Course Description

Popular views of Asian martial arts movies depict them as representation of national traditions, or as an exotic genre that signifies the “otherness” of Asian cultures. Hoping to undermine the stereotype of martial arts movies as representing timeless national essence or Asian difference, this course asks the following questions: How did the ideals and philosophies of martial arts emerge? How did martial arts literature grow into a popular cinematic genre? How did martial arts cinema become a worldwide craze? What are some ways in which martial arts movies comment on social and political issues? In what ways can martial arts cinema help illuminate issues concerning the processes of globalization?

To address these questions, we will begin with the examination of the literary and philosophical traditions of martial arts and the formation of martial arts cinema. We will then examine a variety of issues in the production and consumption of martial arts movies not only in Asia (Mainland China, Hong Kong, Taiwan, and Japan etc.) but also on the global scale. Critical issues such as Asian philosophy, social justice, gender construction, nation-state and nationalism, race and (post)colonialism, technology and modernity, global capitalism and transnational politics will be explored.

*First Year Seminar (FYS):* The FYS introduces students to intellectual rigor that characterizes an LMU tradition. Through its intensive focus on a subject of study, the FYS invites students to engage critically and reflectively with scholarly discourse. Incorporating writing instructors and LMU librarians, the FYS is also aimed to improve students’ skills in written and oral communication and
information literacy. The FYS is a reading-writing-discussion intensive course that requires students to be active learners.

**Learning Outcomes:**

1. **Subject Area (Asian Martial Arts Movies) Learning Outcomes:**

   By the end of this course, students should be able to:
   - Demonstrate an understanding of the philosophical traditions and the main issues and themes concerning Asian Martial Arts movies
   - Read both primary and secondary sources closely and critically
   - Engage in scholarly discourse and produce written and oral analysis of various aspects of Asian martial arts movies.
   - Think beyond popular views and value the complexity of cultural production and consumption in the global context.

2. **Writing Emphasis Learning Outcomes**

   By the end of the semester, students should be able to:
   - Compose persuasive, critical arguments making use of primary and secondary sources.
   - Document sources and use notes in a minimum of one academic documentation style

3. **Information Literacy Learning Outcomes**

   By the end of the semester, students should be able to:
   - Make use of the library catalog and electronic databases to retrieve books or articles, whether in print or online.
   - Differentiate between source types, and evaluate sources for quality.

**Required Texts:**

- Other required readings: E-reserves: [http://eres.lmu.edu/eres/default.aspx](http://eres.lmu.edu/eres/default.aspx) (*the password is lmu)
- MYLMU Connect: under “Content”

**Recommended handbooks for writing:**


**Course Requirements:**

- **Attendance and Participation**
  Class attendance is mandatory and will be taken at each session. Absences without a valid reason will result in a grade penalty. Students are responsible for notifying the instructor of
anticipated absences and providing documentation (e.g. doctor’s note, advisor’s note) in order to
make absences excused. Common unexcused absences include oversleeping, busy work with other
courses, and problems with an alarm clock, transportation-issues, or parking.

The first absence will be excused automatically. Students who have more than 8 unexcused
absences will not pass the course.

Students are required to come to class on time. Arriving late or leaving early will lead to 15%
deduction from your attendance grade.

Mere attendance in class, however, is not enough. Class participation and discussion is an
essential part of this course. Students are expected to complete the assigned readings and movies in
advance of each class and to contribute actively and knowledgeably in class discussions. An
excellent participation involves: 1) offering thoughtful comments on assigned movies and readings
2) asking insightful and thought-provoking questions; 3) engaging in discussion with the instructor and
classmates actively and respectfully. Be advised that quality trumps quantity.

• **Online Response Entries**

To facilitate class discussion and to help students to grapple with the issues and ideas raised by
the primary and secondary sources, students are required to write their responses to the films and
the assigned readings on the “Discussion Board” on MYLMU connect over the course of the
semester.

Each response entry should cover ALL the assigned materials (films and/or readings) for that
day of the class. Below are the general guidelines for your response entries:

1) How to respond to films: Students are expected to investigate, explore, and analyze one
particular aspect of the assigned films. You might: a) pose a substantive (not a factual) question,
with the detailed rationale behind the question; or b) conduct a close reading a scene, character, or
theme.

2) How to respond to readings: Students are expected to engage with the readings thoughtfully
and critically. You might: a) identify the key arguments of the readings and analyze how they are
advanced; or b) share how the readings inspire you, challenge you, help you gain a deeper
understanding of the film and its context, or what you see as a problem in the readings.

   Note: Your response entries should not be evaluations (discussing whether you think the
   material is good or bad) or statements of taste (whether you liked it or not).

   In addition to your own discussion entries, you are expected to comment on the discussion
   entries of other students each week.

   The response entries must be posted before the class for which the readings/movies are
   assigned. Late entries will not be accepted. The online discussion entries will be evaluated on the
   basis of timeliness, clarity and depth of thought, and how well they engage with the course
   materials and with other students’ discussion.

• **Analytical Papers**

   During the course of the semester each student will write two analytical papers on assigned
   films. Students should focus on one particular aspect of the film and conduct a critical analysis of it.
   Students are expected to gather relevant secondary sources and to spend time on intensive reading
   and thinking before writing the papers. The papers should have an articulated argument,
incorporate relevant and sufficient supporting evidence, and engage in scholarly discourse.
The papers should be 3-4 pages in length. Essays submitted as polished final drafts must have gone through at least one demonstrated, substantial revision. All drafts must be submitted along with the final polished essay.

All drafts must be typed, double-spaced with one-inch margins on all sides. All documents must include your name, date, and course name in the upper right corner. All documentation will be in MLA style unless you can prove a need or competence in another discipline’s format.

• **In-class Writing**
  There will sometimes be short in-class written work, which will contribute to the course participation grade.

• **Midterm Exam**
  On October 15 there will be a Midterm Exam covering all of the course material to date. The Exam will be essay questions.

• **Conferences**
  There will be two types of conference during the semester. 1) Conference with the instructor. Toward the end of the semester, each student will meet with me individually in my office to discuss the topics of their final paper. 2) Conference with the Writing Instructor. Students are required to meet with the Writing Instructor during the course of the semester and discuss aspects of their writing.
  Come to these conferences prepared. Missing a scheduled conference or showing up unprepared is equivalent to missing one class period.

• **Final Project Presentation**
  Students will present their final papers during the last two weeks of class. Detailed instructions will be provided in class.

• **Final paper**
  Each student will write a 10-12 page final paper. The final paper should analyze one or several Asian martial arts films, or explore an issue related to Asian martial arts cinema. Students are expected to discuss at least one film that is not discussed in class. Paper proposals will be due one month before the end of class. Proposals should include a working title, a paragraph description, and a working bibliography of 5-7 titles (books and articles). The final paper is due on Tuesday, December 10th, by 5:00pm.

*The Writing Instruction*
  The Writing Instructor (Dr. Lisa S Chaudhari) will work with students on all written assignments for the class, particularly the Analytical Papers and the Final Paper. She will collect drafts and respond to them in written feedback and/or conference sessions. You are welcome to turn in a draft anytime to her before the respective draft submission deadlines. It is advisable to turn in the draft early to allow adequate time for the review and revision process.
• Information Literacy Modules
  During the course of the semester students are required to work through four web-based modules on Information Literacy developed by LMU librarians. Following each module you will take an online quiz on the material covered. The four quizzes may be taken only one time each. The modules and completion dates are:

  • Module 1: Starting Your Assignment - complete by 9/5/13
  • Module 2: Types of Information - complete by 9/12/13
  • Module 4: Using Information Ethically - complete by 9/19/13
  • Module 3: Finding and Evaluating Information - complete by 9/24/13

  The modules may be found through MYLMU Connect. Just follow these three steps:
  a. Log in to MYLMU Connect and click on the course title (FFYS: Asian Martial Arts Movies) to enter the course site.
  b. Click on the “Information Literacy” link in the menu on the left-hand side of the page.
  c. Click the link for the Information Literacy tutorial you have been assigned. The tutorial will open in a new window.

Grading:

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<thead>
<tr>
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<th>Percentage</th>
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<tbody>
<tr>
<td>Participation &amp; Attendance</td>
<td>15%</td>
</tr>
<tr>
<td>Online Response Entries</td>
<td>10%</td>
</tr>
<tr>
<td>Analytical Papers</td>
<td>20% (10% each)</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>15%</td>
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<tr>
<td>Information Literacy</td>
<td>10%</td>
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<tr>
<td>Presentation</td>
<td>10%</td>
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<tr>
<td>Final Paper</td>
<td>20%</td>
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Letter grades and a possible percentage equivalent are listed below. Note that there will be no curving of the grade distribution.

A+  97% and above
A   93%-96.99%
A-  90%-92.99%
B+  87%-89.99%
B   84%-86.99%
B-  80%-83.99%
C+  77%-79.99%
C   74%-76.99%
C-  70%-73.99%
D   60%-69.99%
F   0%-59.99%

* You must earn a “C-” or better to pass this course. LATE WORK IS NOT ACCEPTED. Extension, makeup, or conflict exam will be considered only if complete official documentation of the reason is provided in advance.
Policies:

- **Expectations for Classroom Behavior**
  1) *Respect for self and others*: As an LMU Lion, by the Lion’s Code, you are pledged to join the discourse of the academy with honesty of voice and integrity of scholarship and to show respect for staff, professors, and other students.
  2) *Electronic Devices*: Electronic devices, including laptops, cell phones, and iPads etc., are strictly NOT allowed. Violation of this policy will result in a recorded absence for that day.

- **Academic Honesty**
  Academic dishonesty will be treated as an extremely serious matter with serious consequences. It is never permissible to turn in any work that has been copied from another student or copied from a source (including Internet) without properly acknowledging the source. It is your responsibility to make sure that your work meets the standard of academic honesty set forth in the “LMU Honor Code and Process” which appears in the LMU Bulletin 2010-2011 (see http://www.lmu.edu/about/services/registrar/Bulletin/Bulletins_in_PDF_Format.htm.) Please pay particular attention to plagiarism. Please note that there is a zero tolerance policy for plagiarism: Students will receive the grade of “F” for the entire course.

- **Special Accommodations**
  Students with special needs who require reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the Disability Support Services (DSS) Office. Any student who currently has a documented disability (ADHD, Autism Spectrum Disorder, Learning, Physical, or Psychiatric) needing academic accommodations should contact the DSS Office (Daum Hall 2nd floor, 310-338-4216) as early in the semester as possible. All discussions will remain confidential. Please visit www.lmu.edu/dss for additional information.

- **Email Communication**
  At times I will communicate with the entire class using campus email systems, so it is essential that you regularly check your lion.lmu.edu email address or forward your lion account email to your preferred email address.

- **Tentative Nature of the Syllabus**
  If necessary, this syllabus and its contents are subject to revision; students are responsible for any changes or modifications distributed in class or posted on LMU’s course management system MYLMU Connect.

- **Emergency Preparedness**
  To report an emergency or suspicious activity, contact the LMU Department of Public Safety by phone (x222 or 310-338-2893) or at the nearest emergency call box. In the event of an evacuation, follow the evacuation signage throughout the building to the designated safe refuge area where you will receive further instruction from Public Safety or a Building Captain. For more safety information and preparedness tips, visit http://www.lmu.edu/emergency.
• **Film Content Warning**

  The films shown in this course may contain strong language, nudity, sexual scenes, violence and controversial subjects that might be disturbing. If any of these attributes will prevent you from viewing, discussing, or writing about these films, please contact the professor.

### CLASS SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic &amp; Reading</th>
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| T Aug 27 | **Orientation to the Class**  
Read: The Syllabus!  
Meet the Writing Instructor Dr. Lisa S Chaudhari  
Film clips from *The Art of Action: Martial Arts in the Movies* |
| R Aug 29 | **Martial Arts Traditions and the Cinematic Genre**  
Read: *Chinese Martial Arts Cinema* (textbook), Introduction & Chapter 1, pp.1-37 |
| T Sept 3 | **Early Martial Arts Cinema: The Image of Female Knight-Errant**  
Film: *A Touch of Zen I* (dir. King Hu, 1971, 102 mins)  
Read: *Chinese Martial Arts Cinema* (textbook), Chapter 5, pp.115-142  
*First analytical paper topic given* |
| R Sept 5 | **Library Tour**  
Topics: 1) The library catalog and electronic databases  
2) Special Collections materials and resources on Asian Studies  
*Complete Information Literacy Module 1 & Quiz* |
| T Sept 10 | **Early Martial Arts Cinema: Aesthetics of Action**  
Film: *A Touch of Zen II* (dir. King Hu, 1971, 98 mins)  
| R Sept 12 | **Writing Instruction (Dr. Chaudhari)**  
*Complete Information Literacy Module 2 & Quiz*  
*Last day to submit your draft to Dr. Chaudhari* |
| T Sept 17 | **Bruce Lee and the International Kung Fu Craze: Nationalism** |
Film: *Fist of Fury* (dir. Wei Lo, 1972, 107 mins)  
Read: Stephen Teo, “Bruce Lee: Narcissus and the Little Dragon.” In *Hong Kong Cinema: The Extra Dimensions*, pp. 110-121 (E-Reserves)

R Sept 19  **Writing Instruction: Documentation and Plagiarism (Dr. Chaudhari)**  
Film Screening: *The Way of the Dragon* (dir. Bruce Lee, 1972, 90 mins)  

*Complete Information Literacy Module 4 & Quiz*

T Sept 24  **Bruce Lee and the International Kung Fu Craze: Masculinity**  
Film Screening continued: *The Way of the Dragon* (dir. Bruce Lee, 1972, 90 mins)  


*Complete Information Literacy Module 3 & Quiz*

R Sept 26  **Analytical Paper Discussion: Once Upon a Time**  

*Final Draft for the analytical paper is due*

T Oct 1  **Japanese Martial Arts Movies: Samurai and Swordsmanship**  
Film: *Seven Samurai* (dir. Akira Kurosawa, 1954, 207 mins)  
Read: Alain Silver, *The Samurai Film*, pp.13-39 (E-Reserves)

R Oct 3  **Japanese Martial Arts Movies: Samurai and Swordsmanship**  
Read: Donald Richie. “Seven Samurai” in *The Films of Akira Kurosawa*, pp. 97-108 (E-Reserves)

T Oct 8  **Writing Instruction: First Analytical Paper Feedback (Dr. Chaudhari)**  
Film Screening: *Rush Hour* (dir. Brett Ratner, 1998, 93 mins)  
Read: Stephen Teo, “Jacky Chan: The Other Kung Fu Dragon,” in *Hong Kong Cinema: The Extra Dimensions*, pp. 122-134 (MYLMU Connect)

R Oct 10  **Jackie Chan and Racial Issues in Global Entertainment**  
Film Screening continued: *Rush Hour* (dir. Brett Ratner, 1998, 93 mins)  
Read: Kwai-Cheung Lo, “Charlie Chan Reborn as Jackie Chan in Hollywood—Hong Kong Representations,” in *Chinese Face/Off: The Transnational Popular Culture of Hong Kong*, pp. 127-146 (E-Reserves)
T Oct 15  MIDTERM EXAM

R Oct 17  Crouching Tiger, Hidden Dragon: Ang Lee
Film Screening: *Crouching Tiger Hidden Dragon* (dir. Ang Lee, 2000, 120 mins)
Read: Berry, Michael. “Ang Lee: Freedom in Film.” (Interview). In Berry, ed., *Speaking in Images: Interviews with Contemporary Chinese Filmmakers*, pp. 324-61 (E-Reserves)

Second analytical paper topic given

T Oct 22  Crouching Tiger, Hidden Dragon: Gender Imagination
Film Screening continued: *Crouching Tiger Hidden Dragon*
Read: Rong Cai, “Gender Imaginations in *Crouching Tiger, Hidden Dragon* and the Wuxia World,” *Positions: East Asia cultures critiques* 13, 2 (Fall 2005): 441-71. (MYLMU Connect)

R Oct 24  Crouching Tiger, Hidden Dragon: Transnationalism

Last day to submit your draft to Dr. Chaudhari

T Oct 29  Translating Martial Arts into an Expression of Desire: Subversion of the Genre?
Film: *Ashes of Time* (dir. Kar-Wai Wong, 1994, 100 mins)
Read: Wimal Dissanayake, Chapter 7 “Martial Arts,” in *Wong Kar-Wai's Ashes of time*, pp.75-96 (Library E-book)

R Oct 31  Writing Instruction: Peer-review (Dr. Chaudhari)

T Nov 5  Action, Comedy, and Social Commentary
Film: *Kung Fu Hustle* (dir. Stephen Chow, 2004, 99 mins)

R Nov 7  Analytical Paper Discussion: *Hero*

Final draft for the second analytical paper is due

T Nov 12  Conference on the Final Paper

Final Paper Proposal is due
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<tr>
<td>R Nov 14</td>
<td>Conference on the Final Paper</td>
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<td>T Nov 19</td>
<td>Cyber Kung Fu and Erased Ethnicity</td>
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<td>Film: <em>Kung Fu Panda</em> (dir. Mark Osborne and John Stevenson, 2008, 90 mins)</td>
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<td>R Nov 21</td>
<td>Writing Instruction: Peer-review (Dr. Chaudhari)</td>
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<td><em>Detailed Final Paper Outline is due</em></td>
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<td>T Nov 26</td>
<td>Student Final Paper Presentations</td>
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<td>R Nov 28</td>
<td>No Classes: Thanksgiving Break</td>
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<td>T Dec 3</td>
<td>Student Final Paper Presentations</td>
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<td>R Dec 5</td>
<td>Student Final Paper Presentations</td>
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