

IR 364: East Meets West

(Spring 2025)

This is a draft syllabus and is subject to change

Instructor: Dr. Haskins
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Class: MWF 2:15pm-3:25pm (MSC 204)
Student Hours: MWF 3:45pm-5:00pm, Th 2:45pm-5:00pm

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 Text/Materials

Physical copies of the following texts will be available for purchase at the bookstore. Please use these editions of the texts. I will provide all other readings. Also, there will likely be *additional costs for art materials* since the portfolio assignments will require you to engage in artistic creation. I recommend that you *think carefully about what materials you want to use* for the portfolio assignments (see below) and then go and buy them (if necessary), as you have time. I encourage you to share materials when you are able and willing. (Carpooling could be a nice option, too.) [Dick Blick Art Materials](#) and [Joann Fabrics and Crafts](#) are convenient options close to campus. If you have issues obtaining these texts or art materials, please contact me as soon as possible.

- Said, *Orientalism* (Penguin, 1979)

iii. Assignments, Grading, and Policies

Grading Range

_____	A: 100-94	A-: 93-90
B+: 89-87	B: 86-84	B-: 83-80
C+: 79-77	C: 76-74	C-: 73-70
D+: 69-67	D: 66-64	F: 63-0

Attendance and Participation

25 %

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, on-time, in-person 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. All students must submit discussion posts to Canvas which are comprised of (1) a perplexing/intriguing/thought-provoking/debatable quote from the reading (~50-75 words) and (2) an analysis (i.e. brief interpretation + personal reflection) of that quote (~100-150 words) by 8am (CST) the day of our class session. Good participation reflects quantity *and* quality of in-class comments and discussion posts. Students are expected to come to class with texts readily available, having done the reading, posted a relevant quotation/analysis on the discussion board beforehand, and prepared for respectful and substantive discussion. Laptops and accommodation technology are allowed only for course-related activities; other observed activities will result in a grade reduction. I am available for any student (or group of students) wishing to discuss methods for engaging more effectively in class discussion. Students can sign up for student hours with me by clicking on the “Student Hours” link on the first page of the syllabus. Be advised: you must sign up 24 hours in advance for student hours.

Attendance – 10%

In-Class Discussion – 5%

Discussion Posts – 10%

Map Quiz

10 %

Students will take an in-class, physical map quiz. The quiz will require you to fill in country names on a blank map of the Asian continent/surrounding islands **and** identify each country’s capital city (name and location). This assessment is designed to make sure that all students are familiar with the countries we will be discussing in this course. *Students are required to take the quiz the first time it is offered in class. If you fail to earn more than 70% on this quiz (at any point), you must retake it at least a week after your most recent graded attempt has been returned during student hours via the link above until you earn at least 70%. If you fail to schedule a retake within three weeks of receiving your most recent graded attempt, you will receive a 0 on the quiz. Your first grade above 70% will count as your final grade for the quiz (assuming it is not a 0); there will be no retakes once you have passed 70%.*

Note: the map quiz will test you on a contemporary map (i.e. now, not historically).

Museum Exhibit Analysis Essay

15%

The museum exhibit analysis essay 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 piece 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” (East/West). I advise students to take scrupulous notes while engaging with *all* pieces they encounter at the Institute; 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 ~2000 words. Essays must answer the prompt, be original and on time (plagiarism/late policies under the “portfolio project” section).

Album Analysis Essay

20%

The album 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 analysis essay requires students to assess the different authorial audiences (as well as effects on those audiences), motives, and contexts of both primary and secondary sources in the service of an argument. I advise students to take scrupulous notes while

reading the “texts” (e.g. song lyrics, scholarly pieces, notes from the listening session); 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 album analysis essay should be doubled-spaced, 12pt font, normal margins and ~2000 words. Essays must answer the prompt, be original and on time (plagiarism/late policies under the “portfolio project” section).

Portfolio Project 30 %

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 ~250 words) require students around 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 historical or cultural item, explain how the sources they (the students) consulted were informed by Christian convictions of fidelity and human finitude, and create a (relatively small) *artistic* contemporary interpretation of their chosen historical or cultural item. (“Artistic” is intentionally vague. It could be studio-based [i.e painting, sculpture, etc.], musical, theatrical, culinary, etc. Please check with me first for approval.) For the “core” assignments, I will provide options from which the students can select one. “Core materials” reflections (~500 words each) will happen three times throughout the term, each centering a different artistic medium—architecture, cuisine, and musical theatre. During the last week 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/available 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 date(s) 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, ~2000 words (500 words total for framing assignments and 1500 words total for core assignments), and each component of the portfolio should answer its respective prompt. The final portfolio will be due during week 16. 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 Materials</i> (2)	10%
<i>Core Materials</i> (3)	15%
<i>Gallery Presentations</i>	5%

iv. General Policies and Information

Academic Integrity

The Wheaton College Community Covenant, which all members of our academic community affirm, states that, “According to the Scriptures, followers of Jesus Christ will...be people of integrity whose word can be fully trusted (Psalm 15:4; Matt. 5:33-37).” It is expected that Wheaton College students, faculty and staff understand and subscribe to the ideal of academic integrity and take full personal responsibility and accountability for their work. Wheaton College considers violations of academic integrity a serious offense against the basic meaning of an academic community and against the standards of excellence, integrity, and behavior expected of members of our academic community. Violations of academic integrity break the trust that exists among members of the learning community at Wheaton and degrade the College’s educational and research mission.

Classroom Demeanor

Appropriate classroom demeanor is expected of all students. A faculty member may remove any student from a class if the student exhibits uncivil conduct, which includes behavior that is disinterested, disengaged, disrespectful, disruptive, defiant, or disturbing.

Equity and Title IX

Wheaton College instructors help create a safe learning environment on our campus. The College requires employees to report incidents of discrimination, harassment, and sexual misconduct to the Title IX Coordinators/Equity Officers. When they learn of an incident that may be a crime or may be a violation of the College Nondiscrimination Policies, instructors at the college have a duty to report and are required to share all relevant information 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 <http://www.wheaton.edu/equityandtitleIX>.

Gender Inclusive Language

Please be aware of [Wheaton College's policy](#) (scroll or keyword search “gender”) on inclusive language, “For academic discourse, spoken and written, the faculty expects students to use gender inclusive language for human beings.”

Generative Artificial Intelligence (AI)

Intellectual honesty is vital to our academic community and for my fair evaluation of your work. All work submitted in this course must be your own, completed in accordance with the Student Handbook and Community Covenant. You may not engage in unauthorized collaboration or make use of generative AI tools or software. Any failure to uphold this will result in a zero on the assignment.

Learning and Accessibility Services

Wheaton College believes that disability is an indispensable part of the diversity of God’s Kingdom. We work to provide equal access to College programs and activities as well as spaces of belonging for students with disabilities. Students are encouraged to discuss with their professors if they foresee any disability-related barriers in a course. Students who need accommodations in order to fully access this course’s content or any part of the learning experience should connect with Learning and Accessibility Services (LAS) as soon as possible to request accommodations <http://wheaton.edu/las> (Student Services Building - Suite 209, las@wheaton.edu, phone 630.752.5615). The accommodations process is dynamic, interactive, and completely free and confidential. Do not hesitate to reach out or ask any questions.

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 in-person consultations in our Center in Buswell Library, as well as synchronous video consultations online. Make a one-on-one appointment with a writing consultant [here](#).

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]

I. Framing

Week One

M (1/13): Introduction

Extra Credit Pre-Assessment Surveys Due by 11:59pm (upload to Canvas)

W (1/15): Scheffler, “The Changing Mental Maps of Southwest Asia” (2003)
Acharya, “Asia is Not One” (2010)

[~33]

PORTFOLIO FRAMING REFLECTIONS DUE

Portfolio Core Assignment 1 (Architecture) Out

II. Modern Europe

F (1/17): Montesquieu, *Persian Letters* (1721) letters 2, 3, 7, 8, 24, 62, 64, 89, 101-104, 119, 146-161 [~34]

Week Two

M (1/20): **NO CLASS (MLK DAY)**

W (1/22): Montesquieu, *Spirit of the Laws* (1748) Books 14, 16-17

[~36]

F (1/24): Rubiés, “Oriental Despotism and European Orientalism” (2005) pp. 158-180

[~23]

Portfolio Core Assignment 1 Due (via Canvas)

Week Three

M (1/27): **Portfolio Core Debrief Session 1: Architecture**

W (1/29): Quesnay, *Despotism in China* (1767) chs. 2-3

[~42]

F (1/31): Quesnay, *Despotism in China* (1767) ch. 7

[~25]

Week Four

M (2/3): Jacobsen, “Physiocracy and the Chinese Model” (2013)

[~17]

W (2/5): Raffles, *A History of Java* (1817)

[~21]

Vol. 1 ch. 2 (pp. 55-59, 74-77), ch. 5 (pp. 189-200)

F (2/7): Raffles, *A History of Java* (1817)

[~27]

Vol. 1 ch. 6 (pp. 266-269, 277-286, 300-307), Vol. 2 ch. 9 (pp. 1-5)

Week Five

M (2/10): Aljunied, “Sir Thomas Stamford Raffles’ Discourse on the Malay World” (2005)

[~22]

Further Reading: Hao, “[Appropriating the Founder: Raffles and Modern Singapore](#)” (2023) [18pp]

W (2/12): Hegel, *Lectures on the Philosophy of World History* (1822-1826) pp. 211-250 [~40]

F (2/14): Hegel, *Lectures on the Philosophy of World History* (1822-1826) pp. 251-289 [~39]

Week Six

M (2/17): **NO CLASS (PRESIDENT'S DAY)**

W (2/19): Crawford, "Hegel and the Orient" (n.d.) [~22]

F (2/21): **MUSEUM TRIP: ART INSTITUTE OF CHICAGO (Leave MSC @ 12PM, Back ~5PM)**

Note: The Art Institute offers [free admission](#) to Wheaton Students (need student ID) & Illinois residents

MUSEUM ANALYSIS ESSAY PROMPTS OUT

Portfolio Core Assignment 2 (Cuisine) Out

III. Modern Asia

Week Seven

M (2/24): **MAP QUIZ**

W (2/26): *Sources of Japanese Tradition* vol. II pp. 661-693 [~33]

IN-CLASS SCENE COMPARISON: THE LAST SAMURAI (2003) & SHOGUN (2024)^{TR}

F (2/28): Fukuzawa, *Outline of a Theory of Civilization* (1875) ch. 2 [~27]

Portfolio Core Assignment 2 Due (via Canvas)

Week Eight

M (3/3): **Portfolio Core Debrief Session 2: Cuisine**

W (3/5): Howland, *Translating the West* (2002) ch. 2 [~30]

MID COURSE REVIEW (AKINES)

F (3/7): Salme, *Memoirs of an Arabian Princess* (1886) chs. VI, VIII-IX, XVI [~36]

MUSEUM EXHIBIT ANALYSIS ESSAY DUE

Week Nine

M (3/10): **NO CLASS (SPRING BREAK)**

W (3/12): **NO CLASS (SPRING BREAK)**

F (3/14): **NO CLASS (SPRING BREAK)**

Week Ten

M (3/17): Salme, *Memoirs of an Arabian Princess* (1886) chs. XX, XXV, XXXI [~34]

W (3/19): Euben, *Journeys to the Other Shore* (2006) ch. 5 [~41]

F (3/21): *Sources of Indian Tradition* vol. II pp. 57-60, 72-78, 83-85, 120-136, 147-152 [~35]

Week Eleven

M (3/24): *Sources of Indian Tradition* vol. II pp. 183-198, 289-301 [~28]

W (3/26): Lal, "Gandhi's West, the West's Gandhi" (2009) [~29]

F (3/28): Novetzke, “Bhakti and Its Public” (2008) [~36]
Hale, “Are Western Christian *Bhajans* ‘Reverse’ Mission Music?” (2016)
LISTENING SESSION: ARADHNA
ALBUM ANALYSIS PROMPTS OUT
Portfolio Core Assignment 3 (Musical Theatre) Out

Week Twelve

M (3/31): Bulosan, *America is in the Heart* (1946)^{TR}, introduction [2014], chs. 1, 6, 9, 12 [~36]

W (4/2): Bulosan, *America is in the Heart* (1946)^{TR}, chs. 19, 26-28, 46 [~32]

F (4/4): San Juan Jr., “Introduction” (1995)^{TR} [~42]

Further Reading: Mabalon, [Little Manila Is in the Heart](#) (2013)

Portfolio Core Assignment 3 Due (via Canvas)

Week Thirteen

M (4/7): **Portfolio Core Debrief Session 3: Musical Theatre**

IV. “East” Meets “West”

W (4/9): Said, *Orientalism* (1978) ch. 1 pts. I-II [~41]

F (4/11): Said, *Orientalism* (1978) ch 3 pt. I^{TR} [~25]

ALBUM ANALYSIS ESSAY DUE

Week Fourteen

M (4/14): Said, *Orientalism* (1978) ch 3 pt. IV^{TR} [~45]

W (4/16): Lewis, “The Question of Orientalism” (1982) [~31]
Said, Grabar, & Lewis, “Orientalism: An Exchange” (1982)

F (4/18): **NO CLASS (GOOD FRIDAY)**

Week Fifteen

M (4/21): Chakrabarty, *Provincializing Europe* (2000/2007) introduction [~21]
Note: Work on your Portfolio [Exhibit](#)!

W (4/23): Osterhammel, *Unfabling the East* (1998/2018) preface, ch. 1 [~38]
Further Reading: Calis, “[A New History of Orientalism](#)” (2021)
Note: Work on your Portfolio [Exhibit](#)!

F (4/25): Bai, *Against Political Equality* (2019) ch. 3 [~31]
Note: Work on your Portfolio [Exhibit](#)!

V. Wrap Up

Week Sixteen

M (4/28): Group Portfolio Peer Feedback Workshop/Mock Gallery (bring all core assignments!)

W (4/30): Portfolio Individualized Feedback Sessions (optional, but bring all core assignments!)
Note: I will have our normal class time divided into “student hour” sign up slots; email if you cannot find a time
PORTFOLIO FRAMING REFLECTION DUE BEFORE CLASS

F (5/2): **PORTFOLIO EXHIBIT/GALLERY (2:30pm-4:00pm; Location: TBD)**

FINAL PORTFOLIOS DUE BEFORE CLASS (via Canvas)

Extra Credit Post-Assessment Surveys Due by 11:59pm (upload to Canvas)