

# ASN 1231: East Asian Martial Arts Classics

Spring 2026 / Quest 1: Justice and Power (3 credits)

Honors Course

## I. General Information

### Class Meetings

- Mondays and Wednesdays in-person, Period 6 (12:50-1:40) [CSE 0365](#)
- Fridays are synchronous online, Period 6 (12:50-1:40)

### Instructors

- |   |   |
|---|---|
| • Matthieu Felt   | • Stephan Kory  |
| • Office: 322 Pugh Hall                                     | • Office: 304 Pugh Hall                                     |
| • Office Hours: M/W 9:00-11:00, oba                         | • Office Hours: M/F 3:00-4:30, oba                          |
| • Office Phone: (352) 273-3778                              | • Office Phone: (352) 392-7083                              |
| • Contact: <a href="mailto:mfelt@ufl.edu">mfelt@ufl.edu</a> | • Contact: <a href="mailto:skory@ufl.edu">skory@ufl.edu</a> |

### Course Description

Prompts students to reconsider the nature of justice and power through a rigorous examination of East Asian martial arts literary and media classics. Explores the notion that social injustice encourages wishful thinking on the part of writers and readers of these classics, inspiring images of martial vigilantes able to redress wrongs as personal, social, and cultural reactions to injustice. Also investigates how these classics romanticize roles for martial arts and artists in nation building.

East Asian martial arts classics play significant roles in the cultural heritages of nearly two billion people worldwide. Analyses and comparisons of these materials are intended to impel students to ask several important questions like "What is justice?" and "How are the uses and abuses of power connected with justice and injustice?" Selections from East Asian classics will introduce students 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. Primary Asian sources, descriptions, and motifs will be analyzed to critically reflect, through comparison, on the processes that create power and maintain justice in our contemporary society, in the contemporary East Asian present, and in the premodern East Asian past.

### Course Modalities

Mondays/Wednesdays In-Person Instruction: Students are required to attend in-person instructional meetings at regularly scheduled times and locations on campus as specified in UF's Schedule of Courses and in accordance with UF's Attendance Policies.

Fridays: Synchronous Online Instruction: Students are required to participate in online instructional meetings from separate locations at regularly scheduled times as specified in UF's Schedule of Courses and in accordance with UF's Attendance Policies.

## Quest and General Education Credit

- Quest 1
- General Education
- International (N)
- Writing Requirement (WR) 2000 words

*This course accomplishes the Quest and General Education objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.*

## Required Texts

There are no required texts. All 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* (17th ed.). Chicago: The University of Chicago Press, 2017.

Materials and Supplies Fees: n/a

## II. Graded Work

- |   |       |              |
|---|-------|--------------|
| [1] Regular class participation (Advances SLOs: 1,2,3,4)        | (5%)  |              |
| [2] 7 Reading quizzes (Advances SLO: 1)                         | (15%) | [Weeks 2-13] |
| [3] 4 Reading responses (Advances SLOs: 1,2,3)                  | (10%) | [Weeks 2-11] |
| [4] 4 Collaborative annotations [Perusall] (Advances SLO: 1, 2) | (10%) |              |
| [5] Experiential report (Advances SLOs: 1,2,3,4)                | (15%) | [Week 10]    |
| [6] Group project (Advances SLO: 1)                             |       |              |
| Project proposal and abstract [250+ words]                      | (5%)  | [Week 9]     |
| Project presentation  | (15%) | [Week 13]    |
| [7] Final paper (Advances SLOs: 1,2,3)                          |       |              |

Initial proposal  
Source introduction [500+ words]  
Paper [1250+ words]

(S/U) [Week 11]  
(5%) [Week 12]  
(20%) [Exam Week: April 29]

## Description of Graded Work

### [1] Regular class participation (Advances SLOs: 1,2,3,4) (5%) 50 pts.

Consistent informed, thoughtful, attentive, courteous, and professional engagement with class materials, fellow students, and instructor/TA in class. Participation will be assessed based on the following basic rubric: 5% for exemplary participation; 4% for effective but irregular participation; 2-3% for ineffective and irregular participation; 0-1% for unsatisfactory participation (usually the result of excessive absences). Students are expected to prepare for the reading assignment prior to the date that is marked in the syllabus and generate at least one question for each reading.

We understand that everyone has different levels of comfort speaking in class. If you have any issues that prohibit you from speaking in class, we encourage you to contact us (Matt or Steve) so we can find ways to make participation work for you in this class. Requirements for class attendance and make-up exams, assignments, and other work in the course are consistent with university policies. [See UF Academic Regulations and Policies for more information regarding the University Attendance Policies.](#) Excused absences should be preapproved by us or documented in case of emergencies.

### [2] Reading quizzes (Advances SLO: 1) (15%) 6 x 25 pts

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

### [3] Reading responses (Advances SLOs: 1,2,3) (10%) 4 x 25 pts.

4 reading responses are due over the course of the semester, submitted to the "Discussions" section of the course website. Two must be from our Chinese materials, and two from others. No AI. I check. You can choose when to complete them, but each response must be turned in at the end of the week for which it is assigned (e.g., you must respond to Week 3 readings by the end of Friday, Week 3). At least one prompt will be posted for students to respond to, but you may write on any topic related to the weekly readings. Postings should be one to two paragraphs in length (~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 is not advised. Try to stay under 250 words. Postings do not count toward the course's 2000-words.

### [4] Annotations [Perusall] (Advances SLO: 1, 2) (10%) 4 x 25 pts.

4 collaborative PDF annotations are due over the semester, completed using Perusall in the course website. The scoring settings for each assignment are as follows:

- 30% - Comment Content. Full credit for 4 high-quality responses, deduction if bunched
- 20% - Opening Assignment. Full credit for opening the assignment 1 time
- 20% - Reading to the End. Full credit for accessing each page of the document
- 20% - Active Engagement Time. Full credit for 30 minutes of engagement
- 30% - Getting Responses. Full credit for 2 comments that elicit responses
- 30% - Upvoting. Full credit for giving 5 upvotes or receiving 5 upvotes

#### [5] Experiential learning (Advances SLOs: 1,2,3,4) (15 %) 150 pts. Due Week 10.

##### **Justice, Power, and the Martial Arts Storytelling Project**

###### **Description:**

In this creative and professional storytelling project, you will design and present your own martial arts story that explores issues of **justice, power, and identity** through the lens of East Asian thought. Working as a creative professional responding to a media brief, you will draw on the course's humanistic study of martial arts literature, film, and philosophy to produce an original story concept ready for public presentation.

This project simulates the workflow of writers and producers in the cultural and creative industries: you will develop a **title, logline, and story pitch**; share a **draft for peer and instructor feedback**; and revise your work for final presentation. Your creative piece should demonstrate an understanding of the East Asian intellectual and aesthetic traditions studied in class while translating them into a new context relevant to today's world.

###### **Submission Requirements**

Your submission must include:

- A **title**
- A **logline** (~50 words) summarizing your story's premise and themes ([how to write a logline](#))
- **One** of the following creative formats:
  - [1] A **350+ word written story** with at least **three images** (illustrations, AI-generated art, photography, or other visuals),
  - [2] A **2-minute slide presentation** (with visual and textual storytelling), or
  - [3] A **1-minute video** (can be narrated, animated, or live-action).
- At the end of your presentation, you will also give a **30–45 second oral reflection** explaining:
  - [1] How your work connects to course themes of justice, power, and identity; and
  - [2] How this project relates to your intellectual, personal, or professional development.\

###### **Process and Feedback (Experiential Learning: NACE Alignment)**

To simulate professional creative practice:

- You will submit an **early draft** (title + logline + 2–3 sentence concept) for **instructor and peer feedback**.
- You will **revise your work** based on this feedback before final submission.
- Instructor and peer feedback will focus on narrative clarity, engagement with course concepts, and professional presentation quality.

#### [6] Group project (Advances SLO: 1) (20% total) 200 pts. total

We will assign you to a group of 3 or 4 students. What aspect of East Asian martial arts classics and their themes or justice and power do you want to explore together? Note that we are being purposely vague for this assignment. We expect work and research to go into it, we expect this to be clearly and

concisely explained in your short proposal, and we look forward to your poster, video, performance, presentation, or other final product. The proposal is due Week 9. The project is due Week 13. Expectations will be monitored from our end, but plan for a 5-minute presentation.

Project proposal and abstract [~200 words] <Week 9>	(5%) 50 pts.
Project presentation <Week 13>	(15%) 150 pts.

A few presentation ideas:

[A] Posters: The [Undergraduate Research Symposia](#) is a chance for students to present their research. All areas of research are accepted, and this is a great opportunity for students. Presenting at the symposium gives students valuable presentation experience, as well as a place to network and learn about research in a variety of fields. The Center for Undergraduate Research hosts two research symposia annually. The Fall Symposium by the CURBS offers a smaller venue for presentations, best for early career students. The Spring Symposium is their largest offering, where they host sessions with over 500 posters. Any undergraduate student can apply. The Spring Undergraduate Research Symposium is usually held in early April and abstract submissions open in early February for one month.

[B] Interactive Storytelling with Martial Arts Themes: Use tools like Twine or RPG Maker to create an interactive digital story based on a martial arts legend or original narrative. Or, propose an interactive digital story based on a martial arts legend or original narrative to be made with Twine or RPG Maker to dive into the moral dilemmas, hero archetypes, and cultural elements of martial arts tales.

[C] Film a few trailers for the martial arts classic you intend to pitch to Hollywood, Uzumasa (in Kyoto), the Hengdian World Studios (near Hangzhou), or all/each of them.

#### **[7] Topic of interest paper (Advances SLOs: 1,2,3) [25% total] 250 pts.**

[A] Initial topic and title proposal <Week 11>	(S/U) 0 pts.
[B] Source Introduction <Week 12>	(5%) 50 pts.
[C] Topic of interest paper [~1200 words]	(20%) 200 pts.

#### **Prompt and Instructions:**

How are East Asian martial arts related to justice and power in that part of the world's past and present? Do attitudes from the past survive in the world we live in today? Cite and draw from no less than TWO of the martial arts classics we have covered in this course. Your thesis should address the prompt.

#### **[A] Topic and title proposal (oral) (S/U). Due Week 11 (Friday).**

Look through the whole syllabus before you choose a source (or set of sources) you would like to focus on. Consider the prompt and begin to formulate a thesis. Your in-class proposal should be less than a minute and should share a general topic and tentative title, so you might want to write these ideas down before class. Nothing is yet "etched in stone" and nothing needs to be turned in.

#### **[B] Source introduction (5%) 50 pts Due Week 12 (Friday) (Canvas Assignments).**

This is meant to help you prepare for the Final Paper. Provide proper bibliographical references for the source/s you will feature in your Final Paper. In 300-350 words, introduce the author, compiler, director, etc. along with the general background, content, and aim of the source. Paper will be graded according to the writing rubric in this document. This paper will count for towards the UF Writing Requirement. Due April 29 (Canvas Assignments). Submit by end of day.

#### **[C] Final paper [1250+ words] (20%) 200 pts Due Tuesday Exam Week (Canvas Assignments).**

1250-1400 words. 1-inch margins. Double- or 1.5-spaced. Instructions for submission will be provided on the course website. You 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 in this document. This paper will count for towards the UF Writing Requirement. Due April 29 (Canvas Assignments). Submit by end of day.

## Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A minimum grade of B is required to earn Academic points towards Honors Completion Requirements. Once you have earned your final grade in this course, please upload the course information and final grade from your Unofficial Transcript into your Honors Canvas Cohort: Honors Requirements module to earn Honors Milestone / Completion credit.

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

869 points  
C+ = 770-799 points  
D+ = 670-699 points  
E = <600 points

B- = 800-839 points  
C = 740-769 points  
D = 640-669 points

C- = 700-739 points  
D- = 600-639 points

A = > 940 points  
A- = 900-940 points  
B+ = 870-899 points  
B = 840-

## Grading Rubric(s)

### Writing Assessment Rubric and Statements (Y/N, WR Credit)

	SATISFACTORY (Y)	UNSATISFACTORY (N)
<b>CONTENT</b>	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
<b>ORGANIZATION AND COHERENCE</b>	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.

<b>ARGUMENT AND SUPPORT</b>	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
<b>STYLE</b>	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
<b>MECHANICS</b>	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- The instructor will evaluate and provide feedback before the end of the course on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- WR course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course

## Writing Assessment – Grading Rubric (5-25 pts, for class grade)

Criteria	Ratings				
	5 pts – Excellent	4 pts – Good	3 pts - Adequate	2 pts - Poor	1 pt – Failing
<b>Content</b>	Significant controlling idea or assertion supported with concrete, substantial, and relevant evidence.	Controlling idea or assertion supported with concrete and relevant evidence.	Controlling idea or assertion general, limited, or obvious; some supporting evidence is repetitious, irrelevant, or sketchy.	Controlling idea or assertion too general, superficial, or vague; evidence insufficient because obvious, aimless, or contradictory.	No discernible idea or assertion controls the random or unexplained details that make up the body of the essay.
<b>Organization and Coherence</b>	Order reveals a sense of necessity, symmetry, and emphasis; paragraphs focused and coherent; logical	Order reveals a sense of necessity and emphasis; paragraphs focused and coherent; logical transitions signal	Order apparent but not consistently maintained; paragraphs focused and for the most part	Order unclear or inappropriate, failing to emphasize central idea; paragraphs jumbled or	Order and emphasis indiscernible; typographical rather than structural; transitions

	transitions reinforce the progress of the analysis or argument. Introduction engages initial interest; conclusion supports without repeating.	changes in direction; introduction engages initial interest; conclusion supports without merely repeating.	coherent; transitions functional but often obvious or monotonous. Introduction or conclusion may be mechanical rather than purposeful or insightful.	underdeveloped; transitions unclear, inaccurate, or missing. Introduction merely describes what is to follow; conclusion merely repeats content.	unclear, inaccurate, or missing. Neither the introduction nor the conclusion satisfies any clear rhetorical purpose.
<b>Argument and Support</b>	Always analyzes the evidence in support of the argument. Interpretation is insightful and persuasive, and displays depth of thought.	Usually analyzes the evidence in support of the argument. Interpretation is persuasive and occasionally insightful.	Sometimes analyzes the evidence in support of the argument. Interpretation is sometimes persuasive but rarely insightful.	Rarely analyzes the evidence in support of the argument. Interpretation may be implausible.	No analysis of evidence is present. Interpretation is either absent or absurd.
<b>Style</b>	Sentences varied, emphatic, and purposeful; diction fresh, precise, economical, and idiomatic; tone complements the subject, conveys the authorial persona, and suits the audience.	Sentences varied, emphatic, and purposeful; diction precise and idiomatic; tone fits the subject, persona, and audience.	Sentences competent but lack emphasis and variety; diction generally correct and idiomatic; tone acceptable for the subject.	Sentences lack necessary emphasis, subordination, and purpose; diction vague or unidiomatic; tone inconsistent with or inappropriate to the subject.	Incoherent, rudimentary, or redundant sentences thwart the meaning of the essay; diction nonstandard or unidiomatic; tone indiscernible or inappropriate to the subject.
<b>Mechanics</b>	Grammar, syntax, punctuation, and spelling adhere to the conventions of "edited American English."	Grammar, syntax, punctuation, and spelling contain no serious deviations from the conventions of "edited American English."	Content undercut by some deviations from the conventions of "edited American English."	Frequent mistakes in grammar, syntax, punctuation, and spelling obscure content.	Frequent and serious mistakes in grammar, syntax, punctuation, and spelling make the content unintelligible

## Participation Rubric

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.			
Thoughtful: Shows evidence of having understood and considered issues raised.			
Considerate: Takes the perspective others into account.			



### III. Annotated Weekly Schedule

\*ALL Mondays and Wednesdays in person. ALL Fridays online.

<p><b>WEEK</b> <b>1</b></p> <p>*All readings and screenings are to be completed before the class for which they are scheduled.</p>	<p><b>Week 1: Lovers, Poets, and Magicians: Japanese Warriors Before the Samurai [MF]</b> Summary: What codes did Japanese warriors operate by before the samurai? How do they reflect the balance of power and disbursement of justice in society?</p> <p><b>M Jan. 12</b> Syllabus+</p> <p><b>W Jan. 14</b> Heldt, <i>The Kojiki</i>, 28-49.</p> <p><b>F Jan. 16 [online]</b> Screening: Takita Yōjirō, dir., <i>Onmyoji</i> (2001; 112 mins.).</p> <p><b>Self-Introduction due Saturday 17:59 PM.</b></p>
<p><b>WEEK</b> <b>2</b></p>	<p><b>Week 2: Samurai in Literature [MF]</b> 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?</p> <p><b>W Jan. 21</b> Shirane, ed., <i>Traditional Japanese Literature</i>, 735-761. (<i>Tales of the Heike</i>)</p> <p><b>F Jan. 23 [online]</b> Shirane, ed., <i>Traditional Japanese Literature</i>, 857-873. (<i>Chronicle of Great Peace</i>)</p> <p>Activity: Performances of Warrior Tales</p> <p>Posting 1: The <i>Tales of the Heike</i> and the <i>Chronicle of Great Peace</i> were traditionally performed, either by a blind minstrel (<i>Heike</i>) or recited by a lecturer (<i>Chronicle</i>). Why do you think these performances were popular among common people? What differences did you notice when we watched the performances, versus reading the stories? <u>OR</u> 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?"</p> <p>&lt;Posting 1 due midnight Saturday.&gt;</p>
<p><b>WEEK</b> <b>3</b></p>	<p><b>Week 3: Empire, Nation, and the Martial Arts [SNK]</b> Summary: Our discussion begins with a brief comparison between East and West. We then turn to Sima Qian's (2nd c. BCE) <i>Records of the Scribe</i> or <i>Shiji</i> 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?</p> <p><b>M Jan. 26</b> Owen, <i>Anthology of Chinese Literature</i>, 135, 145-152. (Sima Qian; Prince of Wei)</p>

	<p>Watson, <i>Records of the Historian: Han</i>, 2:452-461. (Wandering Knights)</p> <p><b>W Jan. 28</b></p> <p>Nienhauser, ed. <i>The Grand Scribe's Records</i>, 7:319-334.</p> <p>Wilhelm, "The Chinese Fairy Book," 223-230. ["Old Dragonbeard"]</p> <ul style="list-style-type: none"> <li>- <a href="https://www.worldoftales.com/Asian_folktales/Chinese_Folktale_80.html#gsc.tab=0">https://www.worldoftales.com/Asian_folktales/Chinese_Folktale_80.html#gsc.tab=0</a></li> <li>- <a href="https://babel.hathitrust.org/cgi/pt?id=uc2.ark:/13960/t79s1p389&amp;seq=9">https://babel.hathitrust.org/cgi/pt?id=uc2.ark:/13960/t79s1p389&amp;seq=9</a></li> </ul> <p><b>F Jan. 30 [online]</b></p> <p>Larson, "Zhang Yimou's <i>Hero</i>: Dismantling the Myth," 181-196.</p> <p>Screening: Zhang Yimou, dir., <i>Hero</i> (2002, 99 mins.).</p> <p>Posting 2: This week, you read selections from Sima Qian's <i>Shiji</i> (Records of the Grand Historian) and you viewed Zhang Yimou's <i>Hero</i>, which is adapted from Sima Qian's work. What do you think about the notion of a <i>zhiji</i> or "one who truly appreciates and understands another" in their portrayals of martial vigilantes out outlaws?</p> <p>&lt;Posting 2 due midnight Saturday.&gt;</p>
-	<p><b>Week 4: Dislocations in Gender: Woman Warriors [SNK]</b></p> <p>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 will compare traditional representations of woman warriors like Mulan to those of female martial arts masters in Hong Kong cinema.</p> <p><b>M Feb. 2</b></p> <p>Owen, <i>An Anthology of Chinese Literature</i>, 241-243. ("Ballad of Mu-lan")</p> <p>Allen, "Dressing and Undressing the Chinese Woman Warrior," 343-379.</p> <p><b>W Feb. 4</b></p> <p>Cass, <i>Dangerous Women</i>, 65-85. ("Warriors and Mystics")</p> <p>Ma and Lau, <i>Traditional Chinese Stories</i>, 77-81. ("The Lady Knight-Errant")</p> <p><b>F Feb. 6 [online]</b></p> <p>Farquhar, "A <i>Touch of Zen</i>: Action in Martial Arts Movies," 219-226.</p> <p>Screening: King Hu, dir., <i>A Touch of Zen</i> (1971; 180 min.).</p> <p>Posting 3:</p> <p>In Pu Songling's <i>Liaozhai's Records of the Strange</i>, either the martial hero/heroine is nameless or the setting is undated. King Hu's film <i>A Touch of Zen</i>, however, historicizes the story in great detail. What do you make of the transformation?</p> <p>&lt;Posting 3 due midnight Saturday.&gt;</p>
<b>WEEK 5</b>	<p><b>Week 5: Human and Inhuman Relations [SNK]</b></p> <p>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 social order, 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.</p> <p><b>M Feb. 9</b></p> <p>Yang, "The Concept of <i>Pao</i>," 291-309.</p> <p>Ma and Lau, <i>Traditional Chinese Stories</i>, 50-57. (Feng Yen; Wushuang)</p> <p><b>W Feb. 11</b></p> <p>Campany, "Ghosts Matter," 15-34.</p> <p>Kao, <i>Classical Chinese Tales of the Supernatural</i>, 351-356 (K'un-lun Slave).</p>

	<p><b>F Feb. 13 [online]</b>  Pu, <i>Liaozhai's Records of the Strange</i>, 168-179. ("Magic Sword and Magic Bag")  Screening: Tsui Hark, dir., <i>A Chinese Ghost Story</i> (1987; 95 mins.).  Posting 4: Important as the concept of <i>pao/bao</i> 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?  &lt;Posting 4 due midnight Saturday.&gt;</p>
<b>WEEK 6</b>	<p><b>Week 6: Buddhism for the Martial Arts [MF]</b>  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.  <b>M Feb. 16</b>  Sōhō, <i>The Unfettered Mind</i>, 83-101. ("Annals of the Sword Taia")  <b>W Feb. 18</b>  Shahar, <i>The Shaolin Monastery</i>, 82-109.  <b>F Feb. 20 [online]</b>  Zen Meditation Exercise  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?  &lt;Posting 5 due midnight Saturday.&gt;</p>
<b>WEEK 7</b>	<p><b>Week 7: Outlaws of the Swamp, A Tiger Fighter, and Retellings [SNK]</b>  Summary: <i>Outlaws of the Marsh</i> 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 <i>wuxia</i> 武俠 or "outlaws" for their abilities to personally, socially, and culturally redress wrongs. <i>Outlaws of the Marsh</i> 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?  <b>M Feb. 23</b>  Shih, <i>The Tiger Killers</i>, 1-59.  <b>W Feb. 25</b>  Shih, <i>The Tiger Killers</i>, 61-99.  <b>F Feb. 27 [online]</b>  Wang Xiaotong, "Wu Song Fights the Tiger," 199-207, 220-238.  Liang Jiawei, <i>Shuihu zhuan: Wu Song</i>, comic book, PDF.  Posting 6: What do you think about the <i>jianghu</i> (the rivers and lakes) world and the <i>jianghu</i> fraternity and sworn brotherhood in <i>The Outlaws of the Marsh</i> (<i>Shuihu zhuan</i>), also known as <i>The Water Margin</i>? OR What are the main differences between popular and elite imitations and reactions to <i>The Outlaws of the Marsh</i>?</p>

	<Posting 6 due midnight Saturday.>
<b>WEEK 8</b>	<p><b>Week 8: A Virtuous Bandit? [MF]</b></p> <p>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?</p> <p><b>M March 2</b> Hô, <i>The Story of Hong Gildong</i>, 1-50.</p> <p><b>W March 4</b> Hô, <i>The Story of Hong Gildong</i>, 50-77.</p> <p><b>F March 6 [online]</b> Screening: <i>Rebel: Thief Who Stole the People</i> Episodes 19-20.  <a href="https://www.ondemandkorea.com/rebel-thief-who-stole-the-people-e19.html">https://www.ondemandkorea.com/rebel-thief-who-stole-the-people-e19.html</a>  <a href="https://www.ondemandkorea.com/rebel-thief-who-stole-the-people-e20.html">https://www.ondemandkorea.com/rebel-thief-who-stole-the-people-e20.html</a></p> <p>Posting 7: 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.</p> <p>&lt;Posting 7 due midnight Saturday.&gt;</p>
<b>WEEK 9</b>	<p><b>Week 9: The Modern Warrior Ideal [MF]</b></p> <p>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?</p> <p><b>M March 9</b> Inazo Nitobe, <i>Bushidô</i>, 8-23, 73-95.</p> <p><b>W March 11</b> McCarter, “Like ‘Ghost of Tsushima’?” Shimomura, “What we talk about when we talk about ‘Ghost of Tsushima’.” Kline, “Saving The World — But First, A Haiku — In ‘Ghost Of Tsushima’.”</p> <p><b>Project proposal and abstract due</b></p> <p><b>F March 13 [online]</b> Samurai Game Analysis Activity</p> <p>Posting 8: Does the appropriation of martial arts traditions by the nation-state or by profit-seeking companies 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?</p> <p>&lt;Posting 8 due midnight Saturday.&gt;</p>
<b>&lt;SPRING BREAK&gt;</b>	
<b>WEEK 10</b>	<p><b>Week 10: Martial Arts Fiction from Modern Chinese Masters [SNK]</b></p> <p>Summary: Martial arts heroes and heroines champion justice and fight against bad elements within and outside of the state. Martial arts is thus romanticized a role in nationalist identity from without and from within. This week, our focus is on one of the</p>

	<p>most widely read authors in <i>world history</i>: Jin Yong, a master writer of martial arts novels who lived and worked in Hong Kong during the mid-twentieth century.</p> <p><b>M March 23</b> Jin, <i>A Hero Born</i>, vii-x, 1-35, 103-124. (Guo Jing)</p> <p><b>W March 25</b> Jin, <i>A Hero Born</i>, 309-335, 397-413.</p> <p><b>F March 27 [online]</b> Dissanayake and Wong, <i>Wong Kar-Wai's Ashes of Time</i>, 1-20. Screening: Wang Kar-wai, <i>Ashes of Time Redux</i> (1994; 93 mins.). Posting 9: Wang Kar-wai's <i>Ashes of Time</i> (also known as <i>Heretic of the East; Viper of the West</i>) was inspired by characters from Jin Yong's <i>Legend of the Condor Heroes</i>. The film is often described as a prequel to Jin's novel because of the connections between the main protagonists in the film and several characters in the novel (e.g., Guo Jing, Lotus Huang, and Gallant Ouyang). Detail connections and comment on Wang Kar-wai's adaption. &lt;Posting 9 due midnight Saturday.&gt;</p>
<b>WEEK 11</b>	<p><b>Week 11: Global Martial Arts and New Media [SNK]</b> Summary: Eventually, martial arts is incorporated into film—and animation—as a testimony to globalization and as a global commodity. From <i>Enter the Dragon</i> to <i>Crouching Tiger, Hidden Dragon</i> to <i>Kungfu Hustle</i>, East Asian martial arts have joined the worldwide push for an imagined eternal return to justice. While elite and dramatic martial arts novels, TV series, and films remain popular in Chinese-speaking countries, mass media has also created many 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?</p> <p><b>M March 39</b> (Bruce Lee) Desser, "The Kung Fu Craze," 19-43. Bruce Lee, <i>Tao of Jeet Kune Do</i>, 7-14, 23. <a href="https://ia601308.us.archive.org/16/items/pdfy-SP1dBDxLGrVfF9/Tao%20of%20Jeet%20Kune%20Do.pdf">https://ia601308.us.archive.org/16/items/pdfy-SP1dBDxLGrVfF9/Tao%20of%20Jeet%20Kune%20Do.pdf</a> Screening: Robert Clouse, dir., <i>Enter the Dragon</i> (1973; 99 mins.). [find online]</p> <p><b>W April 1</b> (Jackie Chan and Stephen Chow) Klein, "Kung Fu Hustle," 189-208. Screening: Stephen Chow, dir., <i>Kung Fu Hustle</i> (2004; 99 mins.).</p> <p><b>F April 3 [online]</b> Screening: Lee Ang, dir., <i>Crouching Tiger, Hidden Dragon</i> (2001; 120 m.). [find online] Posting 10: Compare at least two martial heroes from at least two different films we watched this week. What do the heroes in these films—dramatic or comedic—fight for in both an immediate and a more profound sense? &lt;Posting 10 due midnight Saturday.&gt; <b>Topic and title proposal due (oral).</b></p>
<b>WEEK 12</b>	<p><b>Week 12: Samurai Loyalty [MF]</b> 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</p>

	<p>maintaining an ethic of loyalty? Is there a lesson here for negotiating power relationships in contemporary society?</p> <p><b>M April 6</b> Sato, <i>Legends of the Samurai</i>, 303-338. ("The 47 Samurai: An Eyewitness Account")</p> <p><b>W April 8</b> Shirane, ed., <i>Early Modern Japanese Literature</i>, 389-410. (<i>Chūshingura</i>)</p> <p><b>F April 10 [online]</b> Screening: Kazuaki Kiriya, dir., <i>Last Knights</i> (2015; 105 mins.).</p> <p><b>Source introduction due (Canvas Assignments).</b></p>
<b>WEEK 13</b>	<p><b>Week 13: Samurai in the Postwar Era [MF]</b> 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?</p> <p><b>M April 13</b> <b>Group Project presentations due</b></p> <p><b>W April 15</b> Screening: Akira Kurosawa, dir., <i>Seven Samurai</i> (1954; 207 mins.). [Part 1]</p> <p><b>F April 17 [online]</b> Akira Kurosawa, dir., <i>Seven Samurai</i>. [Part 2]</p>
<b>WEEK 14</b>	<p><b>Week 14: Where is it all headed?</b> Summary: Now that we know where <i>wuxia</i> came from and what it has represented in earlier periods, where does it go from here? We will review a bit to set ourselves up for a discussion on where martial arts is headed these days and how the media for "martial arts classics" are changing.</p> <p><b>M April 20</b> Jeannette Ng, "<a href="#">The History and Politics of Wuxia.</a>" Sarah K., "<a href="#">Wuxia, A Key to Chinese Language and Culture.</a>"</p> <p><b>W April 22</b> Informal paper introductions, and course evaluations.</p>
	Final paper due Tuesday (end of day) of Exam week.

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## IV. Student Learning Outcomes (SLOs)

- **Content (GenEd H N, Q1):** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the disciplines.* At the end of this course, students will be expected to have achieved the Quest and General Education learning outcomes as follows: identify, describe, and explain the history, underlying theory and methodologies in humanistic study of canonical East Asian texts and philosophies. As these works and ideas continue to be relevant in contemporary Asia, identify, describe, and explain their position in historical, cultural, economic, political, and social experiences and processes that characterize the contemporary world. As these materials are especially important as carriers of contemporary cultural identity, identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition, especially the formation and maintenance of identities. These outcomes will be assessed through participation in classroom discussion, reading quizzes, one comparison paper, posted reading responses, and an extra-curricular report, and a final paper.
- **Critical Thinking (GenEd H N, Q1):** *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).* At the end of this course, students will be expected to have achieved the Quest and General Education learning outcomes as follows: identify and analyze key elements, biases and influences that shape thought in the East Asia and in the East Asian humanities, and approach issues and problems from the perspectives of multiple genres, as well as multiple subject positions.



Students will assess these materials first on their own terms, and then, with instructor guidance and facilitated discussion, with cognizance of their own local positions, those of people in contemporary Asia, and those of historical Asia. As such, they will be able to analyze and reflect on the ways in which cultural, economic, political, and social systems and beliefs mediate understandings of an increasingly connected contemporary world. The juxtaposition of these positions will foster the analysis and evaluation of essential questions about the human condition, especially with respect to identity and personhood, both local and global, past and contemporary. These outcomes will be assessed through participation in classroom discussion, one comparison paper, an extra-curricular report, posted reading responses, and a final paper.

- **Communication (Gen Ed H, Q1):** *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).* At the end of this course, students will be expected to have achieved the Quest and General Education learning outcomes as follows: communicate knowledge, thoughts, and reasoning, and develop and present clear and effective responses, about traditional East Asian philosophy, literature and culture and its relationships to the contemporary period clearly and effectively. These outcomes will be assessed through participation in classroom discussion, one comparison paper, an extra-curricular report, posted reading responses, and a final paper.
- **Connection (Q1):** *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.* At the end of this course, students will be expected to have achieved the Quest learning outcomes as follows: analyze, evaluate, and critically reflect on connections between course content and their intellectual, personal, and professional development at UF and beyond as global citizens. The course introduces students to alternative approaches to personhood and identity, which will allow students to critically reflect on their own situation and connect to those outside of UF and the USA who may not understand their selfhood in the same fashion. These outcomes will be assessed through participation in classroom discussion, one comparison paper, an extra-curricular report, posted reading responses, and a final paper.

## V. Quest Learning Experiences

### 1. Details of Experiential Learning Component

#### Process and Feedback (Experiential Learning: NACE Alignment)

To simulate professional creative practice:

- Students submit an **early draft** (title + logline + 2–3 sentence concept) for **instructor and peer feedback**.
- Students **revise your work** based on this feedback before final submission.
- Instructor and peer feedback will focus on narrative clarity, engagement with course concepts, and professional presentation quality.

This project satisfies **NACE experiential learning criteria** by:

- Extending classroom learning into a professional creative context.
- Developing transferable skills in storytelling, intercultural communication, ethical reasoning, and visual/media design.
- Including a defined timeline (draft → feedback → final), clear learning objectives, and supervision by the instructor (acting as creative director).
- Providing structured feedback and access to appropriate creative resources (slide tools, AI art tools, editing platforms).

### Learning Objectives (Quest 1 & General Education H, N)

By completing the **Justice, Power, and Martial Arts Storytelling Project**, students will:

#### **Content:**

Demonstrate understanding of key **concepts and theories in East Asian humanities**, applying them to creative storytelling. Identify and explain how classical ideas of justice, power, and personhood from Confucianism, Daoism, Buddhism, and Bushidō inform their narrative design.

#### **Critical Thinking:**

Analyze and reinterpret **East Asian philosophies and literary conventions** in a modern or hybrid context. Reflect on how historical and cultural differences shape representations of justice and power in both East Asia and the contemporary world.

#### **Communication:**

Communicate ideas clearly and effectively through **narrative, imagery, and presentation**, expressing complex philosophical and cultural concepts in accessible story form. Present work professionally to peers and the instructor, using appropriate storytelling and media techniques.

#### **Connection:**

Reflect orally on the relationship between **course content and personal/professional development**, explaining how insights from East Asian thought inform their worldview, creativity, or career path as global citizens.

Several Friday courses incorporate experiential learning activities. The Performance of Warrior Tales activity will require students to watch performance of warrior tales that were read for class and then critically reflect on the differences between media and their effects on media consumption. The Zen Meditation activity will require students to participate in a guided online mediation. Upon completing the activity, students will reflect on their mental state and the potential effects of meditation on everyday disposition. In the Samurai Games Analysis activity, students will watch recorded streams of popular video games like *Ghost of Tsushima*, *Sekiro*, and *Nioh* and explore how these works depict samurai culture, history and values in comparison to the materials studied in class.

## 2. Details of Self-Reflection Component

Self-reflection in this course is primarily achieved during classroom discussion. Since the materials are non-Western and non-contemporary, doing the reading brings students into contact with individuals who think differently, for different reasons, and with different implications. The nature of these differences can only be grasped with regard to the students' own subject position, a process that occurs in the classroom as we use the Socratic method to work through the content of these texts. Based on this process, the *formal assignments in this course generally require students to assume a different subject position than their own to answer the prompts.*"

Formal Reflection is built into the experiential report, the group project, and the final paper, each of which requires students to apply what they have learned in this course. These assignments have been identified in the weekly schedule.

# VI. Required Policies

Information about grading and attendance policies, support for students with disabilities, course evaluations, the Honor Code, and other campus resources can be found at <https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/> .

Honors Program contact information:

- Honors Program, Honors Village Complex #4, 352-392-1519
- Quick questions for an Honors advisor? Email [advisor@honors.ufl.edu](mailto:advisor@honors.ufl.edu)
- Need an Honors advising appointment? Schedule via Microsoft

Bookings: <https://bit.ly/UFHonorsAdvising>

- Honors Program Event Calendar: <https://www.honors.ufl.edu/news--events/calendar-of-events/>