Week 5: 20 August - 26 August	Topic	China and the European Enlightenment
	Lecture	How are "oriental" characters and the Orient being used? What were the historical backgrounds out of which these characters evolved? What stereotypes are present in the Hollywood depictions, how do they differ from each other and why? Is there any carry over from Fu Manchu to the way certain Chinese figures are depicted in "55 Days at Peking"?
	Tutorial	View: "The Mask of Fu Manchu" and "Charlie Chan: Murder Over New York" (USA 1920s-1950s)*
	Reading	Montesquieu, <i>Lettres Persanes</i> ("The Persian Letters") (1721); Oliver Goldsmith, <i>The Citizen of the World</i> (aka "The Chinese Letters") (1762). (in reader)
Week 6: 27 August - 2 September	Topic	The Subaltern
	Lecture	Why might some Western readers today still think Arthur Smith's 19th century book <i>Chinese Characteristics</i> valuable in understanding China? What does Lu Xun (1881-1936) have to do with orientalism? How does orientalism manifest itself in the depictions of China and the Chinese people in "The Good Earth"?
	Tutorial	View: The Good Earth (USA 1937)* 138 mins.
	Reading	Lu Xun 鲁迅 (Lu Hsun), <i>Selected Stories</i> (1918-1926), pp. 125-143; Arthur Smith, <i>Chinese Characteristics</i> (in reader); Pearl S. Buck, <i>The Good Earth</i> (1931) (in reader).
Week 7: 3 September - 9 September	Topic	The Subaltern and the West
	Lecture	How does the 1956 film version of "The New Year's Sacrifice" differ from the 1924 short story by Lu Xun? Are there aspects of the film which tend to "orientalize" China? If so, what are they and how did they end up there? Is it Lu Xun who orientalizes China or the Communist scriptwriters? Why would he or they do so? What beliefs does Communism espouse? Think about the music in the film; the gestures and postures of the actors; the treatment of religion/superstition.
	Tutorial	View: "Zhufu" 祝福 (The New Year's Sacrifice)

		(PRC 1956)* 100 mins.
	Reading	Lu Xun, <i>Selected Stories</i> , pp. 1-112 (make sure you read "The New Years Sacrifice"); Lydia Liu, <i>Translingual Practice</i> (in reader).
Week 8: 10 September - 16 September	Topic	The Debate over Literature as National Allegory
	Lecture	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?
	Tutorial	View: "The World of Suzie Wong" (UK/USA 1960)* 126 mins.
	Reading	Lu Xun, <i>Selected Stories</i> , pp. 144-225; debate between Frederic Jameson and Aijaz Ahmad from <i>Social Text</i> (in reader).
Week 9: 17 September - 23 September	Topic	Imperialism and the Diaspora
	Lecture	How might the image of "the Chinese woman" be manipulated as a national symbol in Chinese Communist discourse?
	Tutorial	View: "Wutai jiemei" 舞台姐妹 (Two Stage Sisters) (PRC 1964)* 108 mins.
	Reading	Amy Tan, <i>The Joy Luck Club</i> ; Rey Chow, <i>Writing Diaspora</i> .
Break: 24 September - 30 September		
Week 10: 1 October - 7 October	Topic	Communism and "Eternal" China
	Lecture	Does "Yellow Earth" employ orientalized images of China to attempt an assessment of the Communist revolution?
	Tutorial	View: "Huang tudi" 黄土地 (Yellow Earth) (PRC 1985)* 89 mins.
	Reading	Minford and Barne, ed. <i>Seeds of Fire</i> (in reader)
Week 11: 8 October - 14 October	Topic	Fetishization and Obsession with the "Centre"
	Lecture	Is <i>Rene Leys</i> an orientalist novel or a novel about orientalism? Are there elements of Orientalism in this film, if so where? What function might these play both in the message of the film and in its appeal to Western audiences? Is there a political dimension to both?
	Tutorial	View: Bertolucci's "The Last Emperor" (USA 1985) 160 mins, based loosely on <i>From Emperor to Citizen</i> by Aisin Gioro Puyi
	Reading	Victor Segalen, <i>René Leys</i> ;
Week 12: 15 October - 21 October	Topic	The PRC as the "Centre": what is "real" history?
	Lecture	What do the preoccupations of "The Last Emperor" tell us about the limitations of much Western interest in China and on what aspects do these continue to focus? What are the most significant

		contrasts between Bertolucci's treatment of the life of the last emperor and that of the film from the PRC? How does Rey Chow critique the idea of the Centre?
	Tutorial	View: "Huo Long" 火龙 (Fire Dragon) (PRC 1986). Essay due today: please submit on Moodle.
	Reading	Rey Chow 周蕾, <i>Writing Diaspora</i> : "Orientalism and East Asia" pp 1-26.
Week 13: 22 October - 28 October	Topic	Review and discussion (tutorial)
	Lecture	Do <i>Heshang</i> (River Elegy) and <i>Ju Dou</i> 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?
	Tutorial	View "River Elegy" 河殇 excerpts (1988)*; "Ju Dou" 菊豆 (PRC 1990)* 95 mins.
	Reading	River Elegy (PRC 1988); Readings: Barme and Jaivin, ed. <i>New Ghosts, Old Dreams: Chinese Rebel Voices</i> ; Zhang Longxi 张隆溪, "Western Theory and Chinese Reality" (in reader).

Resources

Prescribed Resources

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."

Recommended Resources

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

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

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

Websites:

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

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

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

Course Evaluation and Development

This course will be formally evaluated through MyExperience.

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