

Sample Assignments

#1 Gender and Feminism in Asia: Creative Interpretation

Use a creative medium to adapt, interpret, or translate a work of your choice. Possible options include but are not limited to photography, video, painting, crochet, embroidery, creative writing, or other materials available at the Arts and Crafts Studio (on the lower level of Worner Campus Center).

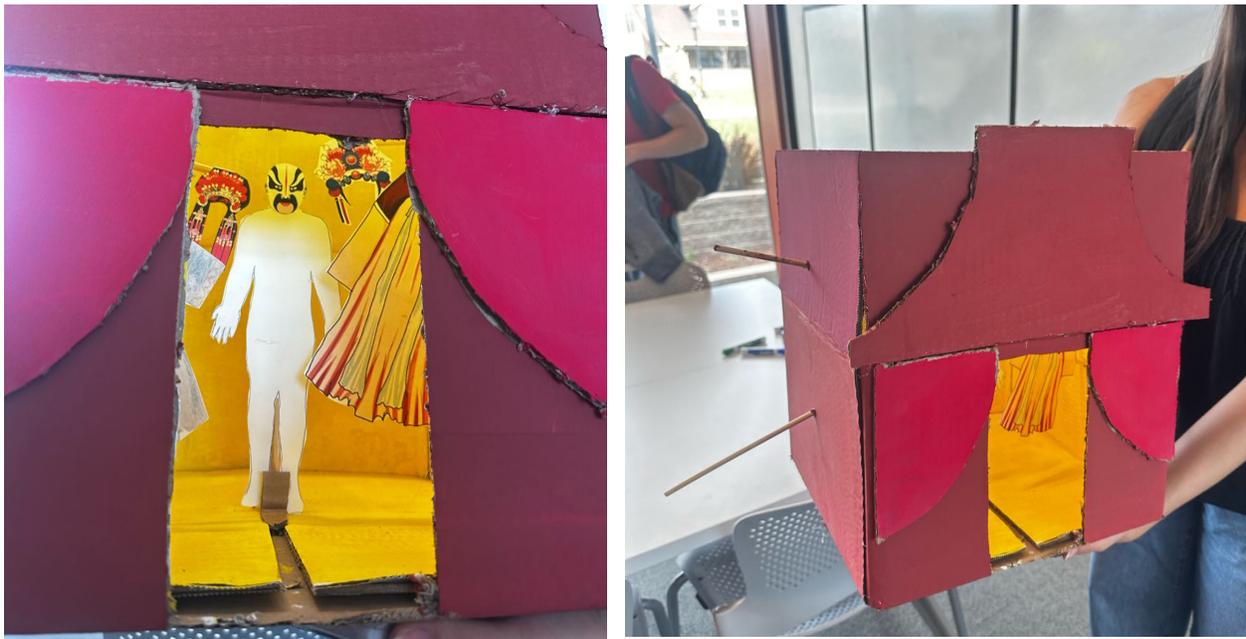
Potential ideas include (you're encouraged to explore your own):

- Creating a series of illustrations for *The Field of Life and Death*
- Learning and performing a Peking Opera piece such as *Farewell My Concubine* and filming your performance
- Reenacting and filming a scene from *Lust, Caution*
- Expanding a scene from *The Vegetarian* by writing from a different perspective
- Remixing K-pop dance videos to create a video essay

After completing your project, write a one-page reflective essay explaining your creative process and intent, and how your work relates to or enters into dialogue with your chosen literary or film work. Discuss your design and purpose, and how much your project fulfills your intention. Reflect on how your creation engages with or challenges norms of identity and experience and how it unsettles, reimagines, or expands perception.

Student Work: *The Vegetarian* Comic Strip, acted out with family members



Student Work: Interactive Theater Box inspired by *Farewell My Concubine*#2 Animals, Plants, and Monsters: Zoo Field Trip and Creative Writing

We will visit the Cheyenne Mountain Zoo to meet the primates. We will spend time in front of the primate exhibit in silence doing free write. Use this time to write about the encounter between you and the animal. I invite you to be porous and let sensations penetrate your body and mind. Note what you see and feel, sense and smell; document movements and stillness, gestures, eyes, hair, shapes, emotions, affects that surface for both you and the animal. There are no rules for this free write—the only requirement is to be fully present with the encounter. We will then have a conversation to share impressions and brainstorm story ideas.

At home, expand your free write into a short story based on the encounter. Incorporate motifs from the stories we have read and watched.

You are free to experiment, but if you need ideas, here are some starting points:

- Imagine the Monkey King from China reincarnated as this primate in a Colorado zoo and escaping on a “Journey to the East.”
- Rewrite Monkey King’s Havoc in Heaven episode as “Havoc in the White House.”
- Imagine a body exchange between you and the monkey—what happens when the monkey spends a day as a CC student?
- Invent your own scenario (highly encouraged!)

As you craft your story, reflect on the role of language, narrative perspective, animal-human dynamic, the zoo as an institution, and/or other themes we have explored so far. Think in terms of deep time and expansive space, and consider how such imagination might reshape the reader's view of what is animal and what is human.

Submissions:

1. Free write: ~300 words, due onsite of field trip
2. Short story (70%): ~1200 words, due field trip day 9 PM
3. Reflection on creation and insight (30%): ~500 words, due next day 9 PM

#3 Intro to Asian Studies: Mapping Asia

Research your assigned maps and prepare a 10-minute presentation. In your presentation, explain who made the map, when and where it was created, and what was happening historically at that time is relevant to the understanding and imagination of the world. How the map imagines or represents the world and what this tells us about how people in that period understood "Asia"? Also point out any interesting or surprising details you found while researching the map.

1. c. 625–700 — Isidore of Seville, *Etymologiae* / *De natura rerum*, T-O world map.

One of the earliest known schematic world maps in the Western tradition, dividing the world into Asia, Europe, and Africa.



2. ca. 1389 — *Da Ming Hunyi Tu* 大明混一圖

(Amalgamated Map of the Great Ming).

A major early Ming world map integrating Chinese, Mongol/Yuan, Islamic, and possibly Korean geographic knowledge.



4 Regular Assignment: Literary or Film Analysis Essay

Format: 12-point Times New Roman font, double-spaced, 1-inch margins, about 5 pages. Use MLA format.

You will develop a sustained argument about one literary or cinematic work's one key aspect. It could be a character, a trope, a literary or cinematic device, the narrative structure, the narrator's perspective, or more abstract concepts like subjectivity, agency, androgyny, queerness, embodiment, trans-corporeality, performativity, affect, emotion, and nationalism. Engage at least one secondary source (e.g., cite a scholarly article, book, or chapter).

Paper development steps:

- Paper outline (10%): A one-page plan. The outline sketches out what you plan to write, including a list of relevant textual details, a thesis argument, a couple of secondary sources, and a proposed structure for how your essay will flow. Due Week 4 Monday before class.
- First draft (30%): A semi-final version of your paper. This draft represents your best effort at developing your argument in full, even though it will still be open to revision. Due Week 4 Tuesday before class.
- Final submission (60%): Submit on Canvas. Due Week 4, Wednesday, 11:59 AM. This version shall incorporate feedback and revisions, and please do not hesitate to make substantial changes if needed or suggested.

Students who attend a Writing Center tutoring session to work on this assignment in late Week 3 or any time during Week 4 will receive a 5% boost on their assignment grade (for example, an 80 becomes an 84). Schedule early as they tend to book up toward the end of the block.

Evaluation Rubrics:

- Thesis: State one clear thesis as the final sentence of paragraph one or two.
- Evidence: Support your argument with relevant and abundant textual or cinematic evidence. Analyze your evidence. Don't just list them there.
- Organization: Ensure a logical flow—walk the reader through your reasoning step by step using topic sentences. Arrange evidence to serve your argument, not to repeat how they appear in the work's sequence.
- Language: Your writing is succinct, concise, and precise. Avoid repetition, vagueness, and unnecessary words.