

General Education Course Information Sheet

Please submit this sheet for each proposed course

<i>Department & Course Number</i>	World Arts and Cultures/Dance 98TA
<i>Course Title</i>	Chinese Performance in Sinophone Cities: Los Angeles, Taipei, and Hong Kong
<i>Indicate if Seminar and/or Writing II course</i>	Seminar

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course examines performances that represent, stereotype, and contest notions of Chinese culture. Students will learn how to describe/analyze the performance arts examples as primary sources while learning about theorizations of Chinese culture and Sinophone cities.

3. List faculty member(s) who will serve as instructor (give academic rank):

Ellen Gerdes, Teaching Fellow; Professor Susan Foster, Faculty Mentor

Do you intend to use graduate student instructors (TAs) in this course? Yes _____ No X

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course:

2016-2017	Fall	Winter	Spring
	Enrollment _____	Enrollment _____	Enrollment _____
		X	

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes ___ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____ Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

- | | |
|----------------------------------|--|
| □ General Knowledge | Students will learn inter-disciplinary conceptualizations of the urban, the Sinophone, and Chineseness. |
| □ Integrative Learning | Students will integrate humanities literature and theories with examinations of performance art aesthetics in order to understand performance as a cultural form of knowledge that reflects and produces interpretations and stereotypes of Chineseness. |
| □ Ethical Implications | Students will learn to investigate how people associated with Chinese traits are represented, stereotyped, included, and excluded in social fabrics. This learning is applicable to popular culture such as movie casting as well as larger socio-cultural ethical issues such as immigration. |
| □ Cultural Diversity | This course contextualizes Chineseness in terms of race, ethnicity, and gender in several places across the globe in order to help students see patterns of belonging and resistance to oppression, but also the way stereotypes persist. |
| □ Critical Thinking | Students will need to make critical and logical assessments of the evidence found in images, in texts, and in performances for their final research papers. |
| □ Rhetorical Effectiveness | Students will develop their writing craft by effectively communicating an argument and vividly describing performance in words. They will also practice group facilitation and oral presentation skills. |
| □ Problem-solving | During the quarter, students will need to find relevance performance links and justify how they are related to the readings' arguments and theories. |
| □ Library & Information Literacy | Students will learn to be discerning about youtube.com links of performance as well as learn how to find performance footage and other book research using the UCLA libraries. |

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|-----------|---------|
| 1. Lecture: | <u>NA</u> | (hours) |
| 2. Discussion Section: | <u>3</u> | (hours) |
| 3. Labs: | <u>NA</u> | (hours) |
| 4. Experiential (service learning, internships, other): | <u>NA</u> | (hours) |
| 5. Field Trips: | <u>NA</u> | (hours) |

(A) TOTAL Student Contact Per Week 3 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|-----------|---------|
| 1. General Review & Preparation: | <u>1</u> | (hours) |
| 2. Reading | <u>4</u> | (hours) |
| 3. Group Projects: | <u>NA</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>NA</u> | (hours) |
| 5. Information Literacy Exercises: | <u>1</u> | (hours) |

- 6. Written Assignments:

3	(hours)
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- 7. Research Activity:

3	(hours)
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(B) TOTAL Out-of-class time per week	13	(HOURS)
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	15	(HOURS)

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Draft Syllabus

Course Title: Chinese Performance in Sinophone Cities: Los Angeles, Taipei, and Hong Kong

Course Description: What does “Chinese” signify? Language? Race? Culture? This course considers Chinese performance in global cities outside of Mainland China in order to examine plural and persistent notions of Chineseness. Readings and videos together ask how embodied performance contributes to and reflects the social fabric in Los Angeles, Taipei, and Hong Kong as Sinophone cities, or cities that have large Chinese speaking populations and communities. By reading analyses of and viewing videos of embodied performances—ranging from yellow face, to Broadway musicals, to contemporary dance, to music videos, and to beauty pageants—students will investigate how bodily performance provides a lens for thinking through the ways in which Chineseness is represented, stereotyped, and even contested. Because performance depends on the presence of bodies, these examples can reflect and undermine how the label of Chinese has often been ascribed to bodily features, postures, and behaviors as grounds for social exclusion or inclusion.

Course Objectives:

1. Students will learn about conceptualizations of the urban and the Sinophone.
2. Students will understand performance as a cultural form of knowledge that reflects and produces interpretations and stereotypes of Chineseness.
3. Students will practice group facilitation and oral presentation skills.
4. Students will develop their writing craft by experiencing a proposal-draft-final paper process.
5. Students will improve their research skills by identifying and synthesizing primary and secondary sources.
6. Students will advance their writing skills by effectively communicating an argument and vividly describing performance.

Course Requirements

1. **Participation:** As a class, we will collaboratively establish ground rules for active participation. Due to the seminar nature of this course, active participation is crucial.
2. **Reading Reflections:** Close reading preparation is essential for effective class discussion. In preparation of every meeting, students will turn in a one-paragraph reflection that highlights the reading’s main argument and poses a question for class discussion. This process will encourage students to come prepared for class and guide the instructor’s facilitation of discussion. To be turned in on CCLE by midnight before each class.

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3. Performance Links: In addition, for a few class sessions, students will provide a youtube.com link to a relevant performance with a two-sentence rationale for how this performance connects to the reading. The instructor will provide time for students to share (with headphones) and discuss these videos in small groups during class. In this way, students have the opportunity to apply the reading and practice performance analysis for their final research papers. To be turned in on CCLE by midnight before class sessions.

4. Discussion Facilitation: During each class between week 2 and week 9, one student will facilitate discussion for fifteen minutes. Students will be expected to connect the readings to other readings in the seminar and ask provocative questions for class discussion. Because it will be assumed that each student has come prepared for class, a summary of the reading will be discouraged.

5. Research Project: By the end of the quarter, students will complete an independent research project, which will analyze a performance from Los Angeles, Hong Kong, or Taipei of particular interest to the students. Student presentations on this research will share knowledge on Chinese performances in these cities not otherwise included in course readings, thereby providing more breadth. Using theoretical foundations emphasized by the seminar readings, students will synthesize performance analysis with topics of Chineseness and the urban. The instructor will outline the project in class during week 2. Students will meet with the instructor during weeks 3 and 4 to brainstorm project topics. A one-page written proposal with potential bibliography will be turned in week 5. The first draft of the paper (8-10 pages minimum) will be due week 8. The instructor will give back feedback week 9. Students will give a 10-minute oral presentation on their project in-class during week 10. The final draft of the research paper is due during finals week.

* **Performance Attendance:** attendance at the Chinese American Museum and a Chinese Spring Festival Performance will be required.

Grading Breakdown

Active participation	20%	
Reading Reflection (x 17 classes)	17%	
Performance Links (x 3 classes)	3%	
Discussion facilitation	10%	
Research project	50%	
• Project proposal and bibliography (due week 6)		(5%)
• Draft of paper (due week 7)		(10%)
• Oral presentation (due week 10)		(10%)
• Final paper (due finals week)		(25%)

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Draft Syllabus

Readings:

Week 1: Foundations of Sinophone Studies

Readings:

Shih, Shu-Mei. "Against Diaspora: The Sinophone as Places of Cultural Production" in Shih, Shumei, Chien-hsin Tsai, and Brian Bernards. 2013. *Sinophone studies: a critical reader*. New York: Columbia University Press. 25-42.

Chow, Rey. "On Chineseness as a Theoretical Problem" in Shih, Shumei, Chien-hsin Tsai, and Brian Bernards. 2013. *Sinophone studies: a critical reader*. New York: Columbia University Press. 43-56.

Ang, Ien. "Can One Say No to Chineseness? Pushing the Limits of the Diasporic Paradigm" in Shi, Shumei, Chien-hsin Tsai, and Brian Bernards. 2013. *Sinophone studies: a critical reader*. New York: Columbia University Press. 57-73.

"Diasporas" in Clifford, James. 1997. *Routes: travel and translation in the late twentieth century*. Cambridge, Mass: Harvard University Press. 244-278.

Week 2: Foundations of Urban Studies

Readings:

"Chapters One and Two" in Sassen, Saskia. 1991. *The global city: New York, London, Tokyo*. Princeton, N.J.: Princeton University Press. 1-34.

"Walking in the City" in Certeau, Michel de. 1988. *The practice of everyday life*. Berkeley: University of California Press. 91-110.

"The Legibility of the everyday city" and "The Democratic City" in Amin, Ash, and Nigel Thrift. 2002. *Cities: reimagining the urban*. Cambridge: Polity. 7-26. 131-156.

Week 3: Foundations of Choreographic Analysis

Video Viewing and Analysis: Watch Yu Dance Theatre's *Bowl Problems*

Readings:

"The amazing Chinese American acrobat: choreography as methodology" in Wong, Yutian. 2010. *Choreographing Asian America*. Middletown, Conn: Wesleyan University Press. 115-130.

"Reading Choreography: Composing Dances" in Foster, Susan Leigh. 1986. *Reading dancing: bodies and subjects in contemporary American dance*. Berkeley: University of California Press. 59-97.

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“The Asiatic, Acrobatic, and Aleatory Biologies of Cheng-Chieh Yu’s Dance Theater” in Lee, Rachel C. 2014. *The exquisite corpse of Asian America: biopolitics, biosociality, and posthuman ecologies*. New York: New York University Press. 66-96.

Week 4: Theorizing Los Angeles

Video Viewing and Analysis: On youtube.com, look up a performance of Chineseness that occurs in Los Angeles and relates to one of the topics in your readings. Write a two-sentence justification for why you chose this link.

Readings:

“It all Comes Together in Los Angeles” and “Taking Los Angeles Apart: towards a postmodern geography” in Soja, Edward W. 1989. *Postmodern geographies: the reassertion of space in critical social theory*. London: Verso. 190-248

“Los Angeles in the American Scene” and “Convulsive Urbanism or Lurch City” and “Introduction to the Politics of Property” in Cuff, Dana. 2000. *The provisional city: Los Angeles stories of architecture and urbanism*. Cambridge, Mass: MIT Press. 28-41. 62-73.

Dorland, C.P. 1894. “Chinese Massacre At Los Angeles In 1871” *Annual Publication of the Historical Society of Southern California, Los Angeles*. Vol. 3, No. 2: 22-26

Creason, Glen. 2015. “City Dig: The Chinese Massacre of 1871,” *Los Angeles Magazine*
<http://www.lamag.com/citythinkblog/citydig-chinese-massacre-1871/>

Research Project: Meet with instructor this week or next for establishing final research topic.

Week 5: Los Angeles and Performance of Chineseness

Video Viewing and Analysis: Watch *Flower Drum Song* (Hollywood film adaptation)

Readings: “The queue. Charles Parsloe's Chinese Fetish; Screening tails” in Metzger, Sean *Chinese looks: Fashion, performance, race*. 2014. Bloomington, IN : Indiana University Press. 30-100.

“‘I Protest,’ Anna May Wong and the Performance of Modernity” in Lim, Shirley Jennifer. 2006. *A Feeling of Belonging: Asian American Women’s Public Culture, 1930-1960*. New York: New York University Press. 47-86.

Research Project: Meet with instructor this week for establishing final research topic.

Week 6: Theorizing Hong Kong

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Video Viewing and Analysis: On youtube.com, look up a performance of Chineseness that occurs in Hong Kong and relates to one of the topics in your readings. Write a two-sentence justification for why you chose this link.

Readings: “Introduction” “Quality Citizens in Public Spaces” and “The World Emporium and the Mall City” in Ng, Janet. 2009. *Paradigm city: space, culture, and capitalism in Hong Kong*. Albany: SUNY Press. 1-19. 65-88. 89-112.

Tse, Kwah-choi Thomas. “Civic education and the making of deformed citizenry: from British colony to Chinese SAR” in Ku, Agnes S. M., and Ngai Pun. 2004. *Remaking citizenship in Hong Kong: community, nation, and the global city*. London: Routledge. 54-73.

Ku, Agnes. “Negotiating law, rights, and civil autonomy: from the colonial to the post-colonial regimes” in Ku, Agnes S. M., and Ngai Pun. 2004. *Remaking citizenship in Hong Kong: community, nation, and the global city*. London: Routledge. 157-174.

Research Project: One page proposal for Research paper and bibliography of potential sources.

Week 7: Hong Kong and Performances of Hybridity

Video Viewing and Analysis: Watch Helen Lai’s *Revolutionary Pekinese Opera: (Millenium Mix)*

Readings: “China Fashion and the Politics of Success” and “‘Looking like an English Household’: Performing Class, Family, and Home” in Yeh, Diana. 2014. *The Happy Hsiungs Performing China and the Struggle for Modernity*. Hong Kong: Hong Kong University Press, HKU. 63-74. 105-120.

Chow, Yiu Fai, and de Kloet, Jeroen, “Blowing in the China Wind” Engagements with Chineseness in Hong Kong’s Zhongguogeng Music Videos” in Chan, Kwok B. 2012. *Hybrid Hong Kong*. London: Routledge. 77-84.

Yeung, Jessica. “Danny Yung in Search of Hybrid Matter and Mind: His Experiential Xiqu for Zuni Icosahedron” in Chan, Kwok B. 2012. *Hybrid Hong Kong*. London: Routledge. 171-185.

“Jagged Presence in the Liquid City. Choreographing Hong Kong’s Handover” in Kwan, SanSan. 2013. *Kinesthetic city: dance and movement in Chinese urban spaces*. Oxford: Oxford University Press. 69-97.

Research project: 8-10 page draft of research paper.

Week 8: Theorizing Taipei

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 Draft Syllabus

Video Viewing and Analysis: On youtube.com, look up a performance of Chineseness that occurs in Taipei and relates to one of the topics in your readings. Write a two-sentence justification for why you chose this link.

Readings: “Introduction” “Crafting a National history” in Hsiau, A-chin. 2000. *Contemporary Taiwanese cultural nationalism*. London: Routledge. 1-28. 147-177.

“Mapping the City” and “Picturing the City” in Allen, Joseph Roe. 2012. *Taipei: city of displacements*. Seattle: University of Washington Press. 17-67.

Week 9: Taipei and Choreographies of Political Flexibility

Video Viewing and Analysis: Watch Cloud Gate Dance Theatre’s *Cursive*

Readings: “Introduction Flexible Citizenship: The Cultural Logic of Transnationality” and “Geopolitics of Cultural Knowledge” in Ong, Aihwa. 1999. *Flexible citizenship: the cultural logics of transnationality*. Durham: Duke University Press. 1-54.

Lin, Yatin. “Choreographing a flexible Taiwan: Cloud Gate Dance Theatre and Taiwan's changing identity“ in Carter, A., & O’Shea, Janet. 2010. *The Routledge dance studies reader*. London: Routledge. 250-260.

“Vibrating with Taipei: Cloud Gate Dance Theatre and National Kinesthesia” in Kwan, SanSan. 2013. *Kinesthetic city: dance and movement in Chinese urban spaces*. Oxford: Oxford University Press. 25-68.

Week 10:

Research Project: 10-minute Research Presentations

Finals Week:

Research Project: 12-15 page Final Research Paper Due



New Course Proposal

World Arts and Cultures 98TA Chinese Performance in Sinophone Cities: Los Angeles, Taipei, and Hong Kong

Course Number	World Arts and Cultures 98TA	
Title	Chinese Performance in Sinophone Cities: Los Angeles, Taipei, and Hong Kong	
Short Title	CHINESE PERFORMANCE	
Units	Fixed: 5	
Grading Basis	Letter grade only	
Instructional Format	Seminar - 3 hours per week	
TIE Code	SEMT - Seminar (Topical) [T]	
GE Requirement	Yes	
Major or Minor Requirement	No	
Requisites	Enforced: Satisfaction of entry-level Writing requirement. Freshman and sophomores preferred.	
Course Description	What does "Chinese" signify? Language? Race? Culture? Course examines plural and persistent notions of Chineseness in global cities outside of Mainland China. Discussion of readings about and video-viewing of bodily performances?yellow face, Broadway musicals, contemporary dance, music videos, beauty pageants.	
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows	
Syllabus	File WL ARTS 98TA Syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.	
Supplemental Information	Professor Susan Foster is the faculty mentor for this course.	
Grading Structure	Active participation - 20% Reading Reflection - 17% Performance Links - 3% Discussion facilitation - 10% Research project - 50%	
Effective Date	Winter 2017	
Discontinue Date	Summer 1 2017	
Instructor	Name Ellen Gerdes	Title Teaching Fellow
Quarters Taught	<input type="checkbox"/> Fall <input checked="" type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer	
Department	World Arts and Cultures/Dance	
Contact	Name MICHELLE CHEN	E-mail mchen@oid.ucla.edu
Routing Help		

ROUTING STATUS

Role: Registrar's Publications Office

Status: Pending Action

Role:	
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Comments:	No Comments
Role:	FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040
Status:	Approved on 8/11/2016 3:48:15 PM
Changes:	No Changes Made
Comments:	Routing to Doug Thomson in the Registrar's Office.
Role:	FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173
Status:	Approved on 7/28/2016 9:15:29 AM
Changes:	No Changes Made
Comments:	No Comments
Role:	FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040
Status:	Returned for Additional Info on 7/27/2016 4:06:44 PM
Changes:	No Changes Made
Comments:	Routing to Joe Bristow for FEC approval.
Role:	CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042
Status:	Approved on 7/13/2016 4:04:29 PM
Changes:	No Changes Made
Comments:	on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee
Role:	Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042
Status:	Submitted on 7/13/2016 3:58:14 PM
Comments:	Initiated a New Course Proposal

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