

East Asian Languages and Civilizations

*Director of Undergraduate Studies: Yuming He, Wb 301I, 702.5806,
hey@uchicago.edu*

*Departmental Coordinator: Dawn Brennan, Wb 301, 702.1255,
dbrennan@uchicago.edu*

Web: ealc.uchicago.edu

Program of Study

The Department of East Asian Languages and Civilizations (EALC) offers a BA program in East Asian studies that introduces students to the traditional and modern civilizations of China and Japan and provides them with the opportunity to achieve a basic reading and speaking knowledge of Chinese, Japanese, and Korean. This program is interdisciplinary and students may take relevant courses in both the humanities and the social sciences.

Students in other fields of study may also complete a minor in EALC. Information follows the description of the major.

Program Requirements

Students who plan to major in EALC typically meet the general education requirement in civilization studies by taking Introduction to the Civilizations of East Asia I, II, III (EALC 10800-10900-11000). This sequence is cross listed with HIST 15100-15200-15300.

Students must demonstrate competency in an East Asian language that is equivalent to one year of study through course work or petition.

EALC majors are required to take a three-quarter, second-year sequence in an East Asian language and to take Issues in East Asian Civilization (EALC 27105).

A further nine courses related to East Asia are required, three of which may be either an additional year of the same language or a year of a second East Asian language; this language credit must be earned by registering for courses bearing University of Chicago course numbers. A minimum of three of the nine courses should be in the same discipline (e.g., history, literature, art history). A maximum of six approved courses taken while studying abroad may be counted toward program requirements.

Before declaring their major in EALC, students must meet with the director of undergraduate studies (typically before the end of their second year) to discuss their areas of interest.

Students in other fields of study may also complete a minor in EALC. Information follows the description of the major.

Summary of Requirements

3	courses in a second-year East Asian language*
1	Issues in East Asian Civilizations (EALC 27105)
9	courses related to East Asia (three of which may be a further year of the same language, or a year of a second East Asian language, and three of which should be in one discipline)

13

* *Or credit for the equivalent as determined by petition.*

Bachelor's Thesis and Honors. Students who have maintained an overall GPA of 3.0 or higher are eligible for honors. Students who do not wish to be considered for honors are not required to submit a bachelor's thesis for graduation. However, all students are eligible to write a bachelor's thesis upon submitting an acceptable proposal to the department. Students typically choose an adviser for their BA project in Spring Quarter of their third year. The project must be approved by both the adviser and the director of undergraduate studies early in the student's fourth year, typically by third week of Autumn Quarter. Interested students should consult the director of undergraduate studies for details concerning the proposal.

Students may not use the optional BA paper in this major to meet the BA paper or project requirement in another major. Students who wish to discuss an exception to this policy should consult the director of undergraduate studies before the end of their third year. Consent to use a single paper or project requires the approval of both program chairs on a form available from the College adviser. To be eligible for honors, students must enroll in two quarters of the Senior Thesis Tutorial (EALC 29500-29600-29700). The BA paper may draw on material from other classes in the major; however, to receive credit for the Senior Thesis Tutorial and to be considered for honors, the student must write a paper that represents significant additional work. The BA paper is read by two members of the department and, if judged to be of *A* quality, the student is recommended for graduation with honors. Length and scope of the project should be agreed upon in consultation with the adviser. Use of original language material is desirable but not required.

Grading. Students must receive quality grades in all courses taken to meet requirements in the major.

Minor Program in East Asian Languages and Civilizations

Students in other fields of study may complete a minor in EALC. The minor in EALC requires a total of seven courses chosen in consultation with the director of undergraduate studies. No more than three of these courses may be in an East Asian language (neither first-year modern language courses nor credit by petition may be used for this language option). Students who plan to pursue an EALC minor are encouraged to take Introduction to the Civilizations of East Asia (EALC 10800-10900-11000) to meet the general education requirement in civilization studies. EALC minors are not required to take Issues in East Asian Civilizations (EALC 27105).

Students who elect the minor program in EALC must meet with the director of undergraduate studies before the end of Spring Quarter of their third year to declare their intention to complete the minor by submitting a form obtained from their College adviser. Students choose courses in consultation with the director of undergraduate studies. The director's approval for the minor program should be submitted to the student's College adviser by the deadline above on a form obtained from the adviser.

Courses in the minor (1) may not be double counted with the student's major(s) or with other minors and (2) may not be counted toward general education requirements. Courses in the minor must be taken for quality grades, and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

Faculty

G. Alitto, M. Bourdaghs, S. Burns, F.-P. Cai, K.-H. Choi, P. Copp, J. Eyferth, N. Field, D. Harper, Y. He, J. Hwang, P. Iovene, Y. Katagiri, J. Ketelaar, H.-S. Kim, H.-S. Lee, M. Li, Y. Liu, H. Lory, M. Miyachi, H. Noto, M. Raine, E. Shaughnessy, L. Skosey, Y. Wang, H. Wu, J. Yang, J. Yoshida, J. Zeitlin

Courses: Interregional

East Asian Languages and Civilizations (EALC)

10800-10900-11000. Introduction to the Civilizations of East Asia I, II, III. (=HIST 15100-15200-15300, SOSC 23500-23600-23700) *Taking these courses in sequence is not required. This sequence meets the general education requirement in civilization studies.* This is a three-quarter sequence on the civilizations of China, Japan, and Korea, with emphasis on major transformation in these cultures and societies from the Middle Ages to the present. *Autumn, Winter, Spring.*

16400. Art of Asia: China. (=ARTH 16400) This course introduces the arts of China. We focus on the bronze vessels of the Shang and Zhou dynasties, the Chinese appropriation of the Buddha image, and the evolution of landscape and figure painting traditions. We also consider objects in contexts (from the archaeological sites from which they were unearthed to the material culture that

surrounded them) to reconstruct the functions and the meanings of objects, as well as to better understand Chinese culture through the objects it produced. *H. Wu. Winter.*

16800. Art of Asia: Japan. (=ARTH 16800) This course surveys the arts of the Japanese archipelago through the focused study of selected major sites and artifacts. We consider objects in their original contexts and in the course of transmission and reinterpretation across space and time. How did Japanese visual culture develop in the interaction with objects and ideas from China, Korea, and the West? Topics include prehistoric artifacts, the Buddhist temple, imperial court culture, the narrative handscroll, the tea ceremony, folding screens, and early modern prints. *C. Foxwell. Autumn.*

17107. Chinese Calligraphy and Civilization. (=ARTH 17107) If the invention of writing is regarded a mark of early civilization, the practice of calligraphy is a unique and sustaining aspect of Chinese culture. This course introduces concepts central to the study of Chinese calligraphy from prehistory to the present. Topics include materials and techniques, aesthetics and communication, copying/reproduction/schema and creativity/expression/personal style, public values and the scholar's production, orthodoxy and eccentricity, official scripts and the transmission of elite culture, and wild and magic writing by "mad" monks. *P. Foong. Autumn.*

17110. Sinotopos: Chinese Landscape Representation and Interpretation. (=ARTH 17110) This course surveys major areas of study in the Chinese landscape painting tradition, focusing on the history of its pictorial representation during premodern eras. Our primary format is class discussion following a series of lectures. Areas for consideration may include first emergence and subsequent developments of the genre in court and literati arenas; landscape aesthetics and theoretical foundations; and major attributed works in relation to archaeological evidence. *P. Foong. Spring.*

17210. Art and Its Audiences in Early Modern Japan. (=ARTH 17210) This course examines the diversity of Japanese art in the seventeenth through nineteenth centuries, relating it to audience diversity during the same period. The shogunal government and imperial court, samurai and merchants, regional lords and wealthy farmers, geisha and learned women, and urban dandies and lovers of Chinese culture all were patrons of paintings, ceramics, and other arts. We consider changes in the display of objects, concluding with the emergence of the modern Japanese artist and the museum. *C. Foxwell. Spring.*

19020. The Crowd in Modern Chinese Literature and Visual Culture. The crowd in its multiple manifestations, ranging from the ignorant mob blamed for China's backwardness to the insurgent masses celebrated as the most progressive agent of historical change, proves to be a crucial yet elusive figure in modern Chinese culture. This course explores the construction, interpretation, and comprehension of the "crowd" in the variety of figurations across media that helped fashion the transformation of China from a failing empire to a nation

portrayed as a cohesive body. We examine how Chinese intellectuals have given the crowd different names, essences, and shapes, as well as realities in twentieth-century China within a global context. Texts in English. *T. Xiao. Spring.*

20101/30101. The Art of Ancestral Worship. (=ARTH 20100/30100, RLST 27600) This course focuses on various art forms (e.g., ritual jades and bronzes, tomb murals and sculptures, family temples and shrines) that were created between the third millennium BC and the second century AD for ancestral worship, the main religious tradition in China before the introduction of Buddhism. Central questions include how visual forms convey religious concepts and serve religious communications, and how artistic changes reflect trends in the ancestral cult. *H. Wu. Spring.*

20102/30102. Skills and Methods in Chinese Painting History. (=ARTH 22609/30509) *PQ: Prior knowledge of East Asian art required; knowledge of Chinese or Japanese recommended.* This course aims to provide groundwork skills in conducting primary research in the study of Chinese painting history. We emphasize the study of early periods, especially the Song and Yuan Dynasties. We consider implications in the material investigation of medium (e.g., silk, paper, mounting, ink, color) in conjunction with relevant sinological tools. We discuss connoisseurship practices and issues of authenticity and provenance (i.e., identification and judging of the authenticity of seals and inscriptions). *P. Foong. Autumn.*

20201/30201. Japan and the World in Nineteenth-Century Art. (=ARTH 24710/34710) *PQ: Consent of instructor.* This seminar explores artistic interaction between Japan and the West in the late nineteenth century. Topics include changing European and American views of Japan and its art, the use of Japanese pictorial “sources” by artists such as Manet and Van Gogh, Japan’s invocation by decorative arts reformers, Japanese submissions to the world’s fairs, and new forms of Japanese art made for audiences within Japan. Class sessions and a research project are designed to offer different geographical and theoretical perspectives and to provide evidence of how Japonisme appeared from late nineteenth-century Japanese points of view. *C. Foxwell. Winter.*

22001/32001. Translating Modern Japanese Poetry. *PQ: Reading knowledge of modern Japanese.* Students in this workshop read and translate into English a range of Japanese poetry written from the late nineteenth century to the present. Although we read some translation theory as well as acquaint ourselves with standard accounts of the history of modern Japanese poetry, our emphasis is on generating the questions ourselves through the primary activity of wrestling with the transformation of a set of words living in one language into another. We work collectively and separately. Students propose poems for collective translation and for individual projects. *N. Field. Spring.*

22025/32025. Japanese Love Stories. Quite a few Japanese writers and filmmakers have treated the popular genre of love story. Their stories often deploy the high concept of “pure love” (*jun'ai*) as a disguised form of social protest. By analyzing each love story in conjunction with its broader social and cultural problems, this seminar tries to articulate the historical specificity of Japanese love

story as a genre and its multiple ideological ramifications. A working hypothesis is that love story might have been one of the most effective and slippery ways of making sense of the historical contradictions of modern Japan. Stories and films examined include Ozaki Koyo's *Demon Gold*, Higuchi Ichiyo's *Takekurabe*, Soseki's *And Then*, Tanizaki's *Naomi*, Katsuei Yuasa's *Kan'nani*, Mizoguchi's *Sisters of the Gion*, Tachihara's *Wind and Stone*, Oshima's *Street of Love and Hope*, Sadao Yukisada's *GO*, and Kenji Uchida's *Stranger in Myself*. Supplementary theoretical readings will be added. All readings are in English. *J. Yoshida. Autumn.*

22601. Korean Narrative Tradition. *Knowledge of Korean not required.* This course examines major texts of Korean narrative to better understand the way in which Koreans have made sense of their experience and formed their cultural identities. We read excerpts from two of the oldest Korean historical writings; classical stories of different genres (e.g., court narrative, P'ansori verbal art, and biography in hanmun [classical Chinese]); and works by the early twentieth-century novelists and historians. *J. Hwang. Spring.*

22623/23623. An Introduction to Korean Poetry. *Knowledge of Korean not required.* This course is a close reading of selected Korean poems, dating from the period from ancient Silla to the twentieth century and emerging from Korean forms of shamanist, Buddhist, Confucian, and modernist cultures. The goal is to offer an overview of Korean poetic tradition and to examine some of the rhetorical conventions central to modern Korean culture. Texts in English. *J. Hwang. Autumn.*

22624/32624. Imagining a Nation: Korean Literature, Painting, and Cinema. This course examines canonical works of modern Korean literature, painting, and cinema in the context of Korea's negotiation with Japanese colonialism and nation-state building. Topics include Korea's encounter with Western literature and art, the experience of colonial modernity, aesthetic conceptions of Korean identity, rediscovery of Korean landscape, and the invention of a national tradition. *J. Hwang. Winter.*

22630/32630. South Korea's Democratization and Cinematic/Television Dramas. *Knowledge of Korean not required.* With the presumption that South Korea's history of democratization has been thematically integral to the development of dramatic art in South Korea, this course introduces a group of representative cinematic and television dramatic texts. We also discuss the ways in which various historical facts and discourses on democracy are interwoven into the workings of plot structure and image-making of these popular genres. *K. Choi. Spring.*

24305/34305. Autobiographical Writings, Gender, and Modern Korea. (=GNDR 25300) *Knowledge of Korean not required.* This course examines the intersections between gender; the genre of autobiography; and historical, cultural, and political contexts of modern Korea. Theoretical writings on autobiography and gender, as well as selected Korean autobiographical writings, are introduced.

We also address the question of whether and to what extent these autobiographical writings lend a view of Korea's national history. *K. Choi. Winter.*

24503. Cinema and Politics in China. (=CMST 24610) This course considers the intimate if often reluctant involvement of cinema with politics in three periods of modern Chinese history. We examine the attempts by the Communist Party and Nationalist state to use the nascent Chinese cinema for ideological indoctrination in the 1930s, the increasingly total ideological and aesthetic control of cinema during the Socialist era from 1949 onward, and the critique of that totalitarianism and explorations of previously-proscribed techniques and subjectivities in the post-Socialist cinema of the 1980s. We explore the interweaving of politics and aesthetics. We also read some of the latest scholarship that attempts a less elitist look at Chinese cinema and mass media. *S. Xiang. Spring.*

24905/34905. Agitation and Propaganda: Film Policy and Film Style in Wartime Japan. (=CMST 24905/34905) *Knowledge of Japanese not required.* This class traces the deployment of cinema as both national culture and “optical weapon” during a time of total war. We study the Film Law of 1939 and the “national policy films” and “people’s films” that attempted to raise the aesthetic and technical level of cinema in Japan in order to compete with the memory of Hollywood films both at “home” and in the Asian countries occupied by Japan. The class includes films made under Japanese sponsorship in the colonies of Taiwan and Korea as well as in the puppet state of Manchuria and the occupied territory of Shanghai. We also study local sources of wartime Japanese cinema—the prewar leftist film movement, the documentary film movement, the narrative avant-garde—in the context of the broader image culture of wartime Japan. Japanese and other Asian sources discussed in a separate section. *M. Raine. Spring.*

24908/34908. Japanese New Wave Cinema, 1955 to 1973. (=CMST 24907/34907) *Knowledge of Japanese not required.* This course surveys the rise and fall of alternatives to studio cinema in Japan between the 1950s and the 1970s. Topics include the Nikkatsu and Shochiku new waves, union-based oppositional cinema, experimental film making, radical documentary, Cahier’s style *auteurs*, the Shochiku new wave, experimental theater, the Shinjuku and Shibuya film-theatre subcultures, and the institutional roles of the Sogetsu Art Center and the Art Theatre Guild. Optional Japanese discussion sessions offered. *M. Raine. Winter.*

24950. The Inner Self in Modern Japanese Literature. As Japanese leaders in the mid-nineteenth century faced the threat of colonization at the hands of the Western powers, they launched a project to achieve “Civilization and Enlightenment,” quickly transforming Japan into a global power that possessed its own empire. In the process, fiction became a site for both political engagement and retreat. Reading key literary texts from the 1880s through the 1930s as well as recent scholarship, this course retraces this historical and literary unfolding, paying special attention to the relationship between language and subjectivity. Texts in English. *M. Bourdaghs. Autumn.*

25305/35305. *The Dream of the Red Chamber and Late-Imperial Chinese Culture.* (=FNDL 24314) This course is a careful reading of Cao Xueqin's *Honglou meng* (*The Dream of the Red Chamber*). In the process, we examine some of the range of texts, images, and issues across various literary and cultural genres in late-imperial China that this immensely complex novel draws on. Our goal is to gain a deeper appreciation both of the novel itself and of the culture of late-imperial China. Texts in English. Optional section to introduce selections from the original text in Chinese offered. *Y. He. Autumn.*

26300. *Medicine in Traditional China.* This course is a survey of medical ideas and practices in pre-modern China. Topics include "classical" medical theory, religious and magical medicine, sexology, and longevity practices. *D. Harper. Spring.*

26400/46400. *Creation and Re-Creation of Yuan Drama.* This course explores the Yuan *zaju*, or "variety play," both as a cluster of diverse performing arts of the Yuan dynasty (1271 to 1368) and as a legendary golden age of the Chinese theater created retrospectively by Ming drama aficionados and later by modern scholars. Taking the *Yuankan zaju sanshi zhong*, a rare window into the print world of Yuan performance texts, as the core thread of our inquiry, we examine the linguistic, literary, musical, and other features of Yuan drama. We explore its rich after-life in the Ming by examining the complex relationships between Ming *zaju* and their Yuan predecessors. *Y. He. Autumn.*

26500/36500. *Shi Jing (Classic of Poetry).* In this course, we read in and about the *Shi jing*, or *Classic of Poetry*, China's earliest poetry anthology. Texts in English. Optional section to read poems in Chinese offered. *E. Shaughnessy. Autumn.*

27105. *Issues in East Asian Civilizations.* *Required of students who are majoring in EALC.* This seminar explores ways of translating into, between, from, and perhaps within the various East Asian languages, beginning with Chinese translations of Buddhist texts, ending with translations of Harry Potter, and in between considering other forms of translation (including in nonlinguistic media). We also consider strategies of translating into English. The seminar features presentations by a number of faculty members in EALC. *E. Shaughnessy. Winter.*

27410. *Historicizing Desire.* (=CLCV 27706, CMLT 27000, GNDR 28001) *This course meets the critical/intellectual methods course requirement for students majoring in Comparative Literature.* This course examines conceptions of desire in ancient China and ancient Greece through an array of early philosophical, literary, historical, legal, and medical texts (e.g., Mencius, Sima Qian, *Book of Songs*, Plato, Sappho). We attempt not only to bring out the cultural specificities of ancient erotic experience but also to make visible the historical and geopolitical contingencies of our own methods of reading. To do so, we explore the broader cultural background of the two ancient periods, and engage with theoretical debates on the history of sexuality, feminist and queer studies, and intercultural comparative studies. *T. Chin. Winter.*

27605. Hiroshima, Nagasaki, and Beyond. (=HMRT 25400) *Knowledge of Japanese not required.* This course considers the history of Hiroshima and Nagasaki through literature, film, photo essays, and nonfiction writing. We grapple with the shifting understanding of the bomb and continued nuclear testing, both within and without Japan, during the Cold War and to the present. We also study what many consider the current and ongoing form of nuclear war in the widespread deployment of depleted uranium in war zones and military bases. We compare nuclear bombing with other forms of bombing, on the one hand, and with its putative peaceful use as a source of energy. *N. Field. Spring.*

27901/37901. Asian Wars of the Twentieth Century. (=HIST 27900/37900) This course examines the political, economic, social, cultural, racial, and military aspects of the major Asian wars of the twentieth century (e.g., Pacific, Korean, Vietnam). The first part of the course, pays particular attention to just war doctrines. We then use two to three books for each war (along with several films) to examine alternative approaches to understanding the origins of these wars, their conduct, and their consequences. *B. Cumings. Spring.*

29400/39400. The Ghost Tradition in Chinese Literature, Opera, and Film. (=CHIN 29400/39400) *Knowledge of Chinese not required.* This course explores the complex meanings, both literal and figurative, of the ghost in Chinese culture across history. We focus on the ghost story, on opera, and on film. Topics include the individual's confrontation with mortality; the relationship between death, gender, and sexuality; anxieties of the loss of the cultural past; and the politics of ghosts in modern times. Texts in English and the original. *J. Zeitlin. Winter.*

29500-29600-29700. Senior Thesis Tutorial I, II, III. *PQ: Consent of EALC Director of Undergraduate Studies. Students are required to submit the College Reading and Research Course Form. One quarter of this sequence may be counted for credit in the major. Autumn, Winter, Spring.*

45010. Art, Death, and Immortality. (=ARTH 45010) *PQ: Consent of instructor.* This course uses primarily ancient Chinese materials to consider the relationship between artistic expression, material culture, death ritual, theory of the soul, and the beliefs in posthumous immortality. Students are encouraged to develop in-depth research projects, which may focus on both Chinese and non-Chinese cases. *H. Wu. Spring.*

Courses: Languages

Chinese (CHIN)

10100-10200-10300. Elementary Modern Chinese I, II, III. *Must be taken for a quality grade. No auditors permitted. Two sections.* This three-quarter sequence introduces the fundamentals of modern Chinese. By the end of Spring Quarter, students should have a basic knowledge of Chinese grammar and vocabulary. Listening, speaking, reading, and writing are equally emphasized. Accurate pronunciation is also stressed. In Spring Quarter, students are required to submit

a video project for the Chinese Video Project Award. The class meets for five one-hour sessions a week. A drill session with the TA is held one hour a week in addition to scheduled class time. *Autumn, Winter, Spring.*

11100-11200-11300. First-Year Chinese for Bilingual Speakers I, II, III. *Consultation with instruction encouraged prior to enrollment. Must be taken for a quality grade.* This three-quarter series is intended for bilingual speakers of Chinese. Our objectives include teaching students standard pronunciation and basic skills in reading and writing, while broadening their communication skills for a wider range of contexts and functions. The class meets for three one-hour sessions a week. *Autumn, Winter, Spring.*

20100-20200-20300. Intermediate Modern Chinese I, II, III. *PQ: CHIN 10300 or placement. Must be taken for a quality grade. No auditors permitted. Two sections.* The goal of this sequence is to enhance students' reading, listening, speaking, and writing skills by dealing with topics at an intermediate linguistic level. In addition to mastering the content of the textbook, students are required to complete two language projects each quarter. Chinese computing skills are also taught. The class meets for five one-hour sessions a week. *Autumn, Winter, Spring.*

20800-20900-21000. Elementary Literary Chinese I, II, III. *PQ: CHIN 20300 or consent of instructor. Must be taken for a quality grade.* This course introduces the basic grammar of the written Chinese language from the time of the Confucian *Analects* to the literary movements at the beginning of the twentieth century. Students read original texts of genres that include philosophy, memorials, and historical narratives. Spring Quarter is devoted exclusively to reading poetry. The class meets for two eighty-minute sessions a week. *J. Zeitlin, Autumn; D. Harper, Winter; Y. He, Spring.*

21100-21200-21300. Accelerated Modern Chinese for Bilingual Speakers I, II, III. *PQ: CHIN 11300 or placement. The following credit is granted in Spring Quarter after successful completion of the year's work: students receive course credits for CHIN 21100-21200-21300 and credit by petition for CHIN 30100-30200-30300.* This three-quarter sequence offers texts from both Intermediate Modern Chinese (CHIN 20100-20200-20300) and Advanced Modern Chinese (CHIN 30100-30200-30300). Our goal is to help bilingual students further develop listening, speaking, reading, and writing skills. Extensive reading is encouraged, and writing is strongly emphasized. The class meets for five one-hour sessions a week. *Autumn, Winter, Spring.*

30100-30200-30300. Advanced Modern Chinese I, II, III. *PQ: CHIN 20300 or placement.* The goal of this sequence is to help students develop advanced proficiency in reading, listening, speaking, and writing. This sequence emphasizes more advanced grammatical structures. We begin with discussion in Chinese on topics relevant to modern China and then shift to authentic Chinese texts in an effort to better prepare students to deal with original Chinese source materials.

Discussion in Chinese required. The class meets for five one-hour sessions a week. *Autumn, Winter, Spring.*

31100-31200-31300. Business Chinese I, II, III. *PQ: CHIN 20300 or placement.* This three-quarter sequence aims at improving overall language skills and introduces business terminology. Students learn about companies and their services and/or products, the stock market, real estate market, insurance, and e-commerce. The class meets for three ninety-minute sessions a week. *Autumn, Winter, Spring.*

40800-40900-41000. Readings in Literary Chinese I, II, III. *PQ: CHIN21000 or equivalent, or consent of instructor.* This course involves advanced readings in classical Chinese with selections from philosophical and historical writings. *Staff; Autumn; Staff; Winter; E. Shaughnessy, Spring.*

41100-41200-41300. Fourth-Year Modern Chinese I, II, III. *PQ: CHIN 30300 or placement.* This sequence introduces a range of influential literary works and scholarly essays on Chinese cultural and social issues from the 1920s to the 1990s. Students not only expand their vocabulary and knowledge of grammatical structures but also learn sophisticated speaking and writing skills through intensive readings and discussions. The class meets for three one-hour sessions a week. *Autumn, Winter, Spring.*

Japanese (JAPN)

10100-10200-10300. Elementary Modern Japanese I, II, III. *Must be taken for a quality grade. No auditors permitted.* This is the first year of a three-year program, which is intended to provide students with a thorough grounding in modern Japanese. Grammar, idiomatic expressions, and vocabulary are learned through oral work, reading, and writing in and out of class. Daily practice in speaking, listening, reading, and writing is crucial. Students should plan to continue their language study through at least the second-year level to make their skills practical. The class meets for five fifty-minute sessions a week. *Autumn, Winter, Spring.*

20100-20200-20300. Intermediate Modern Japanese I, II, III. *PQ: JAPN 10300 or equivalent, or consent of instructor. Must be taken for a quality grade. No auditors permitted.* The emphasis on spoken language in the first half of the course gradually shifts toward reading and writing in the latter half. Classes conducted mostly in Japanese. The class meets for five fifty-minute sessions a week. *Autumn, Winter, Spring.*

21200-21300. Intermediate Modern Japanese through “Japanimation” I, II. *PQ: JAPN 20100 or consent of instructor.* This course focuses on learning spoken Japanese that is aimed at native speakers. Our goals are to get students accustomed to that sort of authentic Japanese and to enable them to speak with high fluency. To keep the balance, writing and reading materials are provided. Students are encouraged to watch videos and practice their speaking. *Winter, Spring.*

30100-30200-30300. Advanced Modern Japanese I, II, III. *PQ: JAPN 20300 or equivalent, or consent of instructor. Must be taken for a quality grade.* The third year marks the end of the basic modern language study. Our goal is to help students learn to understand authentic written and spoken materials with reasonable ease. The texts are all authentic materials with some study aids. Classes conducted in Japanese. The class meets for three eighty-minute sessions a week. *Autumn, Winter, Spring.*

30800-30900-31000. Reading Scholarly Japanese I, II, III. *PQ: JAPN 20300 or equivalent, or consent of instructor.* This course focuses on the reading of scholarly Japanese materials with the goal of enabling students to do independent research in Japanese after the course's completion. The materials are selected from a wide range of disciplines covering the past three centuries. *Autumn, Winter, Spring.*

40500-40600-40700. Fourth-Year Modern Japanese I, II, III. *PQ: JAPN 30300 or equivalent.* This course is intended to improve Japanese reading, speaking, writing, and listening ability to the advanced high level as measured by the ACTFL (American Council on the Teaching of Foreign Languages) Proficiency Guidelines. Weekly assignments require students to tackle modern Japanese texts of varying length and difficulty. Organized around a range of thought-provoking themes (from brain death and organ transplants to Japanese values on work and religion), reading assignments include academic theses in psychology and anthropology, literary texts, and popular journalism. After each reading, students are encouraged to discuss the topic in class. Videos/DVDs are used to improve listening comprehension skills. There are also writing assignments. The class meets for two eighty-minute sessions a week. *Autumn, Winter, Spring.*

Korean (KORE)

10100-10200-10300. Introduction to the Korean Language I, II, III. *PQ: Must be taken for a quality grade.* This introductory course is designed to provide a basic foundation in modern Korean language and culture by focusing on the balanced development of the four basic language skills of speaking, listening comprehension, reading, and writing. Students in KORE 10100 begin by learning the complete Korean writing system (Hangul), which is followed by lessons focusing on basic conversational skills and grammatical structures. To provide sufficient opportunities to apply what has been learned in class, there are small group drill sessions, weekly Korean television drama screenings, and a number of other cultural activities (e.g., Korean New Year's game competitions). The class meets for five fifty-minute sessions a week. *Autumn, Winter, Spring.*

20100-20200-20300. Intermediate Korean I, II, III. *PQ: KORE 10300 or equivalent, or consent of instructor. Must be taken for a quality grade.* As a continuation of KORE 10100-10200-10300, this course is intended to continue to build on students' language skills with an emphasis on enhancing the speaking ability, presentational skills, composition writing skills, and usage of more complex constructions. Approximately 150 Chinese characters are introduced for the achievement of basic literacy and vocabulary expansion. The curriculum

also includes media, authentic reading materials, and weekly Korean language table meetings to maximize cultural exposure and opportunities to apply Korean language skills in real life situations. The class meets for five fifty-minute sessions a week. *Autumn, Winter, Spring.*

20500. Accelerated Korean for Bilingual Speakers. *PQ: Consent of instructor.*

This course is intended to meet unique needs of heritage language students who have already acquired some listening and speaking skills but have not developed their knowledge of formal grammar. We cover important grammatical structures from first- and second-year level Korean for the purpose of providing tools to build upon the existing level of each student's Korean language ability. Upon successful completion of the course, students may continue to upper-level Korean (e.g., KORE 30100). The class meets for three fifty-minute sessions a week. *Spring.*

30100-30200-30300. Advanced Korean I, II, III. *PQ: KORE 20300 or equivalent, or consent of instructor. Must be taken for a quality grade.* This course introduces a wide selection of authentic reading materials from Korean newspaper articles, college-level textbooks, and literary prose as an entry point to discuss topics and issues in Korean society, culture, and history. The primary objective is further enhancement of advanced reading comprehension, composition writing, and presentational skills. In addition, Chinese character (Hanja) lessons are incorporated into each lesson with the purpose of expanding vocabulary to the advanced level. The class meets for two eighty-minute sessions a week. *Autumn, Winter, Spring.*

41100-41200-41300. Fourth Year Korean through Korean Popular Culture I, II, III. *PQ: KORE 30300 or equivalent, or consent of instructor.* This course is a content-based language course intended to meet the needs of students of Korean at the high-advanced level (e.g., "early entry" Korean international students [for example, those who have come to study in an English-speaking country as early as middle school or high school]). Our first objective is to foster speed, accuracy, and comprehension in reading authentic texts, as well as the refinement of writing skills in various styles to the near-native level. Our second objective to provide a deeper, analytic knowledge of cultural and historical issues in contemporary Korea through analyzing different genres of Korean television, film, and literature. The class meets for three eighty-minute sessions a week. *Autumn, Winter, Spring.*