



**Boston University
Spring 2019**



HI 367

The Odd Couple: China and the USA, 1776 to the present

Professor Eugenio Menegon

Time: Mondays, Wednesdays, Fridays, 11:15-12:05

Location: CAS 116

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Office Hours: Mondays 12:30 - 2 pm; Wednesdays 12:30 – 2:00 pm
and by appointment.

Blackboard Learn website for this course is available at: <https://learn.bu.edu>

COURSE OVERVIEW

What are the images and experiences that Chinese have historically had of the USA, the “Beautiful Country” (*Meiguo* 美國) up to the present? What have Americans known about, and done in China (the “Central Country,” *Zhongguo* 中國) until today? Can these representations and interactions help us understand the state of today’s relationship between China and the USA? The answer is a resounding YES!

This course sets to explore in creative ways **how** both sides, Chinese and American, have seen the other, and how the peoples (leaders and commoners alike), high and pop cultures, religions, educational and medical systems, economies, and the militaries, have interacted with each other over the span of the last three centuries. The course also endeavours to explain, in historical perspective, **why** the China-US relationship is so important for the world today, even if it is often fraught with misunderstandings and competition.

Two kinds of teaching units (“**The Story**” and “**Parallels**”) will structure the course. On certain weeks, the instructor will offer lectures, readings, and assignments, and facilitate class and online discussions on specific periods of China-US interaction in chronological order (“**The Story**”), showing how each country engaged in the relationship at a given time.

Those units will be accompanied by units in other weeks, focused on “**Parallels**,” i.e. comparable/contrastable historical phenomena that happened in both societies within the last three centuries, at roughly the same time, but also in different stages of each country’s history.

Appropriate **class creative projects and connected extra-curricular activities** will accompany the two kinds of teaching units, stimulating students to use their imagination and inventive skills to propose explanations for past events and possible outcomes for future interactions between the USA and China, through several expressive means (Avatar Project, museum visits, The Time Machine, etc.).

By showing how each society faced challenges and epochal changes in similar or different ways, and by considering the social, economic and political context in each country at those junctures, students will creatively make connections across time and national boundaries on important topics such as **revolution, monarchy, republicanism, civil war, racism, women’s rights, religious tolerance, communism, capitalism and market economy, nuclear deterrence**, and so on.

Fourth Contact Hour:

As per BU guidelines, all courses in CAS that meet for 3 hours per week are required to hold a “4th contact hour.” You will meet this class’s fourth contact hour by watching on-line videos (via Blackboard, Kanopy etc.) and completing short tasks related to them (instructions and deadlines to follow); and through visits to archives and museums.

Course Learning Objectives:

In this class, we will:

- Approach key themes, pivotal events, remarkable personalities, and important social groups at several turning points of Chinese-American relations and of each country parallel histories, from 1776 to the present.
- Identify major issues in Chinese-American relations and make historical comparisons between the two countries in regard to political systems, trade and economics, social structures, race relations, religious beliefs, and gender roles.

- Gain an appreciation of influential cultural works produced in both societies and through them come to a clearer understanding of the fundamental values held by Chinese and Americans.
- Formulate arguments built on sound logic and historical evidence in focused written assignments across the semester (Discussion Board).
- Use concepts such as: revolution, monarchy, republicanism, civil war, racism, women's rights, religious tolerance, communism, capitalism and market economy, nuclear deterrence, as frameworks for understanding major shifts in Chinese-American relations and in each country's history.
- Analyze specific historical moments or personalities through creative assignments, using primary sources, films, and museum visits (Discussion Board; paper; final project).
- Consider in our lectures and discussions issues of gender, class, ethnicity, religion, geographical location, and group interests.
- Be both creative and analytical, using historical imagination to enrich understanding of the past through role play, group activities in and out of class, fieldtrips and a final individual project.

In meeting these learning objectives, we will engage 2 Hub areas (1) Historical consciousness (2) Intercultural Understanding and Global Citizenship, as well as the Creativity and Innovation Toolkit. As a reminder, their learning outcomes are:

Toolkit:

Creativity and Innovation Learning Outcomes:

1. Students will demonstrate understanding of creativity as a learnable, iterative process of imagining new possibilities that involves risk-taking, use of multiple strategies, and reconceiving in response to feedback, and will be able to identify individual and institutional factors that promote and inhibit creativity.
2. Students will be able to exercise their own potential for engaging in creative activity by conceiving and executing original work either alone or as part of a team.

Hub Areas:

Historical Consciousness Learning Outcomes:

1. Students will create historical narratives, evaluate interpretations based on historical evidence, and construct historical arguments.
2. Students will demonstrate an ability to interpret primary source material (textual, visual, or aural) using a range of interpretive skills and situating the material in its historical and cultural context.
3. Students will demonstrate knowledge of religious traditions, intellectual paradigms, forms of political organization, or socio-economic forces, and how these have changed over time.

Intercultural Understanding and Global Citizenship Learning Outcomes:

1. Students will demonstrate, through comparative analysis, an understanding of global diversity as expressed in at least two different languages, cultures, religions, political systems, or societies.
2. Students will demonstrate detailed understanding of at least two cultural contexts through foreign language or culture study at BU.

GRADING AND REQUIREMENTS

The course will be conducted through lectures, films, discussions and creative individual as well as group assignments and activities. Requirements for the course include all reading assignments and participation in class discussion and activities. **Attendance in all classes (including film screenings) is expected and will be recorded.**

Grade Scale

A = 93-100	B- = 80-82
A- = 90-92	C+ = 77-79
B+ = 87-89	C = 73-76
B = 83-86	C- = 70-72

Grading Percentages

- Attendance, individual participation, engagement with readings/videos (10%)
- Avatar Project (15%)
- Midterm exam (20%)
- The ‘Good Earth’ Project (20%)
- Group activities & fieldtrips/visits (15%)
- Virtual Museum: final individual project (20%)

No make-up or late exams (or extensions on the paper assignment) will be given, except in case of extreme emergencies, and then ONLY with adequate documentation and the instructor’s agreement that it was an emergency.

MIDTERM in class: Friday, March 8, 2019

‘GOOD EARTH’ SHORT PAPER DUE: Monday, April 1, 2019

FINAL ONLINE ‘TIME MACHINE’ PROJECT DUE: Monday, May 7, 2019.

Late Work:

All assignments must be completed and submitted on time. Exceptions will be made only in dire circumstances; please contact the instructor before the deadline. Formal assignments will be penalized by one third of a letter grade for each day (including weekends) that your work is late (e.g., a B becomes a B-, a C+ becomes a C, etc., for each late day). Work that is 5 or more days late will not be accepted.

ACTIVITIES**1. Attendance (3%) & Active Participation (7%)**

The most important way to ensure your success in this class is to prepare for, attend, and actively participate in all class meetings. Every week you will discuss primary sources (not only written, but also material, visual and audiovisual) and engage in collaborative learning tasks designed to help you hone your analytical skills and deepen your understanding of Chinese-American relations. Weekly class periods (called “Source Analysis Workshops” below) will be entirely devoted to practicing historical analysis. Moreover, in many class meetings, you will do small activities--individually or in groups--to enhance your interpretive skills. For instance, you may write a “minute paper” at the end of a lecture, or respond to written questions while watching a video. You will also work in small groups during class. Your grade will be based on your preparedness for and good faith effort on each activity.

2. Avatar Project (15%).

To help you cultivate an understanding of the individual in the history of Chinese-American relations (focusing on Chinese in China and in overseas communities, Americans, Chinese-Americans, or other appropriate historical actors of your choosing), you will create a **historical avatar**. You will start by choosing her/his name, age, gender, and social status. **Five times during the semester**, you will hand in **short (400-500-word) testimonies** written from his/her perspective and in the first person at that point in history, corresponding to the chronology of the unit in the semester. As time goes on, his/her descendant will become your new avatar. These texts can be structured as a diary, memoir, oral testimony, letter, poem, or song. You may change genres over the course of your installments. As you learn about Chinese-US relations, you will weave this personal story into the complicated story of “The Odd Couple.”

You must follow 2 rules:

1. Once chosen, you cannot change the basic criteria (age, gender, etc.) about your character. You may change their attitudes, occupations, residences, religions, and even social status.
 2. Be creative ! Still, your texts must be as historically accurate as possible. Invent personality traits, attitudes, and experiences for your avatar, but make sure they are factually accurate and historically plausible. Each installment must cite lectures, readings, and slides from which you have drawn information and inspiration--a minimum of 6 citations per installment. Use Chicago style footnotes. For more information on how you will be assessed, see the grade rubric on **Blackboard**.
3. The **Midterm Exam (20%)** will consist of essays, short answers/identifications, and image analysis. A **study guide** will be distributed in advance of the exam.
 4. Your **Short Individual Creative Project: ‘The Good Earth’ (20%)**

Your **Short Creative Writing Project** will be based on the reading of Pearl S. Buck’s novel *The Good Earth* (published in 1931; winner of Pulitzer Prize in 1932, and on Oprah’s reading list since 2004), a work that described life in rural and urban China in the early 20th century, and helped prepare 1930s Americans to consider Chinese as allies in the coming war with Japan.

For this assignment, you will demonstrate in creative way either **1) how well you understand life in China at the beginning of the 20th century; 2) how well you understand American views of China in the 1930s**. You will choose one of **several open-ended creative tasks** such as writing your own historical fiction, inventing cross-cultural exchanges over “Fakebook,” creating a photo album with commentary, designing a historical board game or a video-game, or recreating lost historical documents. You will also reflect on how Pearl Buck used the writing creative process to engage with China as an American born in China, and how your own interpretation of her work, using yet another creative form, promotes your own understanding of the topic, from your own individual position.

You may pursue your own topic connected to the novel as long as you get **instructor’s approval** (in office hours or over email) **2 weeks before the deadline**. Carefully document all of your historical evidence in footnotes or explanation documents. Your project must be 5 pages (or 2 pages of explanation if you are making a physical or online object), typed in Times New Roman, 12-point font and double-spaced with 1-inch margins. Your project must have a title, page numbers, and footnotes in Chicago format. Footnotes should be in 10-point font and single-spaced. A citation guide and grading rubric are on **Blackboard**.

5. The Time Machine: Your Final Creative Group+Individual Project (20%)

Research/work for the **Time Machine** will start **early on in the semester**, with visits to local archives, libraries, and museums according to interest groups, so that students can explore primary documents or artifacts related to the course. Your final Time Machine project should be connected with one of your Avatar identities, but you can discuss alternative ideas with the instructor no later than the 5th week of the semester.

As scholars, we must analyze both the historical and aesthetic features of every artifact in tandem. Select an artifact from one of your museum visits that you think can be related to one or more of your avatars (an object, a painting, a photograph, a postcard, a poster, etc.) and decide how it should be curated and exhibited in a *museum of your choosing* and *with your avatar as the audience*. You may want to choose to present it as it would be displayed in a historical museum, an art museum, a science museum, etc. **Study your artifact very closely and research its provenance, authorship, ownership, generic features, etc. Flesh out your object's story.**

Then, create a **webpage using the BU Blog**, that includes the following: 1) a photograph and a detailed description of your chosen object; 2) a 50-word caption that would accompany the item displayed; 3) a 500-word exhibit blurb/pamphlet available to museum patrons similar to you avatar, that contextualizes, interprets, and critiques said object; 4) endnotes of cited materials in Chicago style.

Tip: one challenge of this project is to convey the rich history of your artifact in a concise manner, while also imagining the target object, i.e. the public represented by your avatar. You also will need to imagine yourself as a curator, and explain in your page **why you chose this object, and the 'politics' of history in a public setting such as a museum.** *That means to take risks, and to be ready to change your presentation following your teammates' and instructor's criticism.* Allow sufficient time to revise your webpage. Additional advice and instructions will be given in class.

This project will have a team component, articulated through activities during the course of the semester, but will finally produce the blog webpage as individual project. Both elements will be graded.

Among the suggested institutions are the following:

- 1) The Massachusetts Historical Society (<https://www.masshist.org/>), with the archives of Boston and New England's merchants in China, some involved in the opium trade (Forbes Papers; Cabot Papers; Hooper-Sturgis Papers, etc.);
- 2) The Peabody Essex Museum in Salem, MA (<https://www.pem.org/>) with its collection on early Sino-US trade;
- 3) The Chinese Historical Society of New England (<http://www.chsne.org/>), with its archives and library;
- 4) The Harvard-Yenching Archives and special collections, including materials on the Tian'an Men Incident of June 4, 1989 (<https://guides.library.harvard.edu/harvardyenchingarchives>)

- 5) The Howard Gottlieb Archival Research Center at BU (<http://archives.bu.edu/home>), to examine the papers of Chinese-American novelist Han Suyin, diplomat Robert van Gulik (author of the Judge Dee novel series), novelist C.Y. Lee, etc.
- 6) The John Carter Brown Library, Brown University, Providence, Rhode Island ([http://www.brown.edu/Facilities/John Carter Brown Library/exhibitions/china/index.html](http://www.brown.edu/Facilities/John_Carter_Brown_Library/exhibitions/china/index.html)) to examine early books on China in English and archives of early American traders (18th-19th centuries)
- 7) Joseph Downs Collection of Manuscripts and Printed Ephemera and the Winterthur Archives (China Trade account books etc.):
http://www.winterthur.org/html/downs_collection_and_winterthur_archives/xhtml/JDCMcKinstryFM.htm
- 8) Harvard Business School Archives: e.g. Forbes Family China Trade records:
<https://hollisarchives.lib.harvard.edu/repositories/11/resources/538>
- 9) Other venues (including museums) proposed by individual students to the instructor.

Your webpage will be shared with classmates online **two weeks before the end of the semester**, and you will **receive online feedback from your groupmates, monitored by the instructor, before the instructor does the final grading.**

Additional Resources for Success:

All of us need a little help with writing, research, and mastering historical material. There are many places on campus that offer tutoring and writing help, including assistance for English Language Learners. Look ahead and make appointments before the paper and project deadlines. Tutors are available at the Educational Resource Center <http://www.bu.edu/erc/>. Additional writing help is offered via CAS, COM, and other offices listed here:

<http://www.bu.edu/erc/writingassistance/additional-writing-assistance/>

Code of Conduct

Plagiarism--the passing off of another person's research, ideas, or writing as one's own--and cheating will not be tolerated. Paraphrasing without acknowledgment of authorship also is plagiarism. You are advised to review the college's definitions of and policies regarding plagiarism and cheating which are available online and in print. See: <https://www.bu.edu/academics/policies/academic-conduct-code/> I will use a special anti-plagiarism service supplied by BU when appropriate. I will also report academic dishonesty to the Dean's Office.

Cell phones must be silenced and cannot be used during classes.

UNLESS YOU HAVE A MEDICAL CONDITION OR DISABILITY WHICH REQUIRES ELECTRONIC NOTE-TAKING (PLEASE LET ME KNOW IF THAT IS THE CASE), USE OF PORTABLE COMPUTERS/TABLETS/CELLPHONES IS NOT ALLOWED IN CLASS. EXCEPTIONS ONLY FOR CLASS-RELATED GROUP ACTIVITIES.

Schedules, topics, and readings for this course may be revised at times, in which case announcements will be made in class as appropriate.

BOOKS

The following three **required** books are available online at Mugar Library or easily purchasable online:

Required Books:

1. Dong WANG, *The United States and China, A History from the Eighteenth Century to the Present*, Lanham: Rowman and Littlefield, 2013 (= **Textbook**). Can be purchased as E-book as well. **Online at Mugar:** <https://ebookcentral.proquest.com/lib/bu/detail.action?docID=1126467>
2. Buck, Pearl S. *The Good Earth*. Open Road Media, 2014 (original edition 1931). **Online at Mugar:** <http://ebookcentral.proquest.com/lib/bu/detail.action?docID=1807377>.
3. Rampolla, Mary Lynn. *A Pocket Guide to Writing in History*. 9th edition. Boston: Bedford - St. Martin's, 2018. [e-book available from publisher; but ANY edition is fine, and just a few dollars on Amazon!]

Besides chapters of the Textbook, we will draw on **other interpretive required readings indicated below**. They will be posted on the class web-site (Blackboard), and will be announced in advance in class and through the website as appropriate. **Occasional films and/or documentaries** will also be shown in class, or seen individually or groups outside of class time.

EXTRA CREDIT EVENTS:

During the semester, the Instructor might inform students about relevant on-campus events organized by the BU Center for the Study of Asia, the Pardee School, and other BU units. Students who attend such events and send a short analytical paragraph on them will earn extra credit.

SYLLABUS OF READINGS

NOTE: Reading assignments are listed under the topics of the weeks to which they pertain. **THE INSTRUCTOR'S LECTURES WILL BUILD ON YOUR PRIOR CRITICAL UNDERSTANDING OF THE WEEKLY READINGS, AND IF YOU WANT TO AVOID FEELING LOST IN CLASS, DO YOUR READINGS REGULARLY.** Weekly questions on the readings will be posted on Blackboard, indicating which readings to focus on for class discussion and/or personal study each day of the week.

I. A WORLD OF COMMERCE & “CHINOISERIE”

- **Week 1. January 23, 25.** The Story. The British Empire, the American Colonies, and Qing China (1776-1840)

Topics for the week:

- *Introduction: Issues in the history of Chinese-American Relations*
- *Tea Trade, British Empire, and American Revolution*

Readings:

- Textbook, Ch. 1, “Yankee Merchants and the China Trade,” pp. 21-43. **Blackboard**
- Paul van Dyke, “The Canton Trade, 1700–1842”, pp. 1-28. **Blackboard**

Source Analysis Workshop:

- “Lord Macartney’s Commission from Henry Dundas,” 1792; “Qianlong’s rejection of Macartney’s demands: Two edicts.” **Blackboard**
- Selections: Drake, Francis Samuel. *Tea Leaves: Being a Collection of Letters and Documents Relating to the Shipment of Tea to the American Colonies in the Year 1773, by the East India Tea Company. Now First Printed from the Original Manuscript. With an Introduction, Notes, and Biographical Notices of the Boston Tea Party.* Boston, A.O. Crane, 1884. **Online** at: <http://archive.org/details/tealeavesbeingco00drakrich>.

Weeks 1-2: ‘Time Machine’ Group Activity: Scavenger’s Hunt.**“Seeking Chinese export art at the Museum”**

During the first two weeks of instruction, divided in small groups, you will visit the Museum of Fine Arts in Boston at your convenience (free entrance with BU student ID) and explore the collections to find, research and photograph **1) items of Chinese export art made for the Western and American markets, & 2) products of the American colonies that imitated Asian and Chinese luxury items** (porcelains; fans; paintings; fabrics; furniture etc.). To understand the scope and location of possible items, please see this website of a past exhibition at the MFA:

<http://www.mfa.org/exhibitions/made-in-the-americas>

On Friday of Week 2, you will present in class your discoveries. Detailed instructions on the activity + assignment and grading criteria for both group and individual efforts will be posted on Blackboard.

- **Week 2. January 28, 30, February 1. Parallels. Exoticism. American *Chinoiserie* and Chinese Cultural Puzzlement (18th-19th centuries)**

Topics for the week:

- *Americans, China and the ‘Orient’: Material Culture & Ideas, 18th-19th centuries*
- *Chinese Impressions of America, 19th century*

*Readings, Images and Artifacts:***USA (Monday):**

- Chapter 1, “The Eighteenth Century,” pp. 15-46, in David Weir, *American Orient: Imagining the East from the Colonial Era through the Twentieth Century*, Amherst (Mass.): University of Massachusetts Press, 2011.
Online at: <https://muse-jhu-edu.ezproxy.bu.edu/book/4389>

- Selections from Frank, Caroline. *Objectifying China, Imagining America: Chinese Commodities in Early America*. Chicago: The University of Chicago Press, 2011. **Blackboard**
- “Introduction,” pp. 1-13; “Exotic America,” pp. 15-17, in R. David Arkush, and Leo Ou-fan Lee, *Land without Ghosts: Chinese Impressions of America from the Mid-Nineteenth Century to the Present*, Berkeley: University of California Press, 1989. **Blackboard**
- Chinese export art artifacts for the American market: after doing research on the websites of the following collections, post on **Blackboard** the picture of ONE object you selected, indicating source and link, and come to class ready to discuss its provenance and meaning.

**Peabody Essex Museum, <https://www.pem.org/explore-art/asian-export-art>

**Museum of Fine Arts, <http://www.mfa.org/>

*Harvard Museums, <https://www.harvardartmuseums.org/>

FIRST AVATAR TESTIMONY DUE: TUESDAY 9 PM

China (Wednesday):

Source Analysis Workshop:

- Primary Sources on America: “Strange Customs”, pp. 31-40; “How to Cope with Western Dinner Parties” (1881), pp. 53-56.
- Images of America and Americans from the *Dianshizhai huabao* illustrated magazine (with commentary): “A gigantic American,” (ca. 1889), pp. 32-33; “Kissing,” (ca. 1890), p. 39; “A Western Woman Doctor [in Shanghai],” (ca. 1895), p. 43

in Arkush, R. David, and Leo Ou-fan Lee. *Land without Ghosts: Chinese Impressions of America from the Mid-Nineteenth Century to the Present*. Berkeley: University of California Press, 1989. **Blackboard**

Friday: ‘Time Machine’ Group Activity: Understanding Material Sources. Scavenger’s Hunt Presentation

II. OPIUM WARS AND CIVIL WARS

• **Week 3. February 4, 6, 8. The Story. Opium (1820s-1860s)**

Topics for the week:

- *Opium Trade and the End of the Canton System*
- *The American Interlopers*

Readings

- Textbook, Ch. 2, “Opium Wars and the Open Door,” pp. 45-72.

Friday:Source Analysis Workshop:

- A debate on opium – Group activity & role play on opium policy and trade in 19th century China (instructions on Blackboard)
- Readings: Primary sources on opium (Qing memorials and British policy papers)

- **Week 4. February 11, 13, 15. Parallels. The American Civil War, the Taiping Rebellion, & Death**

Topics for the week:

- *The American Civil War (1861-1865) and Death*
- *The Taiping Rebellion (1850-1864) and Death*

*Readings***USA (Monday):**

- Selections from Faust, Drew Gilpin. *This Republic of Suffering: Death and the American Civil War*. New York: Alfred A. Knopf, 2008.
- Documentary online: *Death and the Civil War. How the Unthinkable Became the Unforgettable* (2012) <http://www.pbs.org/wgbh/americanexperience/films/death/>

SECOND AVATAR TESTIMONY DUE: TUESDAY 9 PM**China (Wednesday):**

- Selections from Meyer-Fong, Tobie S. *What Remains: Coming to Terms with Civil War in 19th-Century China*. Stanford, Calif.: Stanford University Press, 2013.

Friday: Discussion Session: Contrast and Compare US and China**III. IMMIGRATION AND RACE****Weeks 5: 'Time Machine' Group Activity: "Discovering Chinatown."**

In conjunction with week 5 of instruction, we will organize a visit to the Boston Chinatown and the Chinese Historical Society of New England.

On Friday of Week 5, we will engage in group activities related to the visit and connect it to the documentary.

Detailed instructions on the activity + assignment and grading criteria for both group and individual efforts will be posted on Blackboard. They will help you build up to your final Time Machine project.

- **Week 5. February 19, 20, 22** (substitute Monday class on Tuesday). **The Story. Chinese Immigration to America**

Topics for the week:

- *Chinese Immigration to America*
- *Race in America*

Readings

- Textbook, Ch. 3, “Chinese Immigration: Roots in the United States?,” pp. 73-96.
- Lin Shu, “Translator’s Notes to Uncle Tom’s Cabin” (1901), in Arkush, R. David, and Leo Ou-fan Lee. *Land without Ghosts: Chinese Impressions of America from the Mid-Nineteenth Century to the Present*. Berkeley: University of California Press, 1989, pp. 77-80.
- Selections from Hsu, Madeline Y. *Dreaming of Gold, Dreaming of Home: Transnationalism and Migration Between the United States and South China, 1882-1943*. Stanford, Calif.: Stanford University Press, 2000.

Audiovisual (to be watched at home):

- Documentary online: *Becoming American: The Chinese Experience* (part 1: *Golden Mountain*)

Source Analysis Workshop

- ***Friday: Discussion of Chinatown visit & documentary *Becoming American and its sources****

- **Week 6. February 25, 27, March 1. Parallels. Immigration & Race**

Topics for the week:

- *The USA: a country of immigrants?*
- *Chinese migrations: internal migration and the Overseas Chinese*
- *Civilization vs. race in Chinese history*

Readings

USA (Monday):

- Selections from Ignatiev, Noel. *How the Irish Became White*. New York: Routledge, 1996.
- McKeow, Adam. “Ritualization of Regulation: The Enforcement of Chinese Exclusion in the United States and China.” *The American Historical Review* 108 (2003): 377–403.

THIRD AVATAR TESTIMONY DUE: TUESDAY 9 PM

China (Wednesday):

- Selections from Kuhn, Philip A. *Chinese among Others: Emigration in Modern Times*. Lanham: Rowman & Littlefield Publishers, 2008.
- Selections from Dikötter, Frank. *The Discourse of Race in Modern China*. Stanford: Stanford University Press, 1992.

Audiovisual

- Documentary (*to be watched at home*): *Guangzhou Dream Factory. The African Community in Guangzhou, China*, 2014. (@ Kanopy)

Source Analysis Workshop

- **Friday: Discussion of documentary + Compare & Contrast**

IV. MISSIONARIES OF CHRIST OR MISSIONARIES OF AMERICA?**Week 7. March 4, 6, 8. The Story. Missionaries of Civilization.***Topics for the week:*

- *American Protestant Missionaries in China*
- *Chinese Christians and Modern China*

Readings

- Textbook, ch. 4, “American Protestantism: Roots in China?” pp. 97-122.
- Dunch, Ryan. *Fuzhou Protestants and the Making of a Modern China, 1857-1927*. New Haven: Yale University Press, 2001, ch. 3. “Welcoming a New China: Protestants in Late Qing Politics.”
- Hollinger, David A. *Protestants Abroad: How Missionaries Tried to Change the World but Changed America*. Princeton: Princeton University Press, 2017, ch. 2, “To Make the Crooked Straight: Henry Luce, Pearl Buck, and John Hersey,” pp. 24-58.

Friday March 8: MIDTERM IN CLASS**SPRING RECESS****March 9-17****• Week 8. March 18, 20, 22. Parallels. The Civilizing Mission.***Topics for the week:*

- *The American Civilizing Mission*
- *The Chinese Civilizing Mission*

Readings

- Pomeranz, Kenneth. “Empire & ‘Civilizing’ Missions, Past & Present.” *Daedalus* 134, no. 2 (2005): 34–45.
- Perdue, Theda, and Michael D. Green. *The Cherokee Removal: A Brief History with Documents*. Boston: Bedford - St. Martin’s, 2005, pp. 1-26 (introduction) & 31-44 (doc.).
- Hirono, Miwa, “The Chinese State as a Civilizer of Ethnic Minorities: Civilization and Religion in Chinese History,” in Hirono, Miwa, *Civilizing Missions: International Religious Agencies in China*. Springer, 2008, pp. 43-72.
- Leong, Karen J. *The China Mystique: Pearl S. Buck, Anna May Wong, Mayling Soong, and the Transformation of American Orientalism*. Berkeley: University of California Press, 2005, Chapt. 2, pp. 12-56 (Pearl Buck).

FOURTH AVATAR TESTIMONY DUE: THURSDAY 9 PMSource Analysis Workshop

- **Friday: Discussion of Pearl S. Buck and her novel ‘Good Earth’**

V. THE UNITED STATES AND CHINA IN THE ERA OF WORLD WARS AND REVOLUTIONS, 1912-1949

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| <ul style="list-style-type: none"> • Week 9. March 25, 27, 29. <u>The Story. Revolution & War</u> |
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Topics for the week:

- *Revolution & Nationalism*
- *The Pacific War and the Civil War*

Readings

- Textbook, ch. 7, “Revolutions, Nationalism, and Internationalization,” pp. 123-144
- Textbook, ch. 6, “The Pacific War and Red China,” pp. 145-172.

Audiovisual (to be watched at home)

- Documentary: *Nanking* (2007)

Source Analysis Workshop

- **Friday: Discussion of Documentary *Nanking* and its historical sources**

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| <ul style="list-style-type: none"> • Week 10. April 1, 3, 5. <u>Parallels. Red Star Over China</u> |
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Monday: Project on the ‘GOOD EARTH’ due*Topics for the week:*

- *The Dixie Mission & McCarthyism*
- *Edgar Snow and William Hinton in Mao’s Yenan*

Readings

- Selections: Snow, Edgar, *Red Star Over China* (various editions, London, New York, 1937–1944). Reprinted Read Books, 2006; Hesperides Press, 2008
- Selections: Hinton, William. *Fanshen: A Documentary of Revolution in a Chinese Village*, Monthly Review Press, 1966.

Audiovisual (to be watched at home)

- Documentary: *The Dixie Mission* (1972) [on Kanopy@ BU].

Source Analysis Workshop

- **Friday: Discussion of Documentary and its sources** (McCarthyism and the Yenan Experience)

VI. SOCIAL MOVEMENTS IN THE USA AND CHINA, 1950s-1980s

- **Week 11. SUBSTITUTE CLASSES ON April 8 & 10; REGULAR CLASS: April 12. The Story. Nuclear Bombs and Red Guards**

Topics for the week:

- *Nuclear Deterrence*
- *The Cultural Revolution & Red Guards*

Readings

- Textbook, ch. 8, “Deterrence and Negotiation: American-Chinese Relations during the Cold War,” pp. 193-222.
- Selections from Gao, Yuan, *Born Red: A Chronicle of the Cultural Revolution*. Palo Alto: Stanford University Press, 1987.
- “Morning Sun: A Film and Website about the Cultural Revolution”
<http://www.morningsun.org/>

Audiovisual (to be watched at home)

- Documentary: *Morning Sun* (2003) [Kanopy@BU]

Source Analysis Workshop

- ***Friday: Discussion of Documentary and its sources***

- **Week 12. April 17, 19 (no class on Monday). Parallels. Student Movements**

EXTRA CREDIT activity: Visit to the Tian’anmen Archives at the Harvard-Yenching Library

Topics for the week:

- *The Civil Rights Movement and College Students in the USA (1960s)*
- *The 1989 Student Movement in China*

Readings

- Margot Adler, “My Life in the Free Speech Movement. Memories of Freshman,” in Cohen, Robert, Reginald E. Zelnik, and Leon F. Litwak eds. *The Free Speech Movement: Reflections on Berkeley in the 1960s*. Berkeley: University of California Press, 2002, Part II, Experience 1964, Section “Students,” pp. 111-128.
- Henry Mayer, “A View from the South. The Idea of a State University,” in *The Free Speech Movement: Reflections on Berkeley in the 1960s*, pp. 157-169.
- Selections from He, Rowena Xiaoqing. *Tiananmen Exiles: Voices of the Struggle for Democracy in China*. New York, NY: Palgrave Macmillan, 2014.

Audiovisual (to be watched at home)

- Carma Hinton, *The Gate of Heavenly Peace* (1995)

Source Analysis Workshop

- ***Friday: Discussion of Documentary and its sources***

VII. CAPITALIST & COMMUNIST DREAMS

- **Week 13. April 22, 24, 26. The Story. Capitalism with Chinese Characteristics & the US**

Topics for the week:

- *The Reforms*
- *America Number One or China Number One?*

Readings

- Textbook, Ch. 10, “The China Market and the Allure of the United States,” pp. 247-272.
- Textbook, Ch. 12, “China’s Catch-Up: A Game-Changer for America?,” pp. 305-330.

Audiovisual

- Documentary: Peter Navarro, *Death by China: American Trade Relations with China* (2012)

Source Analysis Workshop

- ***Friday: Discussion on Trump’s America and Xi Jinping’s China***

- **Week 14. April 29, May 1. Parallels. Dreams**

Topics for the week:

- *The American Dream*
- *The Chinese Dream*

Readings

- Geremie R. Barmé “Chinese Dreams (Zhongguo meng 中国梦),” in *Yearbook 2013: Civilising China*, Australian Center for China in the World, ANU, 2014. [Online](#).
- Yang, Bo. “The Ugly Chinaman,” in *Yearbook 2013: Civilising China*, Australian Center for China in the World, ANU, 2014. [Online](#).
- “Introduction,” pp. 1-15 & ch. 9, “The Significance of the American Dream,” pp. 151-167 in Mark R. Rank, Foster, Kirk A., Thomas A. Hirschl. *Chasing the American Dream. Understanding What Shapes Our Fortunes*. New York, NY: Oxford University Press, 2014.
- Selections from Cao, Glen. *Beijinger in New York*. San Francisco: China Books, 1993.
- [“The American Dream is Alive. In China.”](#) New York Times, 18 November 2018.

Audiovisuals

- Film: *The Great Gatsby* (2013), based on the 1925 novel by F. Scott Fitzgerald
- One episode from TV Series: *A Native of Beijing in New York* (*Beijing ren zai Niuyue* 北京人在纽约; 1993)

FIFTH AVATAR TESTIMONY DUE: TUESDAY 9 PM

Source Analysis Workshop

- ***Friday: Discussion on “Dreams” in films and literature***

ALTERNATIVE TOPIC [TBD]. POP CULTURE, MASS MEDIA, AND SOCIETY TODAY

- **Parallels. American Decadent Art?**

Topics for the week:

- *American Culture in China in the 1980s*
- *American & Chinese Hip-Hop Today*
- *Ai Weiwei and Chinese Contemporary Art*

Readings

- Li, Jing. *China's America: The Chinese View the United States, 1900-2000*. SUNY Press, 2012, ch. 7, "Popular and Not-So-Popular America: The Chinese Masses and the U.S.A. in the 1980s," pp. 169-190.

Audionisuals (to be watched at home, in two groups):

- Documentary: *Underground Chinese Hip-Hop: The Rap Pioneers of China* (2014) [Kanopy @ BU]
- Documentary: *Ai Weiwei, Never Sorry* (2012) [@ Krasker]

Source Analysis Workshop

- **Wednesday: Selection of winning hip-hop song from China, and analysis of words in English translation**

FINAL 'TIME MACHINE' PROJECT DUE ON MAY 6

Please **FINALIZE** your 'Time Machine' webpage/blog, using your teammates online input by **Sunday May 6th** at midnight. All will be invited to browse the individual projects in the last two weeks of classes, and teammates must offer feedback to each other. **During the last week of the course**, we will chat in class about some select and most popular projects by categories.