

# East Asian Languages and Civilizations

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## 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, Japan, and Korea, 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)

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\* 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, P. Iovene, R. Jackson, 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.*

**14400. Japan and the West: Nineteenth Century.** (=HIST 14405, JAPN 14405) This course explores the cultural interactions between Japanese and Westerners in the second half of the nineteenth century, the first period of sustained contact and the time in which enduring modes of perception and misperception were formed. We examine travelogues, memoirs, guidebooks, histories, and other works written about Japan by Americans and Europeans, as well as works by Japanese authored for a Western readership. *S. Burns. Autumn.*

**16100. Art of Asia: China.** (=ARTH 16100) This course is an introduction to the arts of China focusing 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. This course considers 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, and to better understand Chinese culture through the objects it produced. *H. Wu. Autumn.*

**16806. Art of Asia: Japan.** (=ARTH 16800) This course surveys the arts of the Japanese archipelago through the 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. Spring.*

**17107. Chinese Calligraphy.** (=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 pre-history to the present. We discuss materials and techniques; aesthetics and communication; copying/reproduction/schema and creativity/expression/personal style; public values and the scholar's production; orthodoxy and eccentricity; and official scripts and the transmission of elite culture through wild and magic writing by "mad" monks. *P. Foong. Autumn.*

**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.*

**17211. Arts of Medieval Japan.** (=ARTH 17211) Japan between 1400 and 1600 saw intermittent warfare and profound challenges to the authority of the emperor, the shogun, and the most powerful Buddhist temples and Shinto shrines. Yet this was also a period in which finely constructed objects and environments were afforded considerable thought, effort, and value. Competing centers of power used visual displays to elaborate their respective positions or to seek release from everyday hardships. This course explores the surviving arts of the period through three thematic lenses: the status of the artist, the political and aesthetic roles of reclusion, and the construction of sacred precincts. *C. Foxwell. Winter.*

**20401. Introduction to Japanese Theater.** (=TAPS 28464) *Prior knowledge of Japanese or theater not required.* This course is an exploration of a variety of

Japanese theatrical forms from the fourteenth century to the present, including Noh, Kyogen, Bunraku, Kabuki, Shimpa, Shingeki, Butoh, and Takarazuka. Our emphasis is on understanding the forms in their historical and performative contexts through close textual analysis as well as performance analysis of video footage, whenever possible. *R. Jackson. Winter.*

**22021/32021. Translating Modern Japanese Poetry.** *PQ: Reading knowledge of modern Japanese.* In this course, run in workshop format, we 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, the 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. Winter.*

**22030. Bread and Roses: Literature of Protest in Japan and Elsewhere.** *Knowledge of Japanese not required.* "Bread and Roses" is a slogan associated with the 1912 women textile workers' strike in Lawrence, Massachusetts. The history of industrialization is a history of social as well as technological transformation, at once radically liberatory and radically oppressive. It is a history rich in expressions of protest—economic and political analysis, spontaneous and organized action, and in a variety of cultural forms, including songs, visual art, literature, and theater. In this course, we focus on protest literature produced around the world with Japan as a core. We consider such questions as what it means to produce a literature for a political movement and how racial, ethnic, and gender identity relate to a class struggle construed to be general and international. *N. Field. Spring.*

**24108. Japan and Chicago.** This course focuses on the transnational flow of ideas, cultural practices, objects, and people from Japan to Chicago in the twentieth century. Field trips to local archives and other off campus sites are required. *S. Burns. Autumn.*

**24205. From Manchuria to Manchukuo: Imperialism and Nationalism in Early Twentieth-Century Northeast Asia.** (=HIST 24605) This course looks at the history of Northeast China or Manchuria in the first half of the twentieth century, as it was transformed from contested frontier region preserved as the Qing ruling dynasty's ancestral homeland to Japanese puppet-regime upheld as a modernizing nation-state. Japanese colonialism, whether in the form of railroad construction or military invasion, was the driving force of Manchuria's transformation. However, the scope of this course is not limited to the study of Japanese colonial actors in Manchuria. We also examine the other historical agents, ranging from Russian bandits to Chinese farmers to Korean migrants, who shaped the region's transformation. All readings are in English. *L. Teh. Spring.*

**24300/34300. The Martial Arts Tradition in Chinese Literature and Film.**

(=TAPS 28462) The martial-arts novel is probably the most popular genre of fiction for today's Chinese-reading public; through the kung-fu/ action film industry this tradition has now been disseminated across the world and become part of global culture. This course examines the evolution of the martial arts code across a wide range of genres and historical periods. Our objects of study include biographies from the early histories, classical tales, novels, opera, and film. Topics include the representation of violence and revenge, the politics of representation, the gendering of power, the affect of changes in technology and media, and the relationship between tradition and modernity, the local and the global. *J. Zeitlin. Spring.*

**24402. History and Popular Culture in Japan.** (=HIST 24402) This course explores the role of popular culture in producing historical knowledge in contemporary Japan. We use manga, television period dramas, films, documentaries, historical novels, and games to explore specific historical moments and problems. *S. Burns. Winter.*

**24405/34405. Japanese Thought.** (=HIST 24305/34305) *PQ: Knowledge of Japanese not required.* Students in this course engage in close readings of primary works in Japanese philosophy, history, politics, and religion that highlight several key turns in the history of thought in the archipelago. Texts in English and the original; students who can read in primary materials are encouraged to do so for their final papers. *J. Ketelaar. Spring.*

**24626. Japanese Cultures of the Cold War: Literature, Film, and Music.** *Prior courses on modern Japanese history or culture helpful but not required.* This course is an experiment in rethinking what has conventionally been studied and taught as “postwar Japanese culture” as instances of cold war culture. We look at celebrated works of fiction, film, and popular music from 1945 through 1990. Instead of considering them primarily in relation to the past events of World War II, we try to understand them in relation to the unfolding contemporary global situation of the cold war. Texts in English. *M. Bourdaghs. Autumn.*

**24700/34700. A History of Japanese Religion.** (=HIST 24700/34700) This course examines select texts, moments, and problems to explore aspects of religion, religiosity, and religious institutions of Japan's history. *J. Ketelaar. Winter.*

**24705. Modern Japanese Buddhism.** This course offers an introduction to the history of Buddhism in modern Japan. Through a combination of scholarly literature and primary source material, we examine the complex historical process by which “modern Buddhism” took shape in the nineteenth and early twentieth centuries. Questions to be engaged include: How did Buddhist scholars and ideologues traverse the intellectual and political turmoil of the day to arrive at a categorical definition of “modern Buddhism”? How did confrontation with the “modern,” and the disparate phenomena that the term “modern” subsumes, affect the institutional expression of Buddhism in Japan? What are the historiographical

implications of these transitions for our understanding of Japanese Buddhism in general? By examining key aspects of contemporary Buddhist discourse, we in effect look at the ways in which the Japanese religious landscape was transformed to reflect Buddhist interpretations of modernity, and hence a Buddhist vision of “modern” Japan. *H. Findley. Spring.*

**24902. Mimesis.** (=CLCV 22510, CMLT 24902, GNDR 24903) *This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature.* This course introduces the concept of mimesis (imitation, representation), tracing it from Plato and Aristotle through some of its reformulations in recent literary, feminist, and critical theory. Topics include desire, postcolonialism, and non-Western aesthetic traditions. Readings may include Plato, Aristotle, Euripides's *Bacchae*, Lu Ji's *Rhapsody on Literature*, Auerbach, Butler, Derrida, and Spivak. *T. Chin. Spring.*

**24903/34903. Cinema in Japan: Art and Commerce in a Transnational Medium.** (=CMST 24903) *Knowledge of Japanese not required.* This course surveys Japanese cinema from its prehistory to the work of contemporary transnational auteurs. We focus on both aspects of the object of study: Japan and the cinema. Each week presents, in roughly chronological order, a “moment” from the history of Japanese cinema and a methodological issue in film studies brought into focus by that week's films. For example, we study vernacular modernism in 1930s Japan, the war film and theories of propaganda, and genre theory and 1950s program pictures. We pay attention to the masters of Japanese cinema (e.g., Mizoguchi, Ozu, Kurosawa), but we also study film in relation to broader cultural movements such as the “new wave” and the “political modernist” turn. We also interrogate theories of national cinema and study theories of ethnicity and recent Japanese representations of the Other. Texts in English and the original. *M. Raine. Autumn.*

**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.*

**24907/34907. East Asian Film Musical.** (=CMST 24909) The film musical appears as a quintessentially American form. From the development of the genre in synchronization with early sound technology to its full efflorescence in the



MGM Broadway adaptations of the 1950s, nothing spoke the capital intensity of hollywood and the ideology of Americanism more clearly than the musical. This course studies East Asian emulation of Hollywood's "transmedia exploitation" of popular music, revues, and musical films but also the musical that blazed regional circuits through East Asia, from "oriental jazz" and the wartime films of Yamaguchi Yoshiko/Ri Ko-Ran to postwar Toho travelogues and contemporary films featuring East Asian pop stars. Our main focus is on Japan, but we also consider films from Hong Kong, Manchuria, and Taiwan. *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 filmmaking, 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.*

**25400. Confucius and Laozi.** This course examines two of the foundational texts of the Chinese intellectual tradition: the Dao de jing or Classic of the way and virtue attributed to Laozi, and the Lun yu or Analects of Kongzi or Confucius. A few introductory sessions present the texts' historical and historiographical backgrounds and how recent archaeological discoveries may serve to modify them. We then move on to consider the textual structure and intellectual content of the two books, as well as how they were transmitted in antiquity and received in later times. Although they are often classified as the defining texts of competing systems of thought, Daoism (also written Taoism) on the one hand and Confucianism on the other, we find that their study involves many of the same questions: how were ideas pronounced, when were books written, what is the nature of the cosmos, where is man's place within it, and why should we care about old things? *E. Shaughnessy. Spring.*

**26633/36633. "Koreanness" in Narratives of Exile, Migration, and Diaspora.** (=CRES 26633) Korean migration on a mass scale took place relatively late among the populations of East Asia, setting the spatial boundaries of the Korean diaspora largely around Japan, China, Russia, and the United States. The course examines a selection of literary and visual representations of the Korean diaspora in these four countries, comparing the varying ways in which the images and signification of "Koreanness" manifests itself in various forms in conjunction with a variety of other social and cultural markers. The texts are drawn from the acquired language's narrative traditions adopted by exiled and diasporic Koreans, as well as from those narrated in Korean. Discussion accentuates the uneven and complex activation of various identity markers. In particular we examine the ethnic or national marker of being "Korean" and identifying patterns of manifestation of "Koreanness" recurrently displayed in the narratives of the Korean exile and diaspora. Works are either translated or subtitled in English. *K. Choi. Spring.*

**26900/36900. Gender in Korean Film and Dramatic Television.** (=GNDR 26902/36900) With the presumption that the ideas and practice surrounding gender and (a)sexuality have been integral to the development of dramatic art forms in modern Korea, the course introduces a group of representative films and televised dramatic texts and discusses the ways in which various discourses and features of modern gendering are interwoven into the workings of their plot structure and image-making. While paying attention to generic characteristics of film as distinct from literature and of dramatic television distinguished from film, the course aims to analyze how the modern impulses of "making it new" have been substantively or formally exercised in those visual works, and how these works are grounded in or depart from the existing cultural discourses of gender and sexuality. By doing so, the course explores the concrete possibilities, challenges, and limits each cinematic texts address the question of gender relations and sexuality. *K. Choi. Autumn.*

**27101. Chinese Historiography.** (=CMLT 27101) *PQ: Two literary Chinese courses.* This course introduces Han dynasty historiography and its relation to the Chinese literary tradition. Through close readings of the *Shiji* and *Hanshu*, we explore a range of prose and poetic forms and consider traditional and comparative methods of interpretation. *T. Chin. Spring.*

**27105. Concentrators' Seminar: Issues in East Asian Civilization.** *Winter.*

**27400. Western Zhou History.** This course is a survey of the history of China's Western Zhou dynasty (1045–771 BC), often regarded as the Golden Age of Chinese civilization. We cover both the traditional literature of the period (the classics of Change, Documents and Poetry) and the inscriptional materials (bronze and oracle-bone inscriptions), as well an overview of recent archaeological discoveries. *Texts in English. E. Shaughnessy. Autumn.*

**27411. Chinese Show.** (=ARTH 27411/37411) *PQ: Introductory Chinese art course.* Organizing an exhibition of Chinese art involves both conceptual and practical concerns. Major components of this course include concept development (by examining a selection of past shows), grant writing, object and venue selection, display, label writing, and other attendant issues that are central to the curatorial process. With consensus, we may develop and mount a mock show. Individual final projects may be an exhibition proposal or a critical consideration of "exhibiting China" based on a historiography of showing Chinese works of art in the West. *P. Foong. 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—and its contested impact on civilians, soldiers, spouses, and children. In this examination, 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.*

**28150. Women and Work in Twentieth-Century China.** (=GNDR 27703, HIST 24703) As most other aspects of women's life, women's work changed dramatically in the twentieth century. For centuries, women's work had been normatively defined as "inside work:" women were supposed to work at home, do household chores, raise children, and produce textiles for home use or sale. However, this did not mean that their work was unimportant: gendered divisions of labor in the household ("men farm, women weave") underpinned the entire social and moral order of late imperial China. Nationalist reformers in the early twentieth century condemned women's work in the patriarchal household as "unproductive" and called for women's participation in paid, public work—something that remained out of reach for most Chinese women until the 1950s. The socialist revolution radically transformed the work of both men and women, though it did not displace deep-seated norms on what counted as male and female work. Work is the central theme of the course, but we also look at marriage, family relations, divorce, and political activism. Texts in English. *J. Eyferth. Winter.*

**28200/38200. Reading the Revolution: Chinese Social History in Documents.** (=HIST 24504/34505) *PQ: Reading knowledge of modern Chinese.* What are the sources for a social history of revolutionary China? What can we learn from the official account, from newspaper articles, and from published speeches? What kind of information can we expect to find in archives? Or in unpublished sources (e.g., letters, diaries)? How useful is oral history, and what are its limitations? What, finally, can we learn from material objects (e.g., clothes, furniture) and from visual representations? We look at language policies and classification systems to understand how the official record was created and how information was channeled, at Western translation series, at official compilations such as the Selections of Historical Materials (*wenshi ziliao*) and the Four Histories (*si shi*), and at the functions and limitations of archives. The guiding question of this course is: How can we reconstruct the life experience of "ordinary" people at a time of rapid historical change. *J. Eyferth. Spring.*

**28400/38400. Communities, Media, and Selves in Modern Chinese Literature.** This course is an in-depth introduction to modern Chinese literature that combines the study of authors and texts with that of literary institutions and concepts of community that shaped literary practices from the 1900s to the 1940s. We discuss literary circles and associations, important genres and literary journals, and notions of self and visions of community. In doing so, we keep in mind two main questions: (1) what are the relations between texts, authors, and literary institutions; and (2) what are the notions of self and community that emerge from the literary texts themselves? Our explorations are both historical and historiographical, touching on the main debates that shape modern Chinese

literary studies today. Texts in English. Students who read Chinese are encouraged to use Chinese materials for their assignments. *P. Iovene. Winter.*

**28620/38620. Contemporary Chinese Writers and the Literary Field.** (=CMLT 27402/37402) *This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature.* This course explores the ways in which Chinese writers and critics have responded and contributed to the transformations in the Chinese literary field from the 1970s to the present. Drawing on Pierre Bourdieu's theory of the literary field, we discuss notions of autonomy and authorship, concepts of high and popular literature, and writers' attitudes toward commercialization. Texts include poems by Bei Dao and Yang Lian; and fiction by Mo Yan, Wang Shuo, Yu Hua, Han Shaogong, and Chen Ran. Texts in English. Students who read Chinese are encouraged to use Chinese materials for their assignments. *P. Iovene. Spring.*

**28800/38800. Class and Inequality in Twentieth-Century China.** (=HIST 24106/34106) In the last thirty years, China changed from having one of the most equal income distributions in the world to having one of the most unequal ones. This course looks at the roots of inequality in Maoist developmental strategies that favored the cities over the countryside, at the decline of the socialist working class since the 1990s, the emergence of a new working class composed of migrants and of a new urban bourgeoisie, at the administrative structures and ideologies that support inequality in a nominally socialist state, and at protests by workers, farmers, and other disenfranchised social groups. Texts in English. *J. Eyferth. Spring.*

**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.*

**40421. Heian Literature.** This seminar surveys a range of Japanese literary texts from the Heian period (794 to 1185). We read from such works as the *Kokinshū*, *Taketori monogatari*, *Makura no sōshi*, *Tosa nikki*, *Genji monogatari*, and *Konjaku monogatari*. We examine texts with the goal of become versed in major works of secondary criticism in Japanese and English. Students also develop the skills necessary for reading Heian calligraphic texts. *R. Jackson. Winter.*

**40431. Noh Drama.** This seminar is an in-depth investigation of Noh drama and criticism from the fourteenth century to the present with an emphasis on a close reading of plays and dramaturgical treatises using original language materials. We read a variety of plays from different historical periods, paying attention to the cultural and ideological contexts in which the plays and critical discourse surrounding them function. A range of analytical approaches from literary and performance studies is developed. *R. Jackson. Autumn.*

**41000. History of Chinese Literature: Traditional Fiction and Drama.**

This course introduces the basic historiography, sources, and methods for the study of pre-twentieth century Chinese fiction and drama. Topics include print history and format (including illustration), performance context, the relationship between oral and written forms, vernacular and classical storytelling, and the invention of Chinese literary history as a discipline in the Republican period. *J. Zeitlin. Autumn.*

**42411. Painting in the Japanese Style.** (=ARTH 42411) *Prior knowledge of Japanese art not required.* This seminar follows the visual and discursive articulation of a “Japanese style” in painting from its origins as yamato-e (the painting of Yamato) in the Heian period (794–1185), through its positioning in a dichotomy with continental East Asian ink painting in the medieval period, to its ultimate reinvention with respect to modern national consciousness in the nineteenth and early twentieth centuries. In each case, painting in the Japanese style is named in contrast to an alternate style, a shaky process of co-determination as fraught for painters and theorists of the time as it would prove to be for modern art historians. Foundational primary and secondary sources are discussed. *C. Foxwell. Winter.*

**43400. Late Ming Drama and Criticism.** *PQ: Knowledge of Literary Chinese.* The focus of this course is a reading of Tang Xianzu’s masterpiece *The Peony Pavilion* in conjunction with Ming and Qing writings on theater and music. We may also read selected scenes from his *Dream of Handan*. *J. Zeitlin. Spring.*

**44418. Natsume Soseki and Empire in Modern Japanese Literature.** *PQ: Advanced reading knowledge of Japanese.* This course surveys major novels, stories, and critical essays by Natsume Soseki (1867–1916), one of modern Japanese literature’s most important writers. We also read recent criticism of Soseki by critics from Japan and elsewhere, focusing especially on questions of empire. Most texts in Japanese. *M. Bourdaghs. Autumn.*

**44610. Spatial Strategies in the Chinese Tradition.** (=ARTH 44610) Are there spatial dispositions particular to China? How do historical and culturally specific projects reify or challenge spatial categories? This course is an object-orientated exploration of space as an analytical category for the interpretation of Chinese cases: we may consider burials, temples, imperial cities, landscape, and so forth. Readings include seminal and recent texts on space and place, and writings in area studies that make use of these concepts. Particular attention is paid to hierarchical arrangements that conceptualize as infrastructures of power, in particular those that are institutional and/or geopolitical in nature. *P. Foong. Autumn.*

**44905. Cinema in Wartime Japan and its Territories.** (=CMST 34906) This seminar explores the history of cinema as a new medium for “propaganda and agitation” in the context of Japan’s wars in Asia and the Pacific, 1937 to 1945. We study Japanese films as part of a global 1930s “illiberal modernism,” while simultaneously exploring more local sources of wartime cinema, in the prewar

leftist film movement, the documentary film movement, the narrative avant-garde, and the broader image culture of wartime Japan. We also explore how the medium was deployed in Japan’s colonies (i.e., Taiwan and Korea), client states (i.e., Manchuria), and occupied territories (e.g., Eastern China, Hong Kong, Indonesia, Philippines). All texts in English; some texts in English and the original. *M. Raine. Spring.*

**44912. Discourses and Practices of Property Ownership in Modern Japanese Literature.** This course explores Japanese literature from the late nineteenth and early twentieth centuries in relation to the discourses and practices of property ownership that played a crucial role in Japanese modernity. In addition to theoretical texts on the question of possession, both contemporary and from the period in question, we read novels and stories in which questions of ownership play a crucial role. All texts in English; some texts in English and the original. *M. Bourdaghs. Winter.*

**48701. Tales of the Future in China and Elsewhere.** (=CMLT 41900) The imagination of how life will or might be is central to many definitions of literature that consider it as a form of social practice. This course is a discussion of how diverse dimensions of the future (e.g., hope, anxiety, plan, as possibility or fear of transformation) shape the literary imagination. Our focus is on Chinese fictional narratives and theories of literature of the twentieth century, with particular attention to the periods of transition to and away from socialism, but we also look at concepts of timeliness and untimeliness in critical and narrative theory elsewhere. Our main goal is to explore how the function and fate of literature has been imagined in relation to other cultural, political, and social practices—an issue that inevitably emerges every time one tries to pin down the problem of Chinese literary modernity itself. In the second part of the course, students work on their own projects on texts, films, or other media of their choice. Readings may include Liang Qichao, Lu Xun, Mao Zedong, Zhou Yang, Li Tuo, Ge Fei, Mo Yan, E. Bloch, J. Derrida, G. Morson, F. Jameson, and M. Bakhtin. *P. Iovene. 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 *Analests* 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. *L. Skosey, Autumn; L. Skosey, Winter; D. Harper, 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.*

**24500/34500. Reading Qing Documents.** (=HIST 24500/34500) This course is a reading and discussion of historical political documents (e.g., memorials, decrees, local gazetteers, diplomatic communications, essays) from the nineteenth and early twentieth centuries. *G. Alitto. Winter.*

**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: CHIN 21000 or equivalent, or consent of instructor.* This course involves advanced readings in classical Chinese with selections from philosophical and historical writings. *D. Harper, Autumn; E. Shaughnessy, Winter; Staff, 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.*

**41900. Early Chinese Texts and Sociological Research.** The use of texts for sociological and cultural inquiry. This year the seminar addresses the category of "sachprosa" or technical literature: textual material ranging from divination and ritual records to medical recipes and administrative documents. *D. Harper. 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.*

**14400. Japan and the West: Nineteenth Century.** (=EALC 14405, HIST 14405) This course explores the cultural interactions between Japanese and Westerners in the second half of the nineteenth century, the first period of sustained contact and the time in which enduring modes of perception and misperception were formed. We examine travelogues, memoirs, guidebooks,



histories, and other works written about Japan by Americans and Europeans, as well as works by Japanese authored for a Western readership. *S. Burns. Autumn.*

**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.*

**34900-34901-34902. Pre-modern Japanese: Kindai Bungo 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. Readings are from historical materials written in the eighteenth and nineteenth 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.** *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.*

**42100. Korean Contemporary TV and Language.** *PQ: KORE 30300 or equivalent, or consent of instructor.* KORE 42100 is a content-based language course designed to meet the needs of high-advanced level students of Korean, including international/heritage language students who have studied in Korea up to the primary school levels. We study and analyze genres of Korean TV programs on the internet (e.g., such dramas as soap operas and sitcoms, entertainment talk shows, children's shows, news programs). Main discussion topics are sociolinguistics and socio-cultural issues (e.g., speech levels, honorifics and address terms, language and gender, pragmatics and speech acts, language and nationalism). *Autumn.*

**42200. Contemporary Korean Society and History through Fiction and Film.** *PQ: KORE 30300 or equivalent, or consent of instructor.* KORE 42200 is a content-based language course designed to meet the needs of high-advanced level students of Korean, including international/heritage language students who have studied in Korea up to the primary school levels. We analyze cultural and historical issues in contemporary Korea through four contemporary short novels and related film and media. Other goals are to foster fluency, accuracy, and comprehension in reading authentic contemporary texts, as well as advancing language skills for formal presentation, discussion, and writing. *Winter.*

**42300. Changing Identity of Contemporary Korean through Film and Literature.** *PQ: KORE 30300 or equivalent or equivalent or consent of instructor.* KORE 42300 is a content-based language course designed to meet the needs of high-advanced level students of Korean, including international/heritage language students who have studied in Korea up to the primary school levels. In particular, we deal with how contemporary Korean society can be understood through the diverse perspectives of emergent minority groups. Topics include Korean language and identity, gender and sexuality, and Korea as a multi-ethnic society. Class activities include watching contemporary films featuring minorities in Korea. We also read essays written by minorities (e.g., Korean-Japanese, Russian-Korean) and Korean social activists. Student are encouraged to foster their own views on contemporary social issues through diverse activities of discussion, debate, presentation, and writing. *Spring.*