

## **Emperors, Samurai, and the Men who Love Them**

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**Simon's Rock College of Bard**

MWF 11:30-12:30, Classroom 3

W 6:30-8:45, Lecture Center

Gender Studies 218m1 CP Fall 2004

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

Queer culture in East Asia exists at the crossroads of tradition and modernity, and East and West. Both China and Japan have long historical and textual traditions of male homosexuality, traditions sometimes embraced and sometimes rejected by today's East Asian gay communities. This course examines films, novels, and popular culture, together with historical studies and primary documents, as a means toward understanding the homosexual traditions of both the past and the present. Though the traditional materials are focused on male homosexuality, the course will also examine the role of both lesbians and straight women in the formation of queer identities in contemporary East Asia. This course assumes no previous background in Asian culture.

### ***Evaluation:***

This course requires both oral and written analyses of the materials presented. The daily discussions are a key component. Often, written journal prompts will be assigned prior to class discussion. You should be prepared to read your responses when called upon to do so. They will also be used as pre-writing for the two analytical papers and film review. There will also be opportunities to give more formal presentations, both in class and as part of a public film series.

—***Participation***—You are expected to participate vigorously and vocally. If you feel shy about jumping into the discussion, you will need to find ways to be brave. It is essential to come to all class sessions; absences beyond max cut (3 class sessions) will result in participation grades of zero for the day.

—***Films***—You are expected to attend all Wednesday film screenings. If for some reason you must miss a film screening, you are expected to view the film prior to the Friday class and, at the beginning of that class, submit a 2-3 page response to the film. You may not simply choose to write your way out of the film screenings, as viewing the films, as a group, is an integral part of the course.

—***Papers***—Papers will receive deductions for lateness, generally at the rate of 2 percent per day. Make sure to cite all of your sources properly; failure to give proper credit, whether intentional or accidental, constitutes plagiarism. Plagiarism will be penalized in accordance with college policies.

### ***Breakdown of Evaluation Components:***

- 25% Class Participation
- 20% Handwritten response journal (both in-class and homework)
- 10% Shorter paper (2-3 pages)
- 10% Film review (2-3 pages)

- 30% Longer paper (6-7 pages)  
5% Group presentations

***Reading and Viewing:***

*Required Texts*

Bret Hinsch, *Passions of the Cut Sleeve: The Male Homosexual Tradition in China*  
Ihara Saikaku, *The Great Mirror of Male Love*  
Pai Hsien-yung, *Crystal Boys*  
Chu T'ien-wen, *Notes of a Desolate Man*  
Fran Martin, ed., *Angelwings: Contemporary Queer Fiction from Taiwan*

*Films*

Ang Lee, *The Wedding Banquet*  
Chen Kaige, *Farewell, My Concubine*  
Huang Yushan, *Twin Bracelets*  
Zhang Yuan, *East Palace, West Palace*  
Nakajima Takehiro, *Okoge*  
Nagisa Oshima, *Gohatto (Taboo)*  
Tsai Ming-liang, *Vive L'Amour*

*In addition, there will be several texts on e-reserve*

***Schedule:***

- August 23           Ihara Saikaku, *The Great Mirror of Male Love*, 51-56 (handout)  
                          Takahashi Matsuo, "The Rose Lover," "The Rose Tree," and "Sleeping  
                          Wrestler" (handout)
- August 25           Bret Hinsch, *Passions of the Cut Sleeve*, 1-14  
                          Lin Yuyi, "The Boy in The Pink Orchid Tree," in *Angelwings*, 127-153  
                          Mishima Yukio, "Onnagata" (handout)  
                          ***Film Screening:*** Chen Kaige, *Farewell, My Concubine*
- August 27           Bret Hinsch, *Passions of the Cut Sleeve*, 15-54
- August 30           Bret Hinsch, *Passions of the Cut Sleeve*, chapter for group presentation plus  
                          173-178
- September 1        Ihara Saikaku, *The Great Mirror of Male Love*, 1-34, 42-46, 49-123  
                          ***Film Screening:*** Nagisa Oshima, *Gohatto (Taboo)*
- September 3        Ihara Saikaku, *The Great Mirror of Male Love*, 125-188
- September 6        Ihara Saikaku, *The Great Mirror of Male Love*, 34-42, 189-246
- September 8        Ihara Saikaku, *The Great Mirror of Male Love*, 247-310

- Film Screening:** Ang Lee, *The Wedding Banquet*
- September 10 Hsu Yoshen, “Stones on the Shore”  
**Shorter Paper due by 5pm**
- September 13 Pai Hsien-yung, *Crystal Boys*, 11-191
- September 15 Pai Hsien-yung, *Crystal Boys*, 193-328  
**Film Screening:** Huang Yushan, *Twin Bracelets*
- September 17 Qiu Miaojin, “Platonic Hair,” in *Angelwings*, 51-73  
Chen Xue, “Searching for the Lost Wings of the Angel,” in *Angelwings*, 167-187
- September 20 Li Yu, “A Male Mencius’s Mother Raises Her Son Properly By Moving House Three Times” (e-reserve)  
Wu Jiwen, “Rose is the Past Tense of Rise,” in *Angelwings*, 221-245
- September 22 Minakata Kumagusu & Iwata Jun’ichi, *Morning Fog* (e-reserve)  
Barbara Summerhawk, Chiron McMahill & Darren McDonald, eds., “The Story of Women Who Love Women in Japan—A Survey of Japanese Lesbians” (e-reserve)  
**Film Screening:** Tsai Mingliang, *Vive L’Amour*
- September 24 Scott Simon, “From Hidden Community to Rainbow Kingdom: The Making of Gay and Lesbian Identity in Taiwan” (e-reserve)  
Fran Martin, “Introduction: Taiwan’s Literature of Transgressive Sexuality,” in *Angelwings*, 1-28  
Bret Hinsch, *Passions of the Cut Sleeve*, 162-171  
Various ephemera on *tongzhi* movement (in class)
- September 27 Chu T’ien-wen, *Notes of a Desolate Man*, 1-110
- September 29 Chu T’ien-wen, *Notes of a Desolate Man*, 111-166  
**Film Screening:** Nakajima Takehiro, *Okoge*
- October 1 Chu T’ien-wen, “Bodhisattva Incarnate,” in *Angelwings*, 29-49  
Chu T’ien-hsin, “A Story of Spring Butterflies,” in *Angelwings*, 75-93  
**Film Review due by 5pm**
- October 4 Role-Playing Debate, Day 1  
Individually assigned selection from *Queer Japan* (hard reserve)
- October 6 Role-Playing Debate, Day 2  
**Film Screening:** Zhang Yuan, *East Palace, West Palace*
- October 8 Chi Tawei, “A Stranger’s ID,” in *Angelwings*, 213-220  
**Longer Paper due by 5pm**