

-----SHORELINE COMMUNITY COLLEGE-----

**Humanities Division  
Spring Quarter 2024**

**COURSE SYLLABUS**

Fully Online

Dual Listed Course:

*Special Topics in English* 295 (28605) & 295w (28931)

*Introduction to Fiction* 112 (28963) & 112w (28965)

**INSTRUCTOR:** Neal Vasishth

**Office Hours: Floating Zoom Office Hours** (I will be very flexible & will accommodate to your availability. Send e-mail and set up a Zoom appointment that fits your schedule)

**Meeting on Campus:** I can meet on campus on Mondays (room 1727) & Tuesdays (room 1725). You can set up an appt. (by email) to meet me at **2:30** on those days.

**E-mail:** [nvasisht@shoreline.edu](mailto:nvasisht@shoreline.edu) (Office). In all emails, please provide the name you want to be called. This allows me to provide a more thoughtful response. Also, let me know you are in the Fiction & Film class

**REQUIRED TEXTS:** No textbooks will be required.

**PREREQUISITE:** English 101 placement.

**COURSE DESCRIPTION:**

### **Modern & Contemporary Asian Fiction & Film**

This course explores classic and contemporary fiction and film of modern Asia. This will include the imagined stories created by some of the world's most talented writers and filmmakers who come from China, Japan, Taiwan, India, Pakistan, Vietnam, Korea, and others.

There will be stories set in rural areas and in the biggest cities (i.e. Tokyo, Beijing, Delhi, etc.). These stories often times challenge the existing order of their cultures and shed light on the struggles of people who are powerless or fighting to survive in a larger system.

Many genres of storytelling/fiction will be included, ranging from realistic depictions, to envisioned futures in Sci Fi, from Bollywood movies, to Korean drama, from traditional fiction writing to manga.

## **Learning Outcomes:**

**Skills** - By the end of the course, the student will be able to do the following:

- Recognize, describe and analyze the distinctive features of fiction as a literary genre.
- Recognize, describe, analyze and respond to the aesthetic dimension of works of fiction.
- Recognize, describe and analyze structural features of works of fiction.
- Recognize, describe and analyze the use of symbols and figurative language in works of fiction.
- Recognize, describe and analyze the influence of history, culture, context and perspective on the production and reception of works of fiction.
- Identify some of the critical approaches and perspectives that can be used to interpret a variety of texts.
- Describe and reflect on how various texts bring self-awareness and meaning to human experience.

**Content** - By the end of the course, the student will have gained the following understanding & knowledge:

- Discover the unique qualities of Asian fiction & film.
- Discover the universal components that exist in fiction and film across the globe.
- Understand the variety of life experiences and cultures that exist between and within each country by looking closely at how culture can impact and shape individual destinies.

## **COURSE REQUIREMENTS & POLICIES:**

1/ The number one requirement is simply that you be motivated, ambitious, hungry and tenacious readers and writers. You must really WANT to improve and be willing to devote lots of time and energy in support of this purpose.

2/ Show genuine respect for your colleagues. On Discussion Boards and during optional Zoom discussions, communicate in a thoughtful, productive way with respectful language.

3/ In an online course, you will still need to be very ‘present’ and active. This means that you check Canvas regularly (daily) and submit work on time.

4/ Read the readings on time. This will allow you time to submit quality responses to assignments by the due dates.

5/ Turn in your assignments on time!! This is a must. Late *homework* will be accepted, but deducted points for each late day. Late *critiques* are strongly discouraged, but will be accepted with a significant deduction. **Late Paper Revisions will be collected but marked down for each day the first draft and/or Revision is late.** Do not be dependent on one machine (device) or on one internet connection. Have back up plans ready in case something goes wrong.

If you have a conflict that will prevent submitting a particular assignment on time, send me an email **beforehand**, and we can work something out.

6/ **Your writing must be your own.** If you borrow any language from another text, you must cite the text at the end of your paper. If you try to pass someone else's writing as your own, you will receive a 0.0 for that paper. If you try to submit a paper that had been written for a different assignment (but similar), you will receive a 0.0 for that paper.

Unauthorized use of *Artificial Intelligence* (AI) sources such as Chat GPT will result in a 0.0.

7/ On Discussion Boards and other forms of online interactions, be willing to give help to and receive help from your colleagues. Actively participate in online class discussions. Help each other. Respect each other.

8/ You can never use "I didn't know about the assignment" as an excuse for a late submission. You are **required** to check Canvas regularly.

If you are having trouble with Canvas, please communicate with **E-learning**: **E-learning** will be open from M-Thu from 8:00am-5:00pm. On Friday, 8:00am-4:30pm.

<https://www.shoreline.edu/elearning-services/>

Contact: [elearning@shoreline.edu](mailto:elearning@shoreline.edu) or [\(206\) 546-6966](tel:2065466966)

## **GRADES:**

### **For English 212 and 295 students (non-W students)**

Two 3 page exploratory papers (typed) -----	40%
Daily participation and homework. This includes close-reading annotated responses, Discussion boards, etc. -----	40%
Creative & Personal Responses -----	20%
<b>Final Grade-----</b>	<b>100%</b>

**For English 212 and 295 students (W students)**

Two 4-5 page thesis driven papers (typed) -----	40%
Daily participation and homework. This includes close-reading annotated responses, Discussion boards, etc. -----	40%
Creative & Personal Responses -----	20%

**Final Grade-----100%**

**Assignments & Activities**

**--Two Revised Papers:**

Thesis-Driven Papers (for W students): These papers must provide a focused argument or theory, and the paper must focus on supporting the argument with point-by-point reasoning and evidence

Exploratory Papers (for non-W students): These papers will focus on theme or topic area, not a thesis statement. They do not need to make an argument. They can explore the topic and even express and support a variety of points-of-view on the topic. All points must be supported with evidence.

**--Daily participation and homework:**

Each week, there will be a variety of ways to respond to the works of fiction. They might be in the form of Discussion Board prompts, close analysis of the stories, or involve making annotations directly on the texts.

**--Creative & Personal Responses:**

Throughout the quarter, there will be opportunities to respond to the fiction in more creative, non-traditional ways.

**FINAL NOTES:** I encourage you to take advantage of my Zoom office hours. I will be more than happy to speak to you about any questions you may have.

**Support at Shoreline Community College**

I encourage you to use the following free services on campus (now online). The college does a great job of providing you with lots of resources, so you can succeed.

- **The Writing & Learning Studio** offers students free resources for writing, reading, and learning strategies: 1:1 tutoring, student success workshops, instructional handouts, and reference materials. Studio assistants can help you understand the requirements of

academic writing and work with you while you draft, revise, and/or edit your papers. You can also get tips for improving your reading and study strategies. For more information visit the studio website at <http://shoreline.edu/twls/>.

- **Tutoring Services** provides students with free one-on-one tutoring support for any SCC classes. For more information and to apply for tutorial assistance or to apply to become a tutor, please visit our web-site: [www.shoreline.edu/tutoring](http://www.shoreline.edu/tutoring), or email [pttutors@shoreline.edu](mailto:pttutors@shoreline.edu), or call 206-546-4776.
- Military connected students (Veterans, Dependents, and Active Duty Service Members) are encouraged to connect with the **Veterans' Programs Office**: For information or to schedule an appointment: <http://www.shoreline.edu/oss/veterans/>

Services provided by the Veterans' Programs Office include help accessing and understanding GI Bill benefits, help determining possible tuition discount eligibility, Veteran-specific academic advising, and military transcript evaluation. In addition, we are pleased to provide the **Veterans Resource Center (VRC)** in the FOSS Building, Room 5225A. The VRC is a dedicated space for military connected students and allies to share information and resources, mentor and support one another, and to socialize and decompress as they take on the challenges of transitioning from military life to student life.

- For additional support, contact [counseling](#) or [advising](#).
- If you have a disability and require any extra assistance, please let me know as soon as possible, and/or call **Student Accessibility Services** at 546-4545. Or email: [ssd@shoreline.edu](mailto:ssd@shoreline.edu). Many excellent resources are available to help meet the needs of students. <https://www.shoreline.edu/oss/students-with-disabilities/>

**Modern & Contemporary Asian Fiction and Film  
Reading Schedule – Spring 2024**

(This is a tentative list. Additions & Subtractions will be made as needed)

<b>Week 1 (Wed-Fri)</b>	Introduction to Course & Each Other (Discuss & define Point of View: First Person, Third Person, Third Person limited)	Discuss aesthetic attributes of fiction and film
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**Week 2: Fiction Aesthetics in Early 20<sup>th</sup> Century Fiction**

	<b>Fiction/Short Stories</b>	<b>Film</b>
<b>Week 2</b>	<p>“The Grasshopper &amp; the Bell Cricket” by Yasunari Kawabata (Japan, 1924)</p> <p>“Diary of a Madman” &amp; “Medicine” by Lu Xun (China, 1918)</p> <p>“Algae” by Mao Dun (China, 1936)</p>	

**Week 3-4: Stories Set in Rural Landscapes**

	<b>Fiction/Short Stories</b>	<b>Film</b>
<b>Week 3</b>	<p>“Hands” by Xiao Hong (China, 1936)</p> <p>“The Son” by Kim Pukhyang (North Korea, 1971)</p> <p>“Cranes” by Hwang Sun-won (South Korea, 1953)</p>	<i>Red Sorghum</i> directed by Zhang Yimou (China, 1987)
<b>Week 4</b>	<p>“The Quilt” by Ismat Chughtai (India, 1942)</p> <p>“Kabuliwallah” by Rabindranath Tagore (1892)</p> <p>“The Cobbler and the Machine” “The Lost Child” by Mulk Raj Anand (India, 1934)</p> <p>“January Night” by Premchand (India, 1930)</p>	

**Week 5-7: Stories Set in Towns & Cities**

	<b>Fiction/Short Stories</b>	<b>Film</b>
<b>Week 5</b>	<p>“Black Li &amp; White Li” by Lao She (China, 1933/37)</p> <p>“Aguri” (1922) “The Tattooer” (1910)</p>	<i>Cyclo</i> directed by Tran Anh Hung (Vietnam, 1995)

	by Jun'ichiro Tanizaki (Japan)	
<b>Week 6</b>	“Sealed Off” by Zhang Ailing (China, 1943)  “The Flower-Eating Crone” by Enchi Fumiko (Japan, 1974)	
<b>Week 7</b>	<i>Lust Caution</i> by Zhang Ailing (China, written in 1950, pub 1979)	<i>Lust Caution</i> directed by Ang Lee (China, 2007)

**Week 8-10: Contemporary Issues**

	<b>Fiction/Short Stories</b>	<b>Film</b>
Week 8	“The Trail of the Green Blazer” by R.K. Narayan (India, 1980)	<i>Shoplifters</i> directed by Hirokazu Koreeda (Japan, 2018)
Week 9	“Identical Apartments” by Pak Wan-so (South Korea, 1974)  “Wayfarer” by O Chong Hui (South Korea, 1983)	<i>Gangubai Kathiawadi</i> directed by Sanjay Bhansali (India, 2022)  <i>Fire</i> directed by Deepa Mehta (India/Canada, 1996)
Week 10	“Readymade Bodhisattva” by Park Seonghwan (South Korea, 2005)	<i>Metropolis</i> (anime) directed by Rintaro (Japan, 2001)