

**EALL 3405**  
**Introducing East Asia through Martial Arts Cinema**

**Instructors:**

Richard Torrance, (torrance.2; HH264; 2-9145)

Jianqi Wang (wang.551; HH344, 2-5871)

**Office Hours:** TBA

**Classroom:** TBA

**Meeting Time:** TBA (four hours per week)

**Format of Instruction:** Lecture

**Course Description:**

Martial arts cinema encompasses some of the most popular film genres in East Asia. These films' blend of extraordinary physical feats, violent action, and exotic and/or historical settings have extended their popular appeal well beyond Asia, filling theaters around the world while exerting a profound influence on Hollywood filmmaking. In this course we will examine the martial arts films of China and Japan (with brief excursions into Korea), focusing on the social and cultural functions they serve both at home and abroad, exploring the philosophical and cultural concepts that lead to this unique genre of imagination, and contrasting the social positions of the warrior in these different societies. Martial arts films are a space of representation in which the cultures that produce them define, and redefine, their sense of history and identity as well as the longing for personal freedom and social justice. They reflect the powerful forces of religious faith and also the illusion of overcoming under the losing battle for freedom and justice in authoritarian societies. They thus serve as escapist entertainment and at the same time allegories of real-world conditions. The course will explore the philosophical tradition, cultural memory and historical backgrounds upon which these films draw, as well as the contemporary realities they attempt to address. Finally, we will examine the sheer diversity of martial arts figures, from the heroic to the comedic, that these different societies imagine.

The course will first take up and contrast pre-cinematic traditions of the popular representations of warriors in China and Japan. Brief illustrations of Japan's *nō*, kabuki, and *kōdan* will be contrasted with such Chinese forms as Chinese opera and the Pingshu storytelling tradition. We will then study from their inception the respective traditions of film not only in their national contexts, but also in the contexts of transnational film culture and economy. With international co-productions increasingly the norm, ideas and styles cross borders with ease. Martial arts films thus serve as multi-dimensional "snapshots" of a culture in time: They show us the vertical dimension, which connects the past to the present, but also the horizontal dimension, showing how different national cultural products are interconnected and interdependent.

We will also consider the ways that these films construct images and stereotypes of Asia outside of Asia, and how these images translate into phenomena such as the growth of martial-arts study in the West and attempts to apply "Eastern philosophy" to contemporary business and politics.

**Grading Breakdown:**

Attendance: 20%

Online responses: 20%

- Response to the films, once a week, approximately 150-300 words  
Two three-page reflection papers **Or** One six-page research paper: 20%  
Two pop quizzes, low score dropped: 10%  
Midterm Exam: 15%  
Final Exam: 15%

### **Attendance Policy:**

Absence up to three times are automatically granted without hurting the student's grade. Thereafter, each absence results in 1% reduction from the final grade of the student unless otherwise approved by the instructor upon sufficient documentation support such as doctors' notes.

### **Requirements for Papers:**

#### *Reflection Papers*

You are required to write two short reflection papers of two pages each in length. Reflection papers ask for your personal reactions to the films. The point of these assignments is for you to actively engage with the film. You may begin with a "gut" reaction (i.e., how did the film make you feel), but you should also try to intellectualize your feelings (i.e., why does the film—either in terms of filmmaking style or plot—make you feel this way?). A reflection paper should NOT be a summary of the plot, nor simply your emotional reaction to the films. We want you to think about subtle levels of meaning. You should also take into consideration issues of film technique, narrative style, and cultural codes.

**Reflection Paper 1: *Seven Samurai* or *One Armed Swordsman*** Due date: Fifth Week

**Reflection Paper 2: *Crouching Tiger Hidden Dragon* or *Samurai Rebellion*** Due date: Tenth Week

*You are free to write on other Japanese films, but talk to me first.*

#### *Research Paper*

Topics for the research paper will not be assigned. Please pick a subject that interests you. Examples include, a specific director, a specific film, a specific sub-genre of film, the historical development of cinematic techniques in Chinese and Japanese martial arts films, or the specific philosophies on which martial arts films are based. The use of outside references, quotations, and images is encouraged when documented. Methods of research, sources, and documentation will be regularly discussed during the course. During the eleventh week, please submit a brief—one or two paragraph—summary of your proposed topic. Papers may be longer than six pages. **Due date: ten days before final grades are due.**

#### *Online Responses*

Two to three paragraph impressions of the week's films.

### **Quizzes and Tests:**

**Quiz #1: Prewar and Early Postwar Japanese and Chinese Martial Arts Films, week 4**

**Midterm: Development of Cinematic Techniques in 1970s and 1980s Japanese and Chinese Martial Arts Films, week 8**

**Quiz # 2: The Decline of Japanese Martial Arts Films and the Golden Age of Chinese Martial Arts Films, week 12**

**Final: All content tested before plus Remakes of Past Classics, Examination Week.**

**Grading Scale:**

93-100 = A

90-92 = A-

87-89 = B+

83-86 = B

80-82 = B-

77-79 = C+

73-76 = C

70-72 = C-

67-69 = D+

60-66 = D

Below 60 = E

**GE Learning Outcomes for Visual and Performing Arts, and Global Studies:**

This course fulfills the GE requirements for Visual and Performing Arts and Diversity-Global Studies (Please be advised that individual students can use this course to satisfy either of the two GE categories but not both).

I. Visual and Performing Arts (VPA) Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes (VPA): 1. Students analyze, appreciate, and interpret significant works of art. 2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

How to meet the GE requirements: 1. Students learn to view, appreciate, evaluate and critique the martial arts films listed in the syllabus schedule with historical and evolutive contexts provided by class lectures and readings. 2. Students study this genre of cinema with aesthetic and evolutive understanding on its influential significance to the international stage of moving pictures through class lectures, readings and observations. 3. Students learn how and why this unique genre of cinema happened in China and Japan and then became popular in Asia though

class lectures and readings. 3. Students learn how social and cultural conditions make into artistic presentation of ideas, thoughts and emotions through readings, viewings, reflections and writings.

II. Diversity-Global Studies (GS) Goals and Expected Learning Outcomes: 1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S. 2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

How to meet the GE requirements for Diversity-Global Studies: Students learn the philosophy and thoughts behind these martial arts films and the diversified and interconnected nature of the world through assigned reading, viewing and writing. Students learn to reflect on their experience of viewing and readings by writing online responses and reflection/research papers.

### **Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5- 487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

### **Disability**

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

### **Mental Health Statement:**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing.

If you are or someone you know is suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life’s Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu)

or calling 614--292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766.

If you are thinking of harming yourself or need a safe, non-judgmental place to talk, or if you are worried about someone else and need advice about what to do, 24 hour emergency help is also available through the Suicide Prevention Hotline (Columbus: 614-221-5445 / National: 800-273-8255); or text (4hope to 741741); or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

### **Required texts:**

D. S. Farrer and John Whalen-Bridge, eds. *Martial Arts as Embodied Knowledge: Asian Traditions in a Transnational World* (SUNY Press, 2012)

Richard D. Pepperman, *Everything I Know about Filmmaking I Learned Watching Seven Samurai* (Media City CA: Michael Wiese Productions, 2014).

Chen Ya-chen, *Women in Chinese martial arts films of the new millennium: narrative: narrative analyses and gender politics*. E-book (Lexington Books (April 12, 2012)

*Readings on Carmen are indicated by (C)*

### **Schedule:**

#### **Week 1: Origins and the Greatest Samurai Film**

Mythology and martial arts cinema

Reading: *Chinese Mythology: A Captivating Guide to Chinese Folklore Including Fairy Tales, Myths, and Legends from Ancient China* by Matt Clayton. (C) Selections.

Brief illustrations of Japan's nō, kabuki, and kōdan. (in class selected segments)

Peking Opera and martial arts films: <https://www.youtube.com/watch?v=LcyLZdUTGrs>

Kurosawa Akira's *Seven Samurai*, 1954. Available on (Kanopy) Criterion Collection.

Richard Pepperman, *Everything I Know About Filmmaking I Learned Watching Seven Samurai*. (required text)

#### **Week 2: Silent Cinematic Representations of Samurai and Wuxia**

Reading: (C) Joseph L. Anderson, "Spoken Silents in the Japanese Cinema; on the Necessity of *Katsuben*, *Journal of Film and Video*, Vol. 40, No. 1 (Winter 1988), pp. 13-33.

1921 Japanese silent short film directed by Makino Shōzō. The film is also known as *Gōketsu Jiraiya* (豪傑兒雷也) <https://www.youtube.com/watch?v=TnacAyzpf-M>, the prototype for the *Naruto* anime and manga series.

First wave of Chinese martial arts film

红侠 (Hong Xia) Red Heroine. 1929.

[https://www.youtube.com/watch?v=44XV\\_IY1Jvo](https://www.youtube.com/watch?v=44XV_IY1Jvo)

Reading: Chen Ya-chen, *Women in Chinese martial arts films of the new millennium: narrative: narrative analyses and gender politics*. E-book, pp. 21-44.

### **Week 3: The Second wave of wuxia films**

Chang Cheh, dir. *The One-Armed Swordsman* (1967). Available on Secured Media Library.

*The Burning of Red Lotus Temple* 1928, Dir. Zhang Shichuan. Doesn't survive.

Not required but the Wu Tang Collection version is available on

<https://www.youtube.com/watch?v=Udr3Ih80FCA>

Reading (C) Man-Fung Yip, "In the Realm of the Senses: Sensory Realism, Speed, and Hong Kong Martial Arts Cinema," *Cinema Journal*, 53:4, pp.76-97.

### **Week 4: Third wave of wuxia films**

King Hu, dir. *A Touch of Zen*, 1969.

<https://www.youtube.com/watch?v=1cT0w3uVVQE>

Reading: (C) Stephen Teo, "The Dao of King Hu," & "The Sword and the Fist," in *Hong Kong Cinema: The Extra Dimensions*, ( London: BFI, 1997 ), pp. 87-109.

Reading: (C) Mary Farquhar, "A Touch of Zen: Action in Martial Arts Movies," in Chris Berry ed, *Chinese Films in Focus: 25 New Takes* (London: BFI, 2003), pp. 167-174.

King Hu, dir. *Legend of the Mountain*, 1979, Available on Criterion Collection.

### **Week 5: Samurai against authority**

Kobayashi Masaki, dir. *Samurai Rebellion*, 1967, Available on Criterion Collection.

Gosha Hideo, dir. *Goyōkin* (1969). Available on Secured Media Library.

Reading (C) D. Chris, *Outlaw Masters of Japanese Film* (London, New York: I.B. Tauris, 2005), pp. 59-73.

### **Week 6: The damaged Japanese swordsmen:**

Misumi Kenji, dir. *Zatōichi and the Chess Expert*, 1965. Available on Secured Media Library.

Tsuda Toshio, dir. *Tange Sazen: Hyakuman ryō no tsubo* 2004, shot for shot remake of the 1935 film. (in class selected segments)

Reading (C) Robert Castle, "Following the Blind Swordsman: The Zatoōchi Movies," *Bright Lights Film Journal* (BLFJ) 2006. <https://brightlightsfilm-com.proxy.lib.ohio-state.edu/wp-content/cache/all/following-blind-swordsman-zatoichi-movies/#.XIwoNihJHIU>

### **Week 7: Fourth Wave of wuxia films: the emergence of international stars, Jet Li, Jackie Chan, and Bruce Lee**

Documentary Film: *Jet Li Lethal Weapon*, 1998. Available on Criterion Collection.

Lo Wei, dir. *Fist of Fury*, 1972. Available on Secured Media Library.

Reading (C) M. T. Kato, "Burning Asia: Bruce Lee's Kinetic Narrative of Decolonization," *Modern Chinese Literature and Culture*, 17: 1, pp. 62-99.

### **Week 8: Fifth Wave of Wuxia films: the Aesthetics of Martial Arts**

Ang Lee, dir. *Crouching Tiger Hidden Dragon*, 2000. Available on Secured Media Library.

Reading (C) Christina Klein, "Crouching Tiger Hidden Dragon: A Diasporic Reading," *Cinema Journal*, 43:4, pp. 18-42.

### **Week 9: Fifth Wave, II**

Zhang Yimou, dir. *Hero*, 2002. Available on Secured Media Library.

Reading (C) Feng Lan, "Zhang Yimou's *Hero*: Reclaiming the Martial Arts Film for 'All under Heaven,'" *Modern Chinese Literature and Culture*, 20:1, pp. 1-43.

### **Week 10: Fifth Wave III**

Zhang Yimou, dir. *House of Flying Daggers*, 2004. Available on Secured Media Library.

Reading (C) Vivian Lee, "Virtual Bodies, Flying Objects: the Digital Imaginary in Contemporary Martial Arts Films," *Journal of Chinese Cinemas*, 1:1, pp. 9-26.

### **Week 11: Comic Warriors**

Stephen Chow, dir. *Kung Fu Hustle*, 2004. Available on Secured Media Library.

Yamaguchi Yoshitaka and Watanabe Takeshi, dir. *Neko Zamurai*, 2014. Available on Secured Media Library.

Reading (C) Rachechel Dumas "Kung Fu Production for Global Consumption: The Depoliticization of Kung Fu in Stephen Chow's *Kung Fu Hustle*," *Style*, 43: 1, pp. 65-85.

### **Week 12: Warriors Battle the Supernatural**

Fukasaku Kinji, dir. *Samurai Reincarnation*, 1981 (in class selected segments)

Toyoda Shirō, dir. *The Legend of the White Serpent*, 1956, a co-production of the Shaw Brothers and Toho Film. Available on Secured Media Library.. .

Reading (C) Liang Luo, “The White Snake in Hong Kong Horror Cinema,” in Gary Bettinson and Daniel Martin, eds. *Hong Kong Horror Cinema* (Edinburgh University Press, 2018), pp. 34-51.

### **Week 13: Remakes of Past Classics**

Miike Takashi, dir. *13 Assassins*, 2010. Available on Secured Media Library. Remake of Kudō Eiichi’s *13 Assassins*, 1963.

Yip Wai-Shun, dir. *A Chinese Ghost Story*, 2011. Available at <https://www.youtube.com/watch?v=R0F1tVcUwT4> Remake of Ching Siu-tung’s 1987 *A Chinese Ghost Story*.

Reading (C) Suzanne Cahill, “What to Fear and How to Protect Yourself: Daoism and Hong Kong Horror Movies,” *Journal of Daoist Studies*, 2011; 4, pp. 202-218.

### **Week 14: Appreciations of Martial Arts in the West**

Steven Okazaki, *Mifune: The Last Samurai*, 2015. Available on Secured Media Library

Chris Nahon, dir. *Kiss of the Dragon*, 2001. Available on Secured Media Library.

Reading (C) Charles Leary, “Remastering Hong Kong Cinema,” in *Cinephilia: Movies, Love and Memory* (Amsterdam University Press, 2005), pp. 83-96.



## GE Rationale for EALL3405: Introducing East Asia Through Martial Arts Cinema

- I. *Visual and Performing Arts Goals:* Students evaluate significant works of art in order to develop capacities for **aesthetic and historical response and judgment**; interpretation and evaluation; **critical listening, reading, seeing, thinking, and writing**; and **experiencing the arts and reflecting on that experience**.

Expected Learning Outcomes: 1. **Students analyze, appreciate, and interpret significant works of art.** 2. Students engage in **informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.**

*How to meet the GE requirements in general:* 1. Students learn to view, appreciate, evaluate and critique the martial arts films and film segments listed in the syllabus schedule with historical and evolutive contexts provided by class lectures and readings. Students will learn to situate these films on the inter-connected global stage of cinematic development via critical listening, reading, seeing, thinking, and writing, and experiencing this form of art and reflecting on that experience. 2. Through class lectures, assigned readings, and the viewing of films as well as reflective writings students learn why this unique genre of cinema happened in China and Japan and became popular in Asia.

*How to meet the GE requirements in specifics:*

- a.) For “**Aesthetic and historical response and judgment, interpretation and evaluation; critical listening, reading, seeing, thinking, and writing:**” Students will experience a range of films presented along historical and genre lines and will learn to appreciate these martial arts films in aesthetic terms as well as in terms of their historic staging and times of production.
- b.) For “**informed observation and/or active participation in a discipline within the visual, spatial, and performing arts:**” Students’ viewing of the films will be guided by class lectures and accompanying readings written by experts in the field of martial arts film studies. Students are exposed to the current academic practices in this field and the theoretical and practical paradigms often applied in the relevant academic studies.
- c.) Students will be exposed to the differences in Chinese and Japanese martial arts films and learn how these differences developed in association with other older forms of performing arts, such as Peking opera and traditional Japanese theater. **(To further develop students’ abilities in historical judgment, interpretation and evaluation)**
- d.) Students will study how modern film genres and production are mutually influenced in their development. Students learn the uniqueness and the interconnectivity of martial art film production and development across

countries and cultures. For instance, they will study how Chinese films and traditional subjects influenced Japanese martial arts films and vice versa. **(To further develop students' aesthetic and historical capacity)**

- e.) For **critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience**: Students analyze and interpret the assigned films from their own perspectives in their written weekly responses after being exposed to experts' views in class lectures and the assigned readings. Students' observations, interpretations and appreciations will be responded to with suggestions for improvement if called for.
- f.) Students present their critiques of selected films in two three-page response papers or a six-page research paper. The purpose is to sharpen students' skills of writing in analyzing, interpreting and criticizing the assigned films **(To further enhance students capacities developed in e.)**.
- g.) All of the above help reach the goal that **Students analyze, appreciate, and interpret significant works of art.**

**II. *Global Studies Goals*: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world to become educated, productive, and principled citizens.**

*Expected Learning Outcomes*: 1. Students understand some of the political, economic, cultural, physical, social, and philosophical **aspects of one or more of the world's nations, peoples and cultures outside the U.S.** 2. Students recognize the role of **national and international diversity in shaping their own attitudes and values as global citizens.**

*How to meet the GE requirements in general*: 1. Students learn the social conditions, institutions, philosophy and thoughts behind the selected martial arts films of East Asia in contrast to that they grow up with, esp. that of the United States. 2. By studying the evolution of these martial arts films, students learn the diversified and interconnected nature of arts, cultures and societies. 3. Through assigned readings, film-viewing and essay-writing, students learn to reflect their experiences with the films and come to see the world differently after being introduced to different systems of film making, ideology and social constructs.

- a.) Students will be introduced to the origin of martial arts films and their association with the philosophical ideas, social conditions and cultural traditions of East Asia that nurture these films, for example, Zen Buddhism and Daoism. **(aspects of one or more of the world's nations, peoples and cultures outside the U.S. – cultural, social, philosophical and physical)**

b) Students learn to consider martial arts films not only in the context of other forms of performing arts but also in the context of authoritarian and totalitarian societies where the struggle for social justice has been a losing struggle. Students will be asked to think about why such societies have a need to create superhumanly heroic and strong warrior figures based on historical personages and actual incidents. **(aspects of one or more of the world's nations, peoples and cultures outside the U.S. – political, economic, physical and institutional)**

c) Through the viewing of related films and the comparison between Chinese and Japanese martial arts films, students learn how differentiated and unique cultures are within the same East Asian cultural zone, even between mainland China and Hong Kong. Cultural and social differences exist not only in the political and social systems but also in the production and presentation of films. For example, students will observe and contrast the differences between cinematic portrayals of Japanese swordsmen and Chinese heroes. **(national and international diversity)**

d) Examining how the West is influenced by the East Asian martial arts film, students will be urged to consider differences between the reception of martial arts films in Asia and the U.S. This will cause reflection on differences of ideology and social systems. For instance, one question that will be examined is the ideological implications of why Hollywood stars are able to master “oriental” martial arts techniques to defeat scores of Asian villains. **(National and international diversity in shaping their own attitudes and values)**

e) By writing response papers, research papers and making in-class presentations, students will be made aware of and reflect on the diversified ideas and perspectives contained in the readings and those expressed by the instructor and classmates, including students from different cultures. (To enhance the idea of **diversity** and develop the ideas and attitude of discussing diversity and dealing with diversity)

f) A short self-reflection essay is assigned for students to reflect on how they have changed their ideas about the relation between martial arts films and China, Japan, and Asia as a whole. (To enhance the idea that **diversity** shapes everyone's **attitudes and values** including the student's)

**GE Assessment Plan for EALL 3405: Introducing East Asia Through Martial Arts Cinema**

- 1) Methods used to demonstrate that the students are achieving the goals and expected learning outcomes (ELOs) of the GE Category Visual and Performing Arts (VPA):

| <b>GE Expected Learning Outcomes</b>   | <b>Methods of Assessment</b>   | <b>Level of Student Achievement expected for the GE ELO</b>  | <b>What is the process that will be used to review the data and potentially change the course to improve student learning of GE ELOS?</b>   |
|--|--|--|---|
| <p><b>ELO 1</b><br/>Students analyze, appreciate, and interpret significant works of art.</p>  | <p><b>Direct:</b> Students will write online responses and reflection / research papers examining content, character, form and interpreting their aesthetic and historical and cultural significance.<br/><b>Indirect:</b> Students will complete a discursive evaluation and be asked to rate to what extent the course met the ELO on a 5-point scale.</p>   | <p><b>Direct:</b> At least 80% of the class will achieve rubric milestone 3 or more on online responses, reflection / research papers.<br/><b>Indirect:</b> an average score of at least 4.2 on a 5- point scale for ELO 1.</p>    | <p>The Director of Undergraduate Studies and the Undergraduate Committee will review the data and make recommendations if change is warranted.</p>  |
| <p><b>ELO 2</b><br/>Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.</p> | <p><b>Direct:</b> Students will engage in reading of selected academic and related articles in the field to inform visual presentations of martial arts in the history of performing arts and moving pictures. Their understandings are reflected in their online responses and reflection / research papers which shall demonstrate their observation and understanding of this unique art form.<br/><b>Indirect:</b> Students will complete a discursive evaluation and be asked to rate to what extent the course met the ELO on a 5-point scale.</p> | <p><b>Direct:</b> At least 80% of the class will achieve rubric milestone 3 or more on online responses and reflection / research papers.<br/><b>Indirect:</b> an average score of at least 4.2 on a 5- point scale for ELO 2.</p> | <p>The course will be co-taught by a China faculty and a Japan faculty for the first two offerings to ensure that instructors' syllabus articulation and actual instructional practice instantiate how the ELOs will be achieved; Classes will be observed by other faculty specializing in film and performing arts to ensure the selection of topics, reading and writing assignments, as well as the selection of films, actors / actresses, directors, and film makers adequately help students achieves ELOs. After the first two offerings, the course will be conducted alternately by the faculty who co-taught before.</p> |

2) Methods used to demonstrate that the students are achieving the goals and expected learning outcomes (ELOs) of the GE Category Diversity-Global Studies (GS):

| <b>GE Expected Learning Outcomes</b>  | <b>Methods of Assessment</b>   | <b>Level of Student Achievement expected for the GE ELO</b>  | <b>What is the process that will be used to review the data and potentially change the course to improve student learning of GE ELOS?</b>  |
|---|--|--|--|
| <p><b>ELO 1</b><br/>Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.</p> | <p><b>Direct:</b> Students will write online responses and reflection / research papers examining the political, economic, cultural, physical, social and philosophical conditions in China and Japan that contextualize the emergence and development of martial arts films.<br/><b>Indirect:</b> Students will complete a discursive evaluation and be asked to rate to what extent the course met the ELO on a 5-point scale.</p>   | <p><b>Direct:</b> At least 80% of the class will achieve rubric milestone 3 or more on online responses and reflection / research papers.<br/><b>Indirect:</b> an average score of at least 4.2 on a 5- point scale for ELO 1.</p> | <p>The Director of Undergraduate Studies and the Undergraduate Committee will review the data and make recommendations if change is warranted.</p>   |
| <p><b>ELO 2</b><br/>Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.</p>   | <p><b>Direct:</b> Students will engage in reading of selected academic and related articles to interpret the visual presentations of martial arts in the contexts of historical and cultural complexity and diversity. Their understandings are reflected in their online responses and reflection / research papers.<br/><b>Indirect:</b> Students will complete a discursive evaluation and be asked to rate to what extent the course met the ELO on a 5-point scale.</p> | <p><b>Direct:</b> At least 80% of the class will achieve rubric milestone 3 or more on online responses and reflection / research papers.<br/><b>Indirect:</b> an average score of at least 4.2 on a 5- point scale for ELO 2.</p> | <p>The course will be co-taught by a China faculty and a Japan faculty for the first two offerings to ensure that instructors' syllabus articulation and instructional practice instantiate how the ELOs will be achieved; Classes will be observed by other faculty specializing in China and Japan to ensure selection of topics, reading and writing assignments, as well as the selection of films, actors / actresses, directors, and film makers adequately help students achieve ELOs. After the first two offerings, the course will be conducted alternately by the faculty who co-taught before.</p> |

| SCORING RUBRIC   |   |  |  |  |  |
|--|---|--|--|--|--|
| Assessment of GE Visual and Performing Arts (VPA)/Global Studies (GS): East Asian Languages and Literatures 3405   |   |  |  |  |  |
|  | Capstone (4)  | Milestone (3)  | Milestone (2)  | Benchmark (1)  | Unresponsive   |
| <p><b>ELO1(VPA)</b><br/>Students analyze, appreciate, and interpret significant works of art.</p> <p><b>ELO1-(GS)</b><br/>Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.</p>      | <p>Articulates a critical understanding of the philosophy, history and significance of the martial arts films and how this form of art is an important visual form of human thought and expression that influences the moving picture industry and societies of China and Japan.</p>  | <p>Articulates a critical understanding of the value and significance of the martial arts films and offers keen insight into how this form of art in historical and esthetic contexts shapes and is shaped by the moving picture industry.</p> | <p>Offers reasonable insight into the value and significance of the martial arts film and how this form of art in historical and esthetic contexts shapes and is shaped by moving picture industry.</p>                                | <p>Generalizes about the value and significance of the martial arts film and how this form of art in historical context shapes and be shaped by the moving picture industry.</p>   | <p>Does not demonstrate an adequate understanding of the value and significance of the martial arts films and how this form of art in historical or esthetic context shapes or is shaped by the moving picture industry.</p> |
| <p><b>ELO2-(VPA)</b><br/>Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts</p> <p><b>Elo2-(GS)</b> Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.</p> | <p>Demonstrates skills in reading, viewing, observing and informed understanding of martial arts film as an evolving artistic and cultural form of expression, and the sophistication in analyzing and interrogating this form of art as a form of complex social and cultural expression in the context of contrasting China and Japan as well as America and East Asia.</p> | <p>Applies learned theories and techniques in reading and critiquing on martial arts films, and demonstrates an informed understanding of martial arts film as an evolving artistic, cultural and social form of expression</p>                | <p>Reasonably applies learned techniques and methods in reading and critiquing on martial arts films, and demonstrates a basic understanding of martial arts film as an evolving artistic, cultural and social form of expression.</p> | <p>Inconsistently applies learned techniques and methods in reading and critiquing martial arts films, and demonstrates a generalized understanding of martial art film as an evolving artistic, cultural and social form of expression.</p> | <p>Does not demonstrate an adequate level of skill in the application of the learned techniques and methods in reading and critiquing on martial arts films or appreciation for the complexity of this form of art.</p>      |