

East Meets West (Spring 2021)

This is a draft syllabus and is subject to change

Instructor: Dr. Haskins
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Class: MWF 2:15pm-3:25pm (TBD)
Student Hours: MWF 1-2pm, TH 1-3pm

Department Mission Statement:

The mission of the Department of Politics and International Relations is to equip students with knowledge about politics and government, with methods for analyzing political actors and institutions, and with the ability to apply biblical and theological perspectives to public life.

i. Course Overview and Objectives

What is the “East”? What is the “West”? While both terms are recognizable in our present geo-political moment, they have raised distinct—and often conflicting—political, economic, and social images for centuries. In this course, we will consider—from a distinctly Christian perspective—how various actors across the globe contributed to this long and storied past. Further, by looking at modern constructions of “East” and “West”—particularly during moments of global encounter when prominent thinkers, travelers, and writers were exposed to, and (re)imagined global societies—we will collectively determine the degree to which we might find these framings persuasive (or not) as they bear on both Christian faith/practice and on the world. Through dialogue and writing, students will *critically and charitably assess disparate articulations of “East” and “West” in the history of political thought* while also *establishing their own scholarly and political voices*. In so doing, students will *work out a nuanced view* of global politics as well as the history of global encounters, both within and outside of the global church.

Moreover, this course aims to improve your ability to:

- **Analyze** (critically) primary and secondary historical sources (HP)
- **Interpret** the past using sound historical reasoning (HP)
- **Articulate** connections between historical investigation & Christian conviction/practice (HP)
- **Interpret** artistic works within their social/cultural/historical contexts of creation & practice (VPA)
- **Engage** a primary work of art through performance, creation, presentation, or study (VPA)
- **Articulate** a Christian theological understanding of artistic content and creativity (VPA)

Prerequisite: There is none, but it is recommended that you take PSCI 145 before enrolling in this course.

ii. Required Texts

Physical copies of the following texts will be available for purchase at the bookstore. Please use these editions of the texts. If you have issues obtaining these texts, please contact me as soon as possible. I will provide all other readings.

- Montesquieu, *Persian Letters* (Penguin, 2004)
- Said, *Orientalism* (Penguin, 1979)

iii. General Policies

Confidentiality and Mandatory Reporting

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as a faculty member. I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Wheaton

College's campus with the College. Confidential resources available to students include Confidential Advisors, the Counseling Center, Student Health Services, and the Chaplain's Office. More information on these resources and College Policies is available at www.wheaton.edu/sexualassaultresponse.

COVID-Safe Classrooms

In accordance with the Wheaton College Face Covering Policy and *COVID Safe, Thunder Strong Commitment* signed by each student and faculty member, CDC-approved face coverings and social distancing are required while attending class. Failure to comply with wearing a face covering, wearing the required wristband, or social distancing will result in dismissal from the class session and an unexcused absence. Multiple violations can lead to dismissal from the class. If a student falls ill, they ought to notify me immediately and quarantine. Such students will still need to complete quizzes, discussion posts, and exams on time (remotely), to the best of their ability. If students become too ill to work, grading will be adjusted accordingly.

Inclusive Language

As per the faculty rules, I expect students to use gender inclusive language for human beings.

Learning and Accessibility Services

Wheaton College is committed to providing reasonable accommodations for students with documented learning differences, physical or mental health conditions that qualify for accommodations under the ADA. Any student needing academic adjustments is requested to contact the Learning and Accessibility Services Office as early in the semester as possible. To contact LAS, please email las@wheaton.edu or call 630.752.5615. If you already have an accommodation letter, I am available to discuss how to implement the accommodation.

Writing Center

Writing Center: The Writing Center is a free resource that equips undergraduate and graduate students across the disciplines to develop effective writing skills and processes. This academic year, the Writing Center is offering [online appointments only](#). Learn more about online consultations for [undergraduates](#) and [graduate students](#), and [make an appointment](#).

iv. Assignments, Grading, and Policies

Attendance and Participation

20 %

Regular class attendance and active participation facilitate both course learning objectives: critically (though charitably) assessing and formulating original arguments concerning themes within these texts. Thus, attendance and participation in class is mandatory. Absences due to personal emergencies, illness, or other legitimate causes will be excused with advanced notice and proper documentation (e.g. a letter or email from your doctor), where applicable. Good participation reflects quantity *and* quality of in-class comments. Students are expected to come to class with texts readily available, having done the reading and prepared for respectful and substantive discussion. Laptops are allowed only for course-related activities; other observed activities will result in a grade reduction. Between weeks 3-13, students will be required to sign up for two classes in which they will lead discussion/set the agenda by briefly summarizing the readings and offering a concise argument relating to some portion of the readings. I am available for any student wishing to discuss methods for engaging more effectively in class discussion.

<i>General Class Participation</i>	15%
<i>Agenda Setting/Leading Discussion</i>	5%

Film/Album Analysis Essays

20%

The analysis essays serve as a written means for students to demonstrate their ability to practically reflect on course material and develop their writing skills. The analysis essays require students to assess the different authorial audiences (as well as effects on those audiences), motives, and contexts of both primary sources secondary sources in the service of an argument. I advise students to take scrupulous notes while reading the

texts; these notes will serve as your primary access to the course material. I will send a prompt well in advance of the paper to aid in argument formation and reflection. The analysis essays should be doubled-spaced, 12pt font, normal margins and ~1000 words. Essays must answer the prompt, be original and on time (plagiarism/late policies under the “portfolio project” section). Essays are due week 6 and 10.

<i>Film Analysis Essay</i>	10%
<i>Music Album Analysis Essay</i>	10%

Museum Exhibit Analysis Essay **25%**

The museum exhibit analysis essay similarly serves as a written means for students to demonstrate their ability to practically reflect on course material and develop their writing skills. The museum exhibit analysis essay requires students to engage with an historical print from the Art Institute of Chicago collection and conduct sound historical research in the service of an argument concerning the politics of the piece’s representation of the “other” (either East or West). As with the text/film analysis essay, I advise students to take scrupulous notes while engaging with the prints; these notes will serve as your primary access to the “text”. I will send a prompt in advance of the paper to aid in argument formation and reflection. The analysis essays should be doubled-spaced, 12pt font, normal margins and ~1000 words. Essays must answer the prompt, be original and on time (plagiarism/late policies under the “portfolio project” section). Essays are due week 12.

Portfolio Project **35 %**

The portfolio project gives students an opportunity to demonstrate their ability to critically, yet charitably, assess the course material (and other related literature) while conducting original research. The portfolio project consists of two parts—framing materials and core materials. The framing materials of the portfolio project (both written in-class and each no more than 250 words) require students on the first and last day of class to reflect on how God’s identity as eternal, incarnational Creator might inform their own artistic representation of “East meets West”. The last day’s exercise acts as an update to the initial exercise and facilitates an appreciation of how the creative process forms the student’s Christian character. The core materials of the portfolio project require students to engage in source criticism—the who, what, when, where, and why—of a particular piece of historical art while also explaining the sources they (the students) consulted in conducting their source criticism and how their (the students’) selection of sources was informed by Christian convictions of fidelity and human finitude. For the “core” assignments, I will provide options from which the students can select one to write on. “Core materials” reflections will happen five times throughout the term (~500 words each), each centering a different artistic medium—theatre, cuisine, music, architecture, and textiles. During the last two weeks of the course, students will host gallery-style exhibitions in which students will present their final portfolios (i.e. framing and core materials) for the class and interested members of the community. On the day of their exhibition, students are expected to highlight their portfolio’s main themes while answering questions from attendees. Exhibition dates will be decided early in the term. Both framing and core assignments must be original work from the student; plagiarism is not tolerated under any circumstance and will result in failure on the assignment and possibly failure in the course or further College sanctions. If students are unclear on what constitutes plagiarism, they should consult the Student Handbook and Community Covenant. Final portfolios should be 12pt font, normal margins, double-spaced, ~3000 words (500 words for framing assignments and 2500 words for core assignments), and each component of the portfolio should answer its respective prompt. The final portfolio will be due **during week 14**. I am available to discuss ideas for artistic engagement with assignments as they pertain to the components of the portfolio. Late portfolios will be reduced by one-third a letter grade (e.g. from a B+ to a B) for every day past the due date and I will not accept essays after three days without a legitimate cause substantiated by advanced notice and proper documentation (e.g. a letter or email from your advisor), where applicable.

<i>Framing & Core Materials</i>	25%
<i>Seminar Presentations</i>	10%

v. Tips for Success

In my experience, students who follow these tips tend to do well. I encourage you to heed them.

- *Finish the reading at least 24 hours before it is due.* For example, finish Wednesday’s class reading by Tuesday morning. This will require time management, but it allows more time for reflection.
- *Take notes as you read, in the text.* This will allow you to track your reactions to the readings and think (ahead of class) about intriguing or puzzling passages.
- *Come to office hours.* I do not bite. I am invested in you succeeding in this course.
- *Talk with your peers about the readings outside of class.* It helps you process and vocalize your views on the text(s) in preparation for class discussion.
- *Map out the “A-L-E” (Argument-Logic-Evidence) of the text before, during, and after class.* Your reproduction of the “A-L-E” of class texts helps enrich both our class discussion and your written assignments.
- [For any writing assignment] *Outline your argument—section by section, paragraph by paragraph.* If you cannot justify why a section or paragraph should be included in the writing assignment, do not include it.

vi. Reading Schedule

*Assignments listed under each day are **due for that day**. Readings reflect a balance of primary and secondary sources. Students are expected to gain a general view of prominent concepts and arguments, from which they may elect to develop a more focused research topic in the final essay. All readings will be in English.*

	[Pages of Reading]
<u>Week One</u>	
M (1/10): Introduction; Leibniz, “On the Civil Cult of Confucius” (1700) -----, “Letter on Chinese Philosophy” (1716) paras. 3-4, 16a-17, 28-67	[~37]
PORTFOLIO FRAMING REFLECTION	
Complete Pre-Assessment Surveys	
W (1/12): Wolff, “On the Philosopher King and the Ruling Philosopher” (1730)	[~32]
F (1/14): Lach, “The Sinophilism of Christian Wolff [1679-1754]” (1953)	[~14]
<u>Week Two</u>	
M (1/17): NO CLASS (MLK DAY)	
W (1/19): Montesquieu, <i>Persian Letters</i> (1721) letters 2, 3, 7, 8, 24, 62, 64, 89, 101-104, 119, 146-161	[~34]
F (1/21): Rubiés, “Oriental Despotism and European Orientalism” (2005) pp. 158-180	[~23]
<u>Week Three</u>	
M (1/24): Quesnay, <i>Despotism in China</i> (1767) chs. 2-3	[~42]
W (1/26): Quesnay, <i>Despotism in China</i> (1767) ch. 7	[~25]
Core Assignment 1 Due (On Theatre) @5pm via Schoology	
F (1/28): Jacobsen, “Physiocracy and the Chinese Model” (2013)	[~33]
<u>Week Four</u>	
M (1/31): Hegel, <i>Lectures on the Philosophy of World History</i> (1822-1826) pp. 211-250	[~40]
W (2/2): Hegel, <i>Lectures on the Philosophy of World History</i> (1822-1826) pp. 251-290	[~40]
F (2/4): Crawford, “Hegel and the Orient” (n.d.)	[~22]
<u>Week Five</u>	
M (2/7): <i>Sources of Chinese Tradition</i> vol. II pp. 155-184	[~30]

W (2/9): *Sources of Chinese Tradition* vol. II pp. 184-212 [~29]

F (2/11): *Sources of Japanese Tradition* vol. II pp. 661-693 [~33]

FILM VIEWING: THE LAST SAMURAI (2001) @7PM (LOCATION TBD)
FILM ANALYSIS ESSAY PROMPTS OUT

Week Six

M (2/14): Fukuzawa, *Outline of a Theory of Civilization* (1875) chs. 2-3 [~42]

W (2/16): Howland, *Translating the West* (ch. 2) [~30]

Core Assignment 2 Due (On Cuisine) @5pm via Schoology

F (2/18): *Sources of Chinese Tradition* vol. II pp. 250-273 [~24]

TEXT/FILM ANALYSIS ESSAY DUE IN CLASS

Week Seven

M (2/21): **NO CLASS (PRESIDENT'S DAY)**

W (2/23): Jenco, *Changing Referents* (2015) ch. 3 [~25]

F (2/25): *Sources of Indian Tradition* vol. II pp. 57-60, 72-78, 83-85, 120-136, 147-152 [~35]

Week Eight

M (2/28): *Sources of Indian Tradition* vol. II pp. 183-198, 289-301 [~28]

W (3/2): Lal, "Gandhi's West, the West's Gandhi" (2009) [~33]

Core Assignment 3 Due (On Music) @5pm via Schoology

F (3/4): Novetzke, "Bhakti and Its Public" (2008) [~38]

Hale, "Reclaiming the Bhajan" (2001)

——, "Are Western Christian *Bhajans* 'Reverse' Mission Music?" (2016)

LISTENING SESSION: ARADHNA

ALBUM ANALYSIS PROMPTS OUT

Week Nine

M (3/7): **NO CLASS (SPRING BREAK)**

W (3/9): **NO CLASS (SPRING BREAK)**

F (3/11): **NO CLASS (SPRING BREAK)**

Week Ten

M (3/14): DuBois, "The Present Outlook for the Darker Races of Mankind" (1900) [~32]

-----, "African Roots of War" (1915)

W (3/16): DuBois, "Worlds of Color" (1925) [~27]

ALBUM ANALYSIS ESSAY DUE

F (3/18): DuBois, "Interracial Implications of the Ethiopian Crisis" (1935) [~34]

-----, "What Japan Has Done" (1937)

-----, "Prospect of a World Without Race Conflict" (1944)

Core Assignment 4 Due (On Architecture) @5pm via Schoology

Week Eleven

M (3/21): Mullen, *Afro-Orientalism* (2004) ch. 1 [~42]

W (3/23): Onishi, *Transpacific Antiracism* (2013) ch. 2 [~40]

F (3/25): **MUSEUM TRIP: ART INSTITUTE OF CHICAGO (Leave MSC @ 8AM, Back by 3PM)
MUSEUM ANALYSIS ESSAY PROMPTS OUT**

Week Twelve

M (3/28): Bandung Speeches, Addresses, Statements, & Communiqué (1955) [~34]

W (3/30): Chakrabarty, “Legacies of Bandung” (2005) [~39]
Gettig, “Trouble Ahead in Afro-Asia” (2015)

F (4/1): Said, *Orientalism* (1978) ch. 1 pts. I-II [~41]

MUSEUM EXHIBIT ANALYSIS ESSAY DUE IN CLASS

Week Thirteen

M (4/4): Said, *Orientalism* (1978) ch 3 pt. I [~25]

W (4/6): Said, *Orientalism* (1978) ch 3 pt. IV [~45]

Core Assignment 5 Due (On Textiles) @5pm via Schoology

F (4/8): Lewis, “The Question of Orientalism” (1982) [~31]
Said, Grabar, & Lewis, “Orientalism: An Exchange” (1982)

Week Fourteen

M (4/11): **PORTFOLIO PEER FEEDBACK WORKSHOP**

W (4/13): Jenco, “Histories of Thought and Comparative Political Theory” (2014) [~33]
El Amine, “Beyond East and West” (2016)

PORTFOLIO FRAMING REFLECTION

FINAL PORTFOLIOS DUE THURSDAY 4/14 @9PM (via Schoology)

F (4/15): **NO CLASS (GOOD FRIDAY)**

Week Fifteen

M (4/18): PORTFOLIO PRESENTATIONS/EXHIBIT/GALLERY

W (4/20): PORTFOLIO PRESENTATIONS/EXHIBIT/GALLERY

F (4/22): PORTFOLIO PRESENTATIONS/EXHIBIT/GALLERY

Week Sixteen

M (4/25): PORTFOLIO PRESENTATIONS/EXHIBIT/GALLERY

W (4/27): PORTFOLIO PRESENTATIONS/EXHIBIT/GALLERY

F (4/29): PORTFOLIO PRESENTATIONS/EXHIBIT/GALLERY

Post-Assessment Surveys Due Before Class