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As of January 15, 2025

◆Elective Courses (3 credits each) 90min. × 2 times/week = 45 hours/semester

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2	LEC	Literature	Urban Culture Asia (CGE)	LEE, Hyunjung	○
3	LEC	Literature	Literary Representations of Diverse Eras (CGE)	GHOSH, DASTIDAR Debasrita	○
4	LEC	Literature	Modernity in Japanese Literature: From Meiji to Early Shōwa	COHEN, Shirah Malka	△
5	LEC	Literature	Kodai to Gendai: Influences of Literature on Japanese Society & Culture	GHOSH, DASTIDAR Debasrita	○
6	LEC	Literature	Kojiki to Haruki	GHOSH, DASTIDAR Debasrita	○
7	LEC	Religion and Philosophy	Christianity in Japan: History, Culture, and Society	COHEN, Shirah Malka	△
8	LEC	Religion and Philosophy	Religion in Japan (CGE)	SHULTZ, John	○
9	LEC	Religion and Philosophy	Japanese Religion and Society (CGE)	REYNOLDS, Adam	△
10	LEC	Religion and Philosophy	The Japanese Warrior: History, Religion and Philosophy/Japanese Warriors (CGE)	SHULTZ, John	○
11	LEC	Religion and Philosophy	Shinto (CGE)	SHULTZ, John	○
12	LEC	History	History of Modern Japan (CGE)	BAILEY, Scott C. M.	○
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14	LEC	History	Asia in World History to 1500	BAILEY, Scott C. M.	○
15	LEC	History	Japanese Cultural History: Ancient and Medieval	EASON, David A.	To be uploaded
16	LEC	History	Japanese Cultural History: Early Modern and Modern	EASON, David A.	To be uploaded
17	LEC	History	Modern Japanese History [taught in Japanese, Advanced Japanese Level Required]	EASON, David A.	To be uploaded
18	LEC	History	20th Century Asian History through Film (CGE)	BAILEY, Scott C. M.	○
19	LEC	Art	Wa: Rules and Principles in Japanese Arts, Design and Aesthetics	DRUET, Lucile	○
20	LEC	Art	Unveiling Art and Design of Japan: Exploring Core Principles	KIM-LEE, Seonga A	○
21	LEC	Art	Japanese Aesthetics	FLAVIN, Philip	To be uploaded
22	LEC	Art	Fashion in Japan: Art and History of the Kimono and Western Dress Culture	DRUET, Lucile	○
23	LEC	Art	Japanese Influence on Western Art and Design	KIM-LEE, Seonga A	○
24	LEC	Art	Japanese Design: Cultural and Social Perspectives	KIM-LEE, Seonga A	○
25	LEC	Art	Japanese Theatre	FLAVIN, Philip	To be uploaded
26	LEC	Art	Figures of Femininity: Women in Japanese Traditional and Contemporary Arts (CGE)	DRUET, Lucile	○
27	LEC	Art	Fiction in Action: Six Japanese Novels and their Movie Adaptations	DRUET, Lucile	○
28	LEC	Art	Humor in Japan	REYNOLDS, Adam	△
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30	LEC	Cultural Studies	Japanese Popular Media and Society (CGE)	DE ICAZA Lizaola Julieta	○
31	LEC	Cultural Studies	Creatures, Monsters, and Heroes of Japanese Pop Culture (CGE)	DE ICAZA Lizaola Julieta	○
32	LEC	Cultural Studies	Exploring Japanese Manga's Influence on Global Popular Culture	VADHAVKAR, Ganga	○
33	LEC	Cultural Studies	Sociolinguistics of Deaf Communities in Japan	FEDOROWICZ, Steven	○
34	LEC	Cultural Studies	Documenting Japan: Film and Photography as Cultural Description	FEDOROWICZ, Steven	○
35	LEC	Cultural Studies	Japan and Globalization: A Cultural Approach (CGE)	FEDOROWICZ, Steven	○
36	LEC	Cultural Studies	Gastronomy of Asia	BALDWIN, Watson M.	△

◆Elective Courses (3 credits each) 90min. × 2 times/week = 45 hours/semester

No.			Course Title	Instructor	Syllabus
37	LEC	Cultural Studies	Sexuality and Society in East Asia	CASTRO-VAZQUEZ, Genaro	○
38	LEC	Cultural Studies	A Successful Life and the Best Education in the World: The East Asian case	CASTRO-VAZQUEZ, Genaro	○
39	LEC	Cultural Studies	Medicine and Health care in East Asia	CASTRO-VAZQUEZ, Genaro	○
40	LEC	Cultural Studies	Contemporary Japan in the Gender Matrix	FASSBENDER, Isabel	○
41	LEC	Cultural Studies	My body, My choice? History and Current Issues of Reproductive Politics in Japan	FASSBENDER, Isabel	○
42	LEC	Political Science	Can We Enforce Human Rights?: Understanding and Evaluating Human Rights Enforcement Mechanisms in Asia	COGAN, Mark S.	△
43	LEC	Political Science	Tyrants, Dictators and Strongmen: Exploring Authoritarian Rule in Asia and the Struggle for Democracy (CGE)	COGAN, Mark S.	△
44	LEC	Political Science	Global Diplomacy and Asia: Modern History and Implications (CGE)	KIM, Seung-young	○
45	LEC	Political Science	International History of East Asia (from the late 19th century to the late 20th century) (CGE)	KIM, Seung-young	○
46	LEC	Political Science	Contemporary International History and Politics of Northeast Asia	KIM, Seung-young	○
47	LEC	Political Science	Pathways to Peace	COGAN, Mark S.	△
48	LEC	Political Science	United Nations and Contemporary Global Issues (CGE)	FUKUDA Kazuo	○
49	LEC	Political Science	Sustainable Development & Public Policy in Asia (CGE)	FUKUDA Kazuo	○
50	LEC	Political Science	Sustainable Development in Action (CGE)	FUKUDA Kazuo	○
51	LEC	Economics	Applied Economics: Analysis of Globalized Industries (CGE)	HASEGAWA Toru	○
52	LEC	Economics	Cultural and Creative Industries in Japan/East Asia	GONZALEZ BASURTO, Grace L.	○
53	LEC	Economics	Socio-Economic & Socio-Cultural Shifts in the 21st Century: Challenges and Opportunities	GONZALEZ BASURTO, Grace L.	○
54	LEC	Economics	Urban Trends and Futures in Japan/East Asia	GONZALEZ BASURTO, Grace L.	○
55	LEC	Business	Marketing Across Cultures (CGE)	ZURCHER, Stephen	○
56	LEC	Business	Management Across Cultures (CGE)	BOHAKER, Linda	○
57	LEC	Business	Global Leadership (CGE)	JAYASINGHE, Nilushika Chandima	To be uploaded
58	LEC	Business	Topics in Japanese Business (CGE)	JAYASINGHE, Nilushika Chandima	To be uploaded
59	LEC	Business	Japanese Management: A Global Perspective (CGE)	TRACY, Mark	To be uploaded
60	LEC	Business	Asian Human Resource Management	JEHAN, Shahzadah Nayyar	△
61	LEC	Business	International Business (CGE)	JEHAN, Shahzadah Nayyar	△
62	LEC	Business	International Negotiation: Resolving Conflict and Closing the Deal (CGE)	TRACY, Mark	To be uploaded
63	LEC	Business	Global Business and Political Issues(COIL)	ZURCHER, Stephen	○
64	LEC	Business	Culinary Tourism: Theories and Concepts	BALDWIN, Watson M.	○
65	LEC	Business	Finance for Technology and Innovation	JEHAN, Shahzadah Nayyar	△
66	LEC	Communication	Intercultural Communication in Japan	LIND, Scott	○
67	LEC	Communication	Presentation Skills and Video Production	REYNOLDS, Garr A.	○
68	LEC	Communication	Intercultural Communication: Bridging Japanese and Western Perspectives	VADHAVKAR, Ganga	○

ASP East Asian Literature and Culture in Translation

Instructor	Hyunjung Lee
Office/Building	2434 Nakamiya
Office Hours	TBA

Section 1 【Course Outline / Description】

This course examines literary texts/films and various forms of cultures from different countries of East Asian region (Japan, South Korea, China, Hong Kong, etc.). The range of the texts in this course includes fictions, films, photographs, documentaries, TV commercials, etc. and we will discuss these cultural productions vis-a-vis the intensive process of globalization in this region (roughly the early 1990s and onwards) as well as in the context of rapidly growing inter-Asian cultural flows we are facing now. Also, moving beyond the selected texts as part of the literary/art genre, we will envision how these cultural productions are inseparable from our living surroundings, and how, these texts shape social memories, traditional Asian values, gender roles, nationalisms, and historical traumas.

Section 2 【Course Objectives/Goals/Learning Outcomes】

1. Students will learn how to approach various examples of cultures from different Asian societies in the larger context of (East)Asia, past and present.
2. This course will help students understand the complex, intricate layers of different East Asian cultures and societies through cultural productions.
3. We also aim to discuss the issues of translating literature/culture in the context of global cultural economy and its relations to the issues of national development and identity.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Work Outside of Class Activities

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also

post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

(NOTE: More detailed syllabus to be distributed on the first day of class)

WEEK 1 WRITING WOMAN IN EAST ASIA

Class 1] Introduction, Explain syllabus, plans for the semester, etc.

Class 2] Shin, Kyong-suk, “Where the Organ Once Stood”: Lecture on the author and South Korean literary scene in the 1990s

Work Outside of Class Activities

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WEEK 2 WRITING WOMAN IN EAST ASIA

Class 3] Shin, Kyong-suk, “Where the Organ Once Stood”: Exploring main topics

Class 4] Shin, Kyong-suk, “Where the Organ Once Stood”: Close reading of the text

Work Outside of Class Activities

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

WEEK 3 WRITING WOMAN IN EAST ASIA

Class 5] Shin, Kyong-suk, “Where the Organ Once Stood”: Close reading, Group Discussion

Class 6] Yoshimoto Banana, *Kitchen* 吉本バナナ、＜キッチン＞: Lecture on Japanese society, on the bubble economy, background information

Work Outside of Class Activities

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

WEEK 4 WRITING WOMAN IN EAST ASIA

Class 7] Yoshimoto Banana, *Kitchen*: Contextualizing the novel and the author

Class 8] Yoshimoto Banana, *Kitchen*: Exploring the topics, Close reading of the text

Work Outside of Class Activities

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WEEK 5 WRITING WOMAN IN EAST ASIA/NOSTALGIA AND ROMANCE IN JAPAN

Class 9] Yoshimoto Banana, *Kitchen*: Close reading, Group Discussion

Class 10] Iwai Shunji, *Love Letter* 岩井俊二、＜ラブレター＞: Japan and the bursting of the bubble economy 1990s, background info.

Work Outside of Class Activities

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WEEK 6 NOSTALGIA AND ROMANCE IN JAPAN

Class 11] Iwai Shunji, *Love Letter*: Exploring the topics, character analysis

Class 12] Iwai Shunji, *Love Letter*: Exploring the main topics and themes, Group Discussion

Work Outside of Class Activities

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

WEEK 7 WORKINGS OF MEMORY, TRAUMA, AND HISTORY (PEOPLE'S REPUBLIC OF CHINA)

Class 13] Documentary on Cultural Revolution: lecture on Cultural Revolution

Class 14] Preview on Zhang Yimou, *To Live*: comparing the film to Yu Hua's novel *To Live*

Work Outside of Class Activities

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COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

WEEK 8 WORKINGS OF MEMORY, TRAUMA, AND HISTORY

Class 15] Zhang Yimou, *To Live*: Exploring the themes, topics

Class 16] Zhang Yimou, *To Live*: Exploring the themes, topics

Work Outside of Class Activities

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WEEK 9 WORKINGS OF MEMORY, TRAUMA, AND HISTORY

Class 17] Zhang Yimou, *To Live*: Character analysis, themes

Class 18] Zhang Yimou, *To Live*: Character analysis, themes, Group Discussion

Work Outside of Class Activities

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WEEK 10 WORKINGS OF MEMORY, TRAUMA, AND HISTORY (HONG KONG)

Class 19] Peter Chan, *Comrades, Almost a Love Story*: Lecture on the modern history of Hong Kong

Class 20] Peter Chan, *Comrades, Almost a Love Story*: Exploring topics and themes (HK's relationship to PRC)

Work Outside of Class Activities

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WEEK 11 WORKINGS OF MEMORY, TRAUMA, AND HISTORY

Class 21] Peter Chan, *Comrades, Almost a Love Story*: Character analysis, themes

Class 22] Peter Chan, *Comrades, Almost a Love Story*: Character analysis, themes, Group Discussion

Work Outside of Class Activities

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WEEK 12 WORKINGS OF MEMORY, TRAUMA, AND HISTORY (SOUTH KOREA)

Class 23] Im, Kwon-taek, *Sopyonje*: Lecture on pansori theatre

Class 24] Im, Kwon-taek, *Sopyonje*: Exploring the issues regarding Korean traditional art and the process of modernization

Work Outside of Class Activities

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WEEK 13 WORKINGS OF MEMORY, TRAUMA, AND HISTORY

Class 25] Im, Kwon-taek, *Sopyonje*: Character analysis, themes

Class 26] Im, Kwon-taek, *Sopyonje*: Character analysis, themes, Group Discussion

Work Outside of Class Activities

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WEEK 14 WORKINGS OF MEMORY, TRAUMA, AND HISTORY (PRC)

Class 27] Chen Kaige, *Farewell My Concubine*: Lecture on Beijing Opera

Class 28] Chen Kaige, *Farewell My Concubine*: Cultural Revolution and the arts

Work Outside of Class Activities

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COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

WEEK 15 FINAL WEEK

Class 29] Chen Kaige, *Farewell My Concubine*: Character analysis, themes, Group Discussion

Class 30] LAST DAY OF CLASS

Catch-up, prepare for final exam, etc.

Work Outside of Class Activities

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Section 3-2 【Textbooks/Reading Materials】

*Shin, Kyoung-suk, “Where the Organ Once Stood”

*Yoshimoto, Banana, *Kitchen* 吉本バナナ、＜キッチン＞

*Iwai Shunji, *Love Letter* (film) 岩井俊二、＜ラブレター＞

*Iwai Shunji, *Love Letter* (novel)

*Yu Hua, *To Live* (novel)

*Zhang Yimou, *To Live* (film)

*Im Kwon-taek, *Sopyonje*

*Peter Chan, *Comrades, Almost a Love Story*

*Chen Kaige, *Farewell My Concubine*

*Mao and the Cultural Revolution

*Rupert Wingfield Hayes, “Japan was the future but it’s stuck in the past,” BBC News (20 Jan 2023)

*Various Handouts

[All readings, supplementary documents, and links to the films will be available on Blackboard under “Course Materials.”]

Section 4 【Learning Assessments/Grading Rubric】

- 1) Participation (Short-response postings on Blackboard, Attendance/participation, Group Presentation, etc.): 40%
- 2) Midterm Paper: 30% (You are required to submit ONE essay by uploading the file on Blackboard). Details, instructions TBA. Paper due date: TBA (to be uploaded on Blackboard under “Midterm Paper” menu)
- 3) Final Exam: 30% (On designated exam date/time during Final Exam week, Details TBA)

Section 5 【Additional Information】

Students are strongly required to attend class regularly. AND PLEASE come to class on time. If people arrive late, it is very difficult to run the class because of the disturbance.

1. I won't be receiving late papers
2. Attendance is important: You won't be able to make up for any unexcused absences/tardiness
3. Make sure you come to class prepared, read all assigned readings, prepare to participate in class discussions (quality-short response papers will help!)
4. Do not hesitate to ask me questions, any problems you might want to consult with me

Urban Culture Asia

Instructor	Hyunjung Lee
Office/Building	2434 Nakamiya
Office Hours	TBA

Section 1 【Course Outline / Description】

This course seeks ways to explicate variable, contested, and multi-layered features of urban cultures in Asian societies. The question of urban Asia, or "Asian modernity" acquires new significance at the current moment, as the impact of globalization and advancement of digital technology have created a thriving East Asian cultural market and active exchanges of pan-Asian popular cultures among different Asian locations. Looking into various forms of urban culture in contemporary Asian societies, students will be engaged in critical discussions about how people experience patterns of national and cultural expressions that are not readily reduced to fixed, static, narrative descriptions.

Section 2 【Course Objectives/Goals/Learning Outcomes】

After their successful completion of this course, students will be well-equipped to pursue advanced studies in cultural studies and will appreciate how different versions of cultural productions themselves are very much part of greater social discourses.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Week 1 Intro/The Lure of the Modern: the modern Shanghai and the urban culture, from the 1940s to present

Class 1: Introduction: Explain syllabus, plans for the semester, etc.

Class 2: Ang Lee (dir.) Lust, Caution (色,戒) (2007): Lecture on Shanghai at the turn of the 20th century

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD

2025 Spring Semester

COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 2 The Lure of the Modern: the modern Shanghai and the urban culture, from the 1940s to present

Class 3: Ang Lee, *Lust, Caution*, Eileen Chang, *Lust, Caution*: Exploring main issues, themes, and characters

Class 4: Eileen Chang, *Lust, Caution*: Lecture on the life of Eileen Chang, Group discussion

[Work Outside of Class Activities]

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Week 3 The Lure of the Modern: the modern Seoul and the urban culture, from the 1940s to present

Class 5: Hong Kal, “Seoul and the Time in motion: urban form and political consciousness”: Lecture on the Japanese colonial time period in Korea and on the colonial city of Kyungsung (Seoul)

Class 6: Jung Ji-woo (dir.) *Modern Boy* (2008): Exploring main issues, themes, and characters

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD

COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 4 The Lure of the Modern: the modern Seoul and the urban culture, from the 1940s to present

Class 7: Jung Ji-woo (dir.) Modern Boy (2008): Exploring main issues, themes, and characters

Class 8: Jung Ji-woo (dir.) Modern Boy (2008): Exploring main issues, themes, and characters, Group Discussion

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 5 Continuation and disjuncture, Old and the New

Class 9: Bong Jun-ho (dir.) Host (괴물) (2006): Lecture on the “Miracle of the Han River,” issues of rapid urbanization

Class 10: Bong Jun-ho (dir.) Host (괴물) (2006): Exploring main issues, themes, and characters

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching

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the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 6 Continuation and disjuncture, Old and the New

Class 11: Bong Jun-ho (dir.) Host (괴물) (2006): Exploring main issues, themes, and characters, Group Discussion

Class 12: Park Chan-wook (dir.) Old Boy (올드보이) (2003): Lecture on South Korea's rapid economic development and its aftermath

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 7 Continuation and disjuncture, Old and the New

Class 13: Park Chan-wook (dir.) Old Boy (올드보이) (2003): Exploring main issues, themes, and characters

Class 14: Park Chan-wook (dir.) Old Boy (올드보이) (2003): Exploring main issues, themes, and characters, Group Discussion

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 8 Train in Motion

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Class 15: Bong Jun-ho (dir.) Snowpiercer (2013): On the theme of urban dystopia

Class 16: Bong Jun-ho (dir.) Snowpiercer (2013): Exploring main issues, themes, and characters

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 9 Train in Motion/Tokyo!

Class 17: Bong Jun-ho (dir.) Snowpiercer (2013): Exploring main issues, themes, and characters, Group Discussion

Class 18: Tokyo! (Film trilogy by 3 directors): Lecture on the 3 foreign directors and the Tokyo project

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 10 Tokyo!

Class 19: Tokyo! (Film trilogy by 3 directors): Exploring main issues, themes, and characters

Class 20: Tokyo! (Film trilogy by 3 directors): Exploring main issues, themes, and characters, Group Discussion

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 11 Food and the Asian Urban

Class 21: Joji Matsuoka (dir.) Shinya Shokudo (深夜食堂)[Midnight Diner] (2014): Sharing and discussing food experience in Japan, Exploring the food culture of Tokyo

Class 22: Joji Matsuoka (dir.) Shinya Shokudo (深夜食堂)[Midnight Diner] (2014): Exploring main issues, themes, and characters

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 12 Food and the Asian Urban/ Multicultural Asia (?)

Class 23: Joji Matsuoka (dir.) Shinya Shokudo (深夜食堂)[Midnight Diner] (2014): Exploring main issues, themes, and characters, Group Discussion

Class 24: Shin Dong-il (dir.), Bandhobi (반두비) (2009): Lecture on the issues of migrant laborers in South Korea and the enlargement of Seoul

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings

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and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 13 Multicultural Asia (?)

Class 25: Shin Dong-il (dir.), Bandhobi (반두비) (2009): Exploring main issues, themes, and characters

Class 26: Shin Dong-il (dir.), Bandhobi (반두비) (2009): Exploring main issues, themes, and characters

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 14 Multicultural Asia (?)

Class 27: Shin Dong-il (dir.), Bandhobi (반두비) (2009): Exploring main issues, themes, and characters

Class 28: Shin Dong-il (dir.), Bandhobi (반두비) (2009): Exploring main issues, themes, and characters, Mini Presentations, Group Discussion

[Work Outside of Class Activities]

Please post your comments and/or questions about the readings/films at the end of each week. These are informal response-postings aimed to show how actively you have been involved in the readings and films and also for me to address your concerns during our class (on average it will be 1 post per week). This is a FREE WRITING WITH NO FORMAT (NO MINIMUM OR MAXIMUM WORD COUNT REQUIRED. JUST USE YOUR COMMON SENSE. You are free to write either/or short

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responses, confusions, questions that arose while you were doing the class readings (or after watching the films). You can also post MULTIPLE responses on a SINGLE text or film—just make sure that you post your responses within the assigned schedule. Over-due response postings will be discarded.

Week 15 Catch-up

Class 29: Catch-up, Final exam info

Class 30: Final exam information, Review

Section 3-2 【Textbooks/Reading Materials】

Ang Lee (dir.) Lust, Caution (色,戒) (2007)

Eileen Chang, Lust, Caution

Hong Kal, “Seoul and the Time in motion: urban form and political consciousness” Jung Ji-woo (dir.) Modern Boy (2008)

Bong Jun-ho (dir.) Host (괴물) (2006)

Park Chan-wook (dir.) Old Boy (올드보이) (2003)

Bong Jun-ho (dir.) Snowpiercer (2013)

Tokyo! (Film trilogy by 3 directors

Joji Matsuoka (dir.) Shinya Shokudo (深夜食堂)[Midnight Diner] (2014)

Shin Dong-il (dir.), Bandhobi (반두비) (2009)

Rupert Wingfield-Hayes, “Japan was the future but it’s stuck in the past,” BBC (20 Jan 2023)

*All readings, supplementary documents, and links to the films will be available on Blackboard under “Course Materials.”

Section 4 【Learning Assessments/Grading Rubric】

- 1) Participation (Short-response postings on Blackboard, Attendance/participation, Group Presentation, etc.): 40%
- 2) Midterm Paper: 30% (You are required to submit ONE essay by uploading the file on Blackboard). Details, instructions TBA. Paper due date: TBA (to be uploaded on Blackboard under “Midterm Paper” menu)

- 3) Final Exam: 30% (On designated exam date/time during Final Exam week, Details TBA)

Section 5 【Additional Information】

Students are strongly required to attend class regularly. AND PLEASE come to class on time. If people arrive late, it is very difficult to run the class because of the disturbance.

1. I won't be receiving late papers
2. Attendance is important: You won't be able to make up for any unexcused absences/tardiness
3. Make sure you come to class prepared, read all assigned readings, prepare to participate in class discussions (quality-short response papers will help!)
4. Do not hesitate to ask me questions, any problems you might want to consult with me

Literary Representations of Diverse Eras

Instructor/Title	Ghosh Dastidar, Debasrita
Office/Building	Main admin bldg. 805
Office Hours	12:20-1:00

Section 1 【Course Outline / Description】

This course will facilitate students to discover the beauty of Japanese Literature. Students will analyze the literary works from each period of Japanese history and identify with the distinctive features. The course would be divided into five sections namely, ancient, classical, medieval, modern and post war period. The lectures will focus on key aspects of each period and the representative works followed by in-class discussion. Students will be given take home readings or asked to explore and analyze the particular topic. Active student engagement and participation is encouraged for critical analysis and understanding of each module. Students will involve in individual, pair or group work. Each week there will be one out-of-class compulsory reading or other suggested readings. Basic knowledge of Japanese society and culture would be an advantage but not a requirement for the course.

Section 2 【Course Objectives/Goals/Learning Outcomes】

Students should be able to;

- Name representative writers and works of each period of Japanese literary history.
- Describe how Japanese literature develops with time.
- Identify the key literary features of Japanese history.
- Recognize the socio-political background of each period and how it affects individuals and subsequently influence literary works.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Course schedule

Week	Session	Topic
1	1	Orientation: Out of class reading: Japanese Mythology
	2	Early Japan: Kuni Umi and Kami Umi Out of class reading: Nara Period
2	3	Kojiki, Nihon Shoki, Manyoshu Out of class reading: Heian Period history
	4	Genji Monogatari

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		Out of class reading: Heian Period Culture
3	5	Makura no Soshi Out of class reading: Kamakura Period
	6	Heike Monogatari Out of class reading: Edo Period history
4	7	Matsuo Basho (Oku no Hosomichi) Out of class reading: Edo Period culture
	8	Chikamatsu Monzaemon (Double suicides of Sonezaki) Out of class reading: Edo period literature
5	9	Edo Period: Play by students (Double suicides of Sonezaki) Out of class reading: Presentation Preparation
	10	Preparatory session: Mid-term Presentation Out of class reading: Presentation Preparation
6	11	Mid-term Presentation Out of class reading: Meiji period history
	12	Modernization: Natsume Soseki: Botchan Out of class reading: Meiji period culture
7	13	Modernization: Mori Ogai: Maihime Out of class reading: Taisho period History
	14	Modernization: Akutagawa Ryunosuke: Rashomon Out of class reading: Taisho period culture
8	15	Modernization: Akutagawa Ryunosuke: Rashomon Out of class reading: Taisho period Literature
	16	Modernization: Kawabata Yasunari: Izu no Odoriko Out of class reading: Taisho period Literature
9	17	Modernization: Taisho period: Kawabata Yasunari: Izu no Odoriko Out of class reading: Showa Period History
	18	Rise of Militarism: WWI Out of class reading: Showa Period History
10	19	Showa Literature Out of class reading: Showa Period History
	20	Post war literature: Mishima Yukio: Golden Temple Out of class reading: Showa Period History
11	21	Post war literature: Mishima Yukio Golden Temple Out of class reading: Showa Period Culture
	22	Post war literature: Kobo Abe : Suna no Onna

		Out of class reading: Showa Period Culture
12	23	Post war literature: Kobo Abe: Suna no Onna Out of class reading: Showa Period Culture
	24	Post war literature: Yoshimoto Banana: Kitchen Out of class reading: Contemporary Literature
13	25	Post war literature: Yoshimoto Banana: Kitchen Out of class reading: Contemporary Literature
	26	Post war literature: Murakami Haruki: Norwegian Wood Out of class reading: Contemporary Literature
14	27	Post war literature: Murakami Haruki: Norwegian Wood Out of class reading: Contemporary Literature
	28	Preparatory session: Final Presentation/ essay Out of class reading: Contemporary Literature
15	29	Final Presentation (Topic from Meiji to Contemporary Literature)
	30	Essay (Topic from Meiji to contemporary Literature)

Section 3-2 【Textbooks/Reading Materials】

Keene, Donald (1994) *Anthology of Japanese Literature*, Grove Press

Keene, Donald (1994) *Modern Japanese Literature: From 1868 to the Present Day*, Grove Press

Section 4 【Learning Assessments/Grading Rubric】

Assessment:

Final Exam 20% (Presentation and Essay)

Midterm Exam 20% (Presentation and Essay)

Writing assignments 40%

Class participation and journal 20%

Mid-term & Final presentations will be assessed as below (20 points each);

Content: Presentation shows valuable material and relevance of topic.

Background research: Evidence of Literature review, research methods and analysis of findings.

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Organization Well organized and easy to follow slides.

Delivery: Speak clearly, Tone and clarity of words, use of vocabulary,

Interaction: Engaged the audience. Body language and eye contact

Section 5 【Additional Information】

Study packets for the course will be provided on the day of Orientation.

Modernity in Japanese Literature: From Meiji to Early Shōwa

Instructor	Shirah Malka Cohen
Office/Building	TBA
Office Hours	TBA

Section Course Outline / Description】

This course examines how Japanese literature grappled with the concept of modernity during the late 19th and early 20th centuries. When Japan reopened its borders in the 1850s, there was an influx of new literary and cultural ideas that came in from the West, ones that pushed Japan to grapple and adapt to a changing modern world. In rethinking Japanese society and culture for this new era, writers played a crucial role. But how exactly did Japanese writers and intellectuals deal with these new ideas of modernity? What were their reactions to encountering Western ideas and to the changing nature of their own country? Throughout this semester, we will tackle these questions through both a historical inquiry into the period and by reading various short stories and excerpts from novels written during this time.

Starting in the Bakumatsu period, the course will examine successive generations of writers reacted to modernity. We will look at the early attempts to create a new literary language and form a national literature as well as the rejection of these processes; the impact of European literature in the late 19th century; the emergence of new literary movements such as Romanticism, Naturalism, Modernism, and the I-novel; and finally, the impact of rising censorship and imperialism on literature. Some of the writers featured in this course will include Tsubouchi Shōyō, Mori Ōgai, Higuchi Ichiyō, Natsume Sōseki, Nagai Kafū, Tanizaki Jun'ichirō, and more.

Section Course Objectives/Goals/Learning Outcomes】

By taking this course, students will gain an overview of the history of Japanese literature in the 19th and early 20th century and become familiar with important writers and works of literature from the period. Through this, students will be able to expound on and analyze various concepts and ideas concerning Japanese literature. Furthermore, by taking this course, students will gain important academic skills such as reading comprehension, critical thinking, oral skills, and writing skills.

Section 【Learning Assessments/Grading Rubric】

Class Participation	20%
Short Assignments	20%
Midterm Exam	30%
Final Project	30%

Class Participation

Students are expected to come to every class on time, be prepared for each class discussion, and actively engage in the class.

Short Assignments

Throughout the semester, students will have reading assignments. For each reading, students will be asked to write either a short summary or a reflection of what they read and submit it by each designated deadline to show that they have read, understood, and engaged with the material.

Midterm Exam

For their midterm exam, students will take an essay-style written exam in class. The exam will cover the material discussed in class so far and will test student's knowledge and understanding of the subject matter, as well as their ability to present their ideas in a concise and analytical way.

Final Project

For their final project, students will have the option to either write a research paper or do a creative project. Students choosing to do the research paper will have to choose a topic related to the class material and write a 10 to 12-page paper. The paper must have a clear thesis statement, convincing arguments, and make use of at least five academic sources. Students choosing to do a creative project will have to choose either an issue or subject matter discussed in class and create their project around it. The project can be in any creative medium of the student's choosing, including art, short film, song, dance, etc. The project must be accompanied with a one-page description of the intention behind the project that explain how the project relate to the course and engages with the subject matter in a critical way. During the final class, both students doing a research paper and a creative project will be expected to present their work in progress to the class and receive feedback from the instructor and their peers.

KODAI to GENDAI: Influences of Literature on Japanese Society and Culture

Instructor	Ghosh Dastidar, Debasrita
Office/Building	Main admin bldg. 805
Office Hours	12:20-13:00

Section 1 【Course Outline / Description】

This course examines the scope of Japanese Society and Culture from ancient to modern times. Students are expected to recognize how the rich history of Japan played a vital role in shaping the present through the study of various socio-cultural practices and norms. The scope would range from mythology, feudalism to post war trends of globalization. Students are encouraged to reflect and develop their own perspectives on social and cultural events that mark the various important developments of Japanese history.

Each module will be structured around a social or cultural subject. Students will be given take home readings or asked to explore and analyze the particular topic. Active student engagement and participation is encouraged for critical analysis and understanding of each module. Students will involve in individual, pair or group work. Each week there will be one out-of -class compulsory reading or other suggested readings. Basic knowledge of Japanese society and culture would be an advantage but not a requirement for the course.

Section 2 【Course Objectives/Goals/Learning Outcomes】

Students should be able to;

- ✓ Learn the major events of Japanese history.
- ✓ Describe how Japanese history develops with time.
- ✓ Identify the key features of each period in Japanese history.
- ✓ Recognize the socio-political background of each period and how it affects individuals and subsequently influence literary works.
- ✓ Summarize own opinion about the relation between Japanese history.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Course schedule

Week	Session	Topic
1	1	Orientation

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		Out of class reading: White hare of Inaba
	2	Early Japan: Mythology Out of class reading: Urashima Taro
2	3	Nara Period: Influence of Toufu Bunka Out of class reading: The tale of bamboo cutter
	4	Heian Period: Kokufu Bunka Out of class reading: Kokinshu
3	5	Feudal Japan: Rise of Samurai Out of class reading: Tale of Heike
	6	Battle of Heike Out of class reading: Kamakura Period:
4	7	Kamakura Period: Establishment of Bakufu Out of class reading: Sengoku Period
	8	3 Unifiers of Japan Out of class reading: Edo Period
5	9	Isolation/Sakoku Out of class reading: Mid-term preparation
	10	Mid-term Presentation: Nara to Edo Out of class reading: Mid-term presentation
6	11	Mid-term Presentation: Nara to Edo Out of class reading: Bakumatsu
	12	Boshin War: Opening of Japan Out of class reading: Meiji period history
7	13	Meiji Constitution Out of class reading: Meiji period history
	14	Rapid Modernization Out of class reading: Meiji period history
8	15	Russo -Japanese War Out of class reading: Meiji period history
	16	Taisho Democracy Out of class reading: Taisho Period history
9	17	Taisho Rice riots and women's liberation movement Out of class reading: Taisho Period history
	18	Birth of Modern Girl Out of class reading: Showa Period history
10	19	Early Showa: Rise of Militarism Out of class reading: Showa Period history

	20	Post war Showa: Aftermath Out of class reading: Showa Period history
11	21	New Japan: Occupation Out of class reading: Showa Period history
	22	Post war Development: Economic Miracle Out of class reading: Showa Period history
12	23	Oil Crisis: Effects in Japan Out of class reading: Showa Period history
	24	New trends in Mass Culture Out of class reading: Contemporary Literature
13	25	Post war society and literature: Mishima Yukio Out of class reading: Contemporary Literature
	26	Post war society and literature: Abe Kobo Out of class reading: Contemporary Literature
14	27	Post war society and literature: Oe Kenzaburo Out of class reading: Contemporary Literature
	28	Preparatory session: Final Presentation/essay Out of class reading: Contemporary Literature
15	29	Final Presentation/essay
	30	Course Review and Feedback

Section 3-2 【Textbooks/Reading Materials】

Gordon, Andrew *A modern history of Japan*, Oxford University Press; 3 edition (March 26, 2013)

Section 4 【Learning Assessments/Grading Rubric】

Assessment:

Final Exam 20% (Presentation and Essay)

Midterm Exam 20% (Presentation and Essay)

Writing assignments 40%

Class participation and journal 20%

Mid-term & Final presentations will be assessed as below (20 points each);

Content: Presentation shows valuable material and relevance of topic.

Background research: Evidence of Literature review, research methods and analysis of findings.

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Organization Well organized and easy to follow slides.

Delivery: Speak clearly, Tone and clarity of words, use of vocabulary,

Interaction: Engaged the audience. Body language and eye contact

Section 5 【Additional Information】

Study packets for the course will be provided on the day of Orientation.

Kojiki to Haruki

Instructor/Title	Ghosh Dastidar, Debasrita
Office/Building	Main admin bldg. 805
Office Hours	12:20-1:00

Section 1 【Course Outline / Description】

This course on Japanese Literature will help you study the transformation from ancient to post-modern Literature. Students will analyze the literary works from each period of Japanese history and identify with the distinctive features. It covers five periods namely, ancient, classical, medieval, modern and post-modern period. The lectures will focus on key aspects of each period and the representative works followed by in-class discussion. Students will be given take home readings or asked to explore and analyze the particular topic. Active student engagement and participation is encouraged for critical analysis and understanding of each module. Students will involve in individual, pair or group work. Each week there will be one out-of-class compulsory reading or other suggested readings. Basic knowledge of Japanese Literature would be an advantage but not a requirement for the course.

Section 2 【Course Objectives/Goals/Learning Outcomes】

Students should be able to;

- Name representative writers and works of each period of Japanese literary history.
- Describe how Japanese literature develops with time.
- Identify the key literary features of Japanese history.
- Recognize the socio-political background of each period and how it affects individuals and subsequently influence literary works.
- Summarize own opinion on the development of Japanese literature.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Course schedule

Week	Session	Topic
1	1	Orientation
	2	Kojiki: Mythology Reading assignment: Inaba no Shiro usagi
2	3	Nihon Shoki: Comparative study with Kojiki Reading assignment: Urashima Taro
	4	Genji Monogatari: Kiritsubo

		Reading assignment: Genji Monogatari: Yugao
3	5	Genji Monogatari: Yugao and Kiritsubo Reading assignment: Dan no Ura
	6	Heike Monogatari: Dan no Ura and death of Atsumori Reading assignment: Haiku analysis The Old Pond
4	7	Matsuo Basho: Oku no Hosomichi Reading assignment: Double suicides of Sonezaki
	8	Chikamatsu Monzaemon: Double suicides of Sonezaki Analysis Reading assignment: Edo Period History
5	9	Play by students (Double suicides of Sonezaki) Assignment: Presentation topic research
	10	Preparatory session: Mid-term Presentation Assignment: Presentation content research
6	11	Mid-term Presentation: Nara to Edo Assignment: Presentation content research
	12	Mid-term Presentation: Nara to Edo Reading assignment: Botchan
7	13	Natsume Soseki and Botchan Analysis Reading assignment: Maihime
	14	Mori Ogai and Maihime Analysis Reading assignment: Rashomon
8	15	Akutagawa Ryunosuke: Short stories Reading assignment: Mikan
	16	Modern Literature: Kawabata Yasunari Reading assignment: Zakuro
9	17	Kawabata Yasunari and Izu no Odoriko Reading assignment: Izu no Odoriko
	18	Kawabata Yasunari: Nobel Peace prize Lecture Izu no Odoriko: Omi
10	19	Documentary on Mishima Yukio Reading assignment: Kinkakuji I
	20	Mishima Yukio: Kinkakuji analysis
11	21	Contemporaries Mishima Yukio and Abe Kobo Reading assignment: Suna no Onna
	22	Abe Kobo: Suna no Onna analysis Reading assignment: Suna no Onna
12	23	Abe Kobo: Suna no Onna movie and discussion

		Reading assignment: Kitchen
	24	Banana Yoshimoto: Kitchen analysis Reading assignment: Norway no Mori
13	25	Murakami Haruki: Norway no Mori analysis Reading assignment: Norway no Mori
	26	Murakami Haruki: Norway no Mori movie and discussion
14	27	Murakami Haruki and present Japan Assignment: Final Presentation Preparation
	28	Preparatory session: Final Presentation Assignment: Final essay Preparation
15	29	Course review & Feed back Assignment: Final essay Preparation
	30	Final essay

Section 3-2 【Textbooks/Reading Materials】

Keene, Donald (1994) *Anthology of Japanese Literature*, Grove Press

Keene, Donald (1994) *Modern Japanese Literature: From 1868 to the Present Day*, Grove Press

Section 4 【Learning Assessments/Grading Rubric】

Assessment:

Final Exam 20% (Presentation/ Essay)

Midterm Exam 20% (Presentation/ Essay)

Writing Assignments 40%

Journal/ Class participation 20%

Mid-term & Final presentations will be assessed as below (20 points each);

Content: Presentation shows valuable material and relevance of topic.

Background research: Evidence of Literature review, research methods and analysis of findings.

Organization Well organized and easy to follow slides.

Delivery: Speak clearly, Tone and clarity of words, use of vocabulary,

Interaction: Engaged the audience. Body language and eye contact

Section 5 【Additional Information】

Study packets for the course will be provided on the day of Orientation.

Christianity in Japan: From Medieval Times to Today

Instructor	Shirah Malka Cohen
Office/Building	TBA
Office Hours	TBA

Section Course Outline / Description】

Considered one of the largest “World Religions”, Christianity boasts an estimated 2.4 billion believers across the world. And yet, in Japan, Christians accounts for less than one percent of the population. Despite this, the influence of Christianity is felt throughout Japan from its culture to education, to social work, to even its holidays. Why is this the case? How did Christianity come to be both a source of influence and a minority religion? To answer these questions, this course will trace the history of Christianity in Japan from its introduction to the country in the 16th century, through many periods of turmoil and suppression, all the way to its current form.

We will begin with looking at the arrival of Christianity in 1549 and its initial spread through southern and western Japan, and how soon after it came to be persecuted and eventually banned. We will then look at how Christianity survived in Japan underground through the *Kakure Kirishitans*, until it was reintroduced to the country during the Meiji period. Finally, we will see how after another period of popularity, Christianity subsided into a minority religion in Japan, and consider why that might be the case, and whether we can talk about the existence of “Japanese Christianity”. Along this historical overview, we will touch on various other aspects such as education, culture, and literature to create a vibrant and comprehensive picture of this aspect of Japanese history and society.

Section 【Course Objectives/Goals/Learning Outcomes】

This course aims to introduce the students to the history of Christianity in Japan. Through taking this course, the students will be able to better understand s the cultural, social, intellectual and religious aspects of modern Japanese history, as well as how Christianity helped shape certain aspects of modern Japanese society and culture. In addition, students will also further hone their critical reading and oratory skills by engaging with primary and secondary sources, writing assignments, and presenting to their peers.

Section 【Learning Assessments/Grading Rubric】

Class Participation	20%
Short Assignments	20%
Presentation	30%
Final Exam	30%

Class Participation

Students are expected to come to every class on time, be prepared for each class discussion, and actively engage in the class.

Short Assignments

Throughout the semester, students will have reading assignments. For each reading, students will be asked to write either a short summary or a reflection of what they read and submit it by each designated deadline to show that they have read, understood, and engaged with the material.

Presentation

For their midterm assignments, students will be asked to do a presentation on a topic related to the class (either in group or by themselves depending on the number of students). Through their presentation, students will be asked to show their understanding of what has been discussed in class, as well as do additional research, showing both critical and oral skills.

Final Exam

The final exam will be conducted during the exam week and will be an essay style test that will ask students to show both the knowledge they acquired throughout the semester on Christianity in Japan and their ability to present that information in a well written manner.

Religion in Japan

Instructor	Dr. John A. Shultz, Professor
Office/Building	6407 (ICC)
Office Hours	Tuesday 1:15-2:45/Thursday 3:00-4:30

Section 1 【Course Outline / Description】

Japan is somewhat mysterious with respect to religion. On the one hand, nearly all Japanese deny being religious. On the other hand, most Japanese still participate in religious rituals, and religious places, festivals, and objects of worship can be seen at almost at every turn. This introductory course seeks to contextualize and penetrate the religious landscape of Japan. Our hope is to both explore the general patterns in religiosity in this country and to understand the various trends in religious behavior.

Section 2 【Course Objectives/Goals/Learning Outcomes】

- to understand traditional and modern Japanese religious life
- to be able to articulate and defend an analytical position in a discussion setting
- to be able to explain a complex topic by employing non-print media, such as film

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

1.) Introduction

READING: Read syllabus materials carefully and prepare questions you have about the course

2.) Needs, Wants, and Beliefs I: Patterns in Religiosity

READING: by Prohl and Nelson pp. 3-15.6

3.) Needs, Wants, and Beliefs II: The Ritual of the Everyday

READING: by Prohl and Nelson pp. 15.6-21

READING: “The Dō Spirit of Japan” by Davies and Ikeno pp. 71.5-82.5

4.) Foundational Myths of Japan: Creation Stories

READING: “Shintō” by Reader pp. 64-76

5.) The Nature of Kami and the Character of Shinto Shrines

READING: "Meaning of Kami" by Holtom pp.77-79 AND "Shintō Shrines" by Scheid pp. 75-95.3 (long reading!)

6.) The Emperor, Yasukuni, and State Shinto

READING: "Shintō Shrines" by Scheid pp.95.3 to 105

7.) Japan's Favorite God: Inari Kami

READING: from *The Fox and the Jewel*, "A God of One's Own" pp. 22-39

8.) Film

HOMEWORK: Do reflection exercises

9.) Introduction to Buddhism and Buddhist Images

READING: "Timeline of Buddhism" pp.1-4 AND "A Guide to Japanese Buddhist Sculpture." pp. 8-29

10.) Introduction to Buddhism: Philosophical Concepts

READING: *The Heart of Understanding* by Thich Nhat Hanh (in appendix) p. 1-18

11.) What Happens When I Die: Buddhism and Death

READING: (Skip ahead) "Mizuko Kuyō and Abortion in Contemporary Japan" by Hoshino pp. 171-190

12.) Exam 1 Review

HOMEWORK: Prepare questions related to the exam

13.) EXAM 1; lecture on Japanese deities associated with academic success

14.) In-class Project Work Session

HOMEWORK: Do homework assignment related to project.

15.) The Enlightened World: Zen

READING: "Zen Buddhism" and "Zen and Japanese Culture" by Mitchell (**Go back in text**) pp. 262.6-267.8; pp. 272.3-275.6

16.) Take Me to the Pure Land: Nembutsu and the Jōdo

READING: "The Kamakura Period" and "Pure Land Buddhism" by Mitchell pp.

254.5-262.55

17.) Devotion to the Lotus Sutra I

READING: “Nichiren Buddhism” by Mitchell pp. 267.8-272.3
and “Selected Parables of from the Lotus Sutra” (in Appendix) p. 56-62; p. 150-151

18.) Devotion to the Lotus Sutra II: Soka Gakkai

READING: From the *Handbook of Contemporary Japanese Religions*, “Soka Gakkai in Japan” p. 269-283.7

19.) Soka Gakkai II

READING: From the *Handbook of Contemporary Japanese Religions*, “Soka Gakkai in Japan” p. 283.7-305

20.) In-class Project Work Session

HOMEWORK: Do homework assignment related to project.

21.) Creative Project Presentations

HOMEWORK: Prepare comments on student presentations.

22.) Creative Project Presentations

HOMEWORK: Prepare comments on student presentations.

23.) Creative Project Presentations

HOMEWORK: Prepare comments on student presentations.

24.) Aum Shinrikyō

READING: “Global Proliferation of Weapons of Mass Destruction: A Case Study of the Aum Shinrikyō” p. 1-6 and “In the Wake of Aum…” p. 398.4-411.7 (appr. 19 pages total)

25.) Bushidō I: Samurai Philosophy and Religion

READING: “Bushidō” by Davies and Ikeno pp.41-50

26.) Bushidō II: Seppuku

READING: *Seppuku* by Rankin (in Appendix) pp.15-24.2; p. 41.3-45.7

27.) Pilgrimage in Japan: Travel and Meaning

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READING: From *Understanding Japanese Religion*, "The Three Types of Pilgrimage in Japan" p. 127-136 (9 pages)

28.) Pilgrimage in Japan II: Shikoku *Henro*

READING: Handout

29.) Exam 2; short lecture on Japanese pilgrims

HOMEWORK: review for the exam

30.) Film: *Aruki Henro*

HOMEWORK: Do reflection exercises

Section 3-2 【Textbooks/Reading Materials】

All reading materials for each class will be provided by the instructor.

Section 4 【Learning Assessments/Grading Rubric】

Exam 1 20%

Exam 2 20%

Practicum 25%

Homework/Quizzes 15%

Participation 20%

Japanese Religion and Society

Instructor	REYNOLDS, Adam
Office/Building	TBA
Office Hours	TBA

Section 【Course Outline / Description】

In addition to surveying the basic tenets and historical developments of Buddhism, Shinto, and other prominent religions in Japan, this course examines the intersections of religion and a range of social issues in the modern era.

Lectures will focus on a number of topics including, but not limited to, the relations between religion and the state, religious violence, religious freedom, and religion in a period of rapid globalization. Throughout the course, students will learn of various theoretical frameworks that may be employed when approaching these topics.

The Japanese Warrior:
History, Religion, and Philosophy

Instructor	Dr. John A. Shultz, Professor
Office/Building	6407 (ICC)
Office Hours	Tuesday 1:15-2:45/Thursday 3:00-4:30

Section 1 【Course Outline / Description】

Visions of the Japanese warrior in his many forms loom largely through the history of East Asia and through popular sentiments of what being a warrior is all about. Martial arts and the profession of soldiery are described in Japan as a “path” or “way.” This implies that such disciplines are not reducible to technical skills but represent an ideology. Indeed, a continual refrain from the distant past to the present is that the warrior's spirit lies at the heart of Japanese people and culture.

In this course, we seek to examine the character of the Japanese warrior throughout history to determine what constitutes the worldview of Japanese combatants and if such worldviews have maintained any consistency over time. More specifically, we will look at archetypal warriors using prototypical weapons in exemplary battles through famous literature, films, and historical accounts.

Section 2 【Course Objectives/Goals/Learning Outcomes】

- to articulate the various ideologies and worldviews pertaining to the Japanese warrior
- to demonstrate a working understanding of Japanese history as it pertains to warriors
- to be able to explain a complex topic by employing non-print media, such as film

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

1.) Course Introduction

HOMEWORK: Review course syllabus.

2.) Yamato the Brave

READING: *Kojiki* p. 232-252

3.) The Early Japanese Military: Crossbows and Confucianism

READING: From Samurai, Warfare, and the State by Karl Friday p.68-85

4.) The Revolt of Taira Masakado

READING: From *Konjaku Monogatari* "How Taira M. Revolted and was Killed" p.384-389;
Shomonki (*The Tale of Masakado*) p. 129-140

5.) Introduction to the *Tale of Heike*;

READING: by McCullough p.1-11

6.) Heike: The Battle of Uji Bridge and *Sōhei*

READING: by McCullough p.152-155; Japanese Warrior Monks p. 1-41

7.) *Sōhei*: Myth and Reality; Polearms

READING: Japanese Warrior Monks p. 41-58; Japanese Polearms p. 17-84

QUIZ: Recitation of the First Lines of the *Heike*

8.) Heike: The Death of Yoshinaka

READING: by McCullough p.286.3-293.9

9.) *Heike*: Yoshitsune and Benkei

READING: by McCullough p.302.6-317

10.) *Heike*: The Battle of Dannoura

READING: by McCullough p. 358-380

11.) *Hōganbiiki*; Death of Yoshitsune; and *Seppuku*

READING: by Rankin p.41.3-45.6

12.) Film "*The Seven Samurai*"

HOMEWORK: Complete review of *Heike* materials.

13.) Class Discussion "The Seven Samurai"

HOMEWORK: Prepare your discussion questions.

14.) Review Session for Exam #1

HOMEWORK: Prepare essays and questions for the examination.

15.) Short lecture, Exam #1

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HOMEWORK: Prepare essays and questions for the examination.

16.) Work Session for Practicum: Themes

HOMEWORK: Complete the written homework assignments for the project

17.) Heroes of the Battle of Osaka Castle

READING: "Winter of Discontent: The Siege of Osaka Castle" by Niderost p.1-4

18.) The Two-swords Philosophy of Miyamoto Musashi

READING: The Book of Five Rings p.15-71: p. 178-181 (Bilingual Reading!)

19.) Work Session for Practicum: Techniques

HOMEWORK: Complete the written homework assignments for the project

20.) Ninja! Facts and Fictions

READING: From The True Path of the Ninja p. 15-56; p. 65-68

21.) Ninja II: Infiltration, Intelligence, and Magic

READING: From The True Path of the Ninja p. 78- 80; p.107-119; p. 122-125; p. 159-167

22.) Practicum Presentations: Viewing

HOMEWORK: ***ALL PROJECTS DUE****

23.) Practicum Presentations II: Discussion

HOMEWORK: Prepare Discussion Question

24.) The "*Bushidō* Bible": *The Hagakure*

READING: From The Hagakure p. 1-10

25.) The Mighty Samurai Sword

READING: "The Samurai Sword" p. 1-15

26.) Introduction to the Pacific War

READING: U.S. Army Field Manual "The Jap Soldier" p. 2-124 (many pictures!)

27.) Soldier's Hell: The Experience of New Guinea

READING: "The Green Desert of New Guinea" by Ogawa Masatsugu p. 267-276

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28.) Zero Ace Sakai Saburo

READING: "Zero Ace" by Sakai p. 135-145.4

29.) Exam #2 Review

HOMEWORK: Prepare essays and questions for the examination.

30.) Short lecture, Exam #2

HOMEWORK: Prepare essays and questions for the examination.

Section 3-2 【Textbooks/Reading Materials】

*All course reading materials will be provided by the professor or will be available online

Section 4 【Learning Assessments/Grading Rubric】

Exam #1	20%
Exam #2	20%
Creative Project	25%
Quizzes/Homework	15%
Participation	20%

SHINTO

Instructor	Dr. John A. Shultz, Professor
Office/Building	6407 (ICC)
Office Hours	Tuesday 1:15-2:45/Thursday 3:00-4:30

Section 1 【Course Outline / Description】

Shinto is the religious tradition associated with the kami, the indigenous deities of Japan. It is said that there are eight million kami, ranging from the mundane and nearby to the extraordinary and distant. Throughout the past and today, Japanese have respected, implored, and feared these kami. While having strong connections to the natural world, Shinto has also manifested a deeply political and nationalistic character. Likewise, Shinto themes are heavily represented in Japanese popular culture, including anime, manga, and mascot characters. All these complexities make Shinto an intriguing and essential topic to understand Japanese history and society. This course will take a big picture approach to the subject, unlocking the intricacies and mysteries of the kami and of kami worship.

Section 2 【Course Objectives/Goals/Learning Outcomes】

- to articulate the meaning and role of kami and shrines in contemporary Japan and throughout history
- to ascertain the larger implications for culture and society raised by the myriad issues with respect to Shinto

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Schedule of Instruction		
	Schedule of Instruction	Work Outside of Classroom Activities
Lecture 1	Introduction	Review syllabus and expectations

Lecture 2	What are kami? What is Shinto?	Read: p.1–12 (all reading assignments in course packet)
Lecture 3	Shinto Mythology: Cosmology and Genesis	Read: p. 13–27
Lecture 4	Shinto Mythology: The Sun Goddess and Her Troublesome Brother	Read: p. 28–39
Lecture 5	Shinto Mythology: Okuninushi, Romantic Relations, and Love Shrines	Read: p. 39–54
Lecture 6	Shinto Mythology: The Heavenly Kami Colonize the Earth	Read: p. 55–67
Lecture 7	The Intricacies of the Shinto Shrine: Types and Archetypes	Read: p. 68–78
Lecture 8	The Intricacies of the Shinto Shrine: Structures and Layout	Read: p. 79–99
Lecture 9	The Blessings of the Kami: This-Worldly Benefits	Read: 100–113
Lecture 10	Practicum Work Session I	Complete preparatory homework assignment
Lecture 11	Practicum Work Session II	Complete preparatory homework assignment
Lecture 12	Matsuri: The Festivals of the Gods	Read: p. 114–130
Lecture 13	Shinto and Other Religious Traditions	Read: P. 131–142
Lecture 14	Inari: Japan's Favorite Kami	Read: p. 143–153
Lecture 15	Exam 1 Review	Review for exam. Create a list of questions to ask instructor
Lecture 16	Exam 1, plus a short lecture on scholarly kami	Review for exam

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Lecture 17	Shinto and the State: Emperor Worship and Nationalism	Read: p. 154–167
Lecture 18	Shinto and the State: Yasukuni Shrine	Read: p. 168–179
Lecture 19	Shinto and the State: Film: “Emperor”	Prepare discussion questions
Lecture 20	Shinto and the State: Film: ““Emperor” (Discussion)	Prepare discussion questions
Lecture 21	Mountains and Kami: A Consideration of Mt. Fuji	Read: p. 180–194
Lecture 22	Mountains and Kami: Shugendo	Read: p. 195–205
Lecture 23	Green Shinto: The Kami and Environmentalism	Read: p. 206–215
Lecture 24	Women and Shinto: Shaman, Miko, Good-Luck Daughters, and Brides	Read: p. 216–227
Lecture 25	Shinto and the Supernatural: Monsters and Ghosts	Read (from handouts): “The Supernatural and kami,” “Popular Momotaro story,” and “Kibutsuhiko and Ura”
Lecture 26	Shinto and Popular Culture: Introduction	Read: p. 228–238
Lecture 27	Practicum Presentations I	Complete and submit Practicum
Lecture 28	Practicum Presentations II	Submit homework on presentations
Lecture 29	Exam 2, plus short lecture	Review for exam.
Lecture 30	Shinto and Popular Culture: Film	Prepare discussion questions

Section 3-2 【Textbooks/Reading Materials】

All reading materials for each class will be provided by the instructor.

Section 4 【Learning Assessments/Grading Rubric】

Exam 1 20%

Exam 2 20%

Practicum 25%

Homework/Quizzes 15%

Participation 20%

History of Modern Japan

Instructor	Scott C.M. Bailey
Office/Building	3307
Office Hours	By appointment

Section 1 【Course Outline / Description】

This course provides students with a broad survey of the political, economic, social, and cultural developments in Japan, from the era of the Tokugawa Shogunate up to the recent past. Major themes include examining the rise and fall of the Shogunate, the "opening" of the nation, economic and technological development under the Meiji government, the crises of the Taisho and Showa eras, Japan at war, the postwar "miracle," and the "lost decade(s)." An important emphasis throughout the course is on Japan's role in the wider world, how events in Japan were impacted by global forces, and how Japan in turn contributed to global historical changes.

Each class session is very interactive. A typical session involves a combination of brief lectures, source analyses, viewing of film clips or other visual sources, and group discussions or class discussions about that day's assigned readings. By the end of the course students will have a good general knowledge of Japan's history, in the wider context of world history, since about 1600 CE.

Students will write two exams in the course, which are based on assigned readings and require students to effectively utilize the source materials in constructing their arguments. Participation in daily class discussions is also a significant part of the students' grade, so active and involved participation, as well as conscientious reading of assignments, are a requirement of the class. There is also a group research presentation, which requires students to collaborate with their group in researching a topic related to the history of modern Japan. Experiential learning is, therefore, an important part of the course.

Section 2 【Course Objectives/Goals/Learning Outcomes】

The goal of the course is not to analyze the history of Japan "in a box," but to understand how the modern history of the nation has been impacted by global historical changes, while also understanding how some of the unique cultural characteristics of Japan's peoples and other internal factors also exerted a profound influence on historical change and continuity. This means that a considerable part of our analysis of Japan's modern history is done from a comparative viewpoint, in which we compare the developments in Japan with what happened in societies with similar or contrasting historical experiences.

By the end of the course, students will: have acquired a broad general knowledge of the history of modern Japan; be able to communicate effectively and analyze complex questions about the history of modern Japan; be able to collaborate effectively in a

research project group; and be able to understand the history of modern Japan within the wider context of world history.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Lesson 1 Topic: Introduction to the course- Assignments: None

Lesson 2 Topic: Economic and Social Conditions in Premodern Japan- Assignments: Read Gordon Chapter 1 plus additional materials in the Assignments folder on Blackboard

Lesson 3 Topic: Economic and Social Conditions in Premodern Japan- Assignments: Read *Musui's Story* pgs. 1-42 plus additional materials in the Assignments folder on Blackboard

Lesson 4 Topic: Establishment of the Tokugawa Shogunate- Assignments: Read *Musui's Story* pgs. 43-98 plus additional materials in the Assignments folder on Blackboard

Lesson 5 Topic: Tokugawa at the Peak of its Power- Assignments: Read Gordon Chapter 2 plus additional materials in the Assignments folder on Blackboard

Lesson 6 Topic: Tokugawa at the Peak of its Power- Assignments: Read *Musui's Story* pgs. 98-146 plus additional materials in the Assignments folder on Blackboard

Lesson 7 Topic: Internal and External Challenges to the Regime- Assignments: Read *Musui's Story* pgs. 147-157, Gordon Chapter 4 plus additional materials in the Assignments folder on Blackboard Formation of Research Presentation Groups (Groups should begin collaborating on possible topics for their presentation)

Lesson 8 Topic: Downfall of the Tokugawa- Assignments: Read Gordon Chapter 5 plus additional materials in the Assignments folder on Blackboard

Lesson 9 Topic: Meiji Restoration/Revolution- Assignments: Read Gordon Chapter 6 plus additional materials in the Assignments folder on Blackboard

Lesson 10 Topic: Industrial Age in Japan- Assignments: Read Gordon Chapter 7 plus additional materials in the Assignments folder on Blackboard, Prepare for Exam I Review

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Lesson 11 Topic: Building of a Capitalist System- Assignments: Read Gordon Chapter 8 plus additional materials in the Assignments folder on Blackboard- Group Research Project Workshop I

Lesson 12 Topic: The Move Towards Empire - Assignments: Read Gordon Chapter 9 plus additional materials in the Assignments folder on Blackboard- Group Research Presentation Proposal Due

Lesson 13 Topic: Late Meiji- Assignments: Read *Bushido* Part I plus additional materials in the Assignments folder on Blackboard

Lesson 14 Topic: Sino-Japanese and Russo-Japanese Wars, Exam I Review- Assignments: Read *Bushido* Part II plus additional materials in the Assignments folder on Blackboard

Lesson 15 Topic: Review for Exam I and Exam I during class today- Assignments: Prepare for Exam I

Lesson 16 Topic: Japan and World War I- Assignments: Read *Bushido* Part III plus additional materials in the Assignments folder on Blackboard

Lesson 17 Topic: Taisho Democracy- Assignments: Read Gordon Chapter 10 plus additional materials in the Assignments folder on Blackboard Group Research Project Workshop II

Lesson 18 Topic: Depression Era Economic and Political Change- Assignments: Read Gordon Chapter 11 plus additional materials in the Assignments folder on Blackboard

Lesson 19 Topic: Japan, Asia, and the West- Assignments: Read Gordon Chapter 12 plus additional materials in the Assignments folder on Blackboard

Lesson 20 Topic: War with China, Pearl Harbor and Mobilization for War- Assignments: Read Gordon Chapter 12 plus additional materials in the Assignments folder on Blackboard

Lesson 21 Topic: War at Home and Abroad - Assignments: Read *War Without Mercy* Chapter 1 and 2 plus additional materials in the Assignments folder on Blackboard

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Lesson 22 Topic: War at Home and Abroad- Assignments: Read *War Without Mercy* Chapter 4 and 5 plus additional materials in the Assignments folder on Blackboard

Lesson 23 Topic: War at Home and Abroad- Assignments: Read *War Without Mercy* Chapter 8 and 9 plus additional materials in the Assignments folder on Blackboard

Lesson 24 Topic: The Bombing of Japan- Assignments: Read *Japan at War* Chapter 16, 17 plus additional materials in the Assignments folder on Blackboard- Group Research Project Workshop III

Lesson 25 Topic: The Bombing of Japan- Assignments: Read *Japan at War* Chapter 19 plus additional materials in the Assignments folder on Blackboard Group Research Presentations Files Due

Lesson 26 Topic: The Allied Occupation- Group Research Presentations- Assignments: Read Gordon Chapter 13 plus additional materials in the Assignments folder on Blackboard

Lesson 27 Topic: The LDP and the Yoshida Doctrine- Group Research Presentations- Assignments: Read Gordon Chapter 14 plus additional materials in the Assignments folder on Blackboard

Lesson 28 Topic: The Economic Miracle- Group Research Presentations-Assignments: Read Gordon Chapter 15 plus additional materials in the Assignments folder on Blackboard

Lesson 29 Topic: Late Showa and Heisei Japan- Assignments: Read Gordon Chapter 16 plus additional materials in the Assignments folder on Blackboard

Lesson 30 Topic: Contemporary Issues in Japan, Exam II Review, Final Reflections- Assignments: Read Gordon Chapter 17 plus additional materials in the Assignments folder on Blackboard.

Section 3-2 【Textbooks/Reading Materials】

William Theodore de Bary, Carol Gluck, and Arthur E. Tiedemann, *Sources of Japanese Tradition 1600 to 2000* (Columbia University Press)

Andrew Gordon, *A History of Modern Japan* (Oxford University Press)

Katsu Kokichi, *Musui's Story* (University of Arizona Press)

Nitobe Inazo, *Bushido: The Soul of Japan* (G.P. Putnam's Sons)

John W. Dower, *War Without Mercy: Race and Power in the Pacific War* (Pantheon Books)

Haruyo Taya Cook and Theodore F. Cook, *Japan at War: An Oral History* (The New Press)

Other articles, primary sources, secondary sources, videos, and other relevant materials will also be assigned and listed in the "Assignments" folders on Blackboard.

Section 4 [Learning Assessments/Grading Rubric]

Exams (x's 2)- 30% each, 60% of total grade 25% each, 50% of total grade

Class participation- 15%- 20%

Group Research Project and Presentation- 25% 30%

The **Exams (2)** are worth a combined 50% (or 25% each). These will be based on the material covered in the class, including the readings, lectures, and activities. To do well, you will need to keep up with the readings and take good notes during all class sessions. The exams are a combination of identification items and essay questions.

Class participation is based on active and involved participation in discussions and activities, attendance (including being on time to class), preparedness throughout the semester (demonstrating that you have done the readings and are engaging with the material) and maintaining a positive attitude. This part of your grade also includes homework assignments, quizzes, and discussion board postings. Class participation is worth 20% of your final grade.

The **Group Research Project and Presentation** is based on a historical topic of the students' choice (related to a location of historical interest and connected with the history of modern Japan). Students must demonstrate that they worked together collaboratively to prepare their Research Project and Presentation. The project will require meetings among group members. This project will also require the use and proper citation of historical sources. As part of the project, students must visit a local historical site, museum, or place of historical or cultural significance together as a group. The group will work together to make a presentation based on their research of their topic and what they found out when visiting their chosen location. Students will be required to complete peer reviews at the end of this process. Grades will be based on group collaboration, appearance of the presentation files, communication of the presentation, historical content of the presentation, and analysis of the research question. This project is worth 30% of your grade.

Further information about all assessments are provided to students during the class.

Section 5 【Additional Information】

Attendance and active participation are required in this course and are a significant part of the grade. To do well in the course, you should prepare all assignments prior to each class meeting and be prepared to actively participate. Thoughtful and informed discussions are an important part of the class.

Asia in World History to 1500

Instructor	Scott C.M. Bailey
Office/Building	3307
Office Hours	By Appointment

Section 1 【Course Outline / Description】

This course explores the history of Asian societies and cultures within the wider context of world history, from the first civilizations in Asia until the year 1500. The focus of the course is on the traditions and histories of Asian societies in the premodern period. Students will develop historical understanding of East, Southeast, South, and Central Asian history in the course. Topics of study include: the development of Asia's first complex societies, cultural and religious traditions in Asia, the formation of premodern states in Asia, competition and collaboration among pre-modern Asian societies, the rise of regional and global trading networks, human migrations, technological changes, and environmental changes.

Section 2 【Course Objectives/Goals/Learning Outcomes】

An important emphasis in the course is placed on experiential learning, so group work and peer collaboration will play a crucial part in the class. Students will increase their understanding of the history of Asia and its involvement in world history during the premodern era. Reading, writing, and oral communication skills are essential to success in the course. Students will also improve their research and presentation skills.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Lecture	Topic	Assignments
Lesson 1	Introduction to the course- Geography of Asia	None
Lesson 2	Pre-History of Asia	Read Chapter 1 on “Prehistorical Asia” and other materials in today's folder on Blackboard
Lesson 3	Hinduism	Read Chapter 2 (Hinduism section) and other materials in today's folder on Blackboard

Lesson 4	Buddhism	Read Chapter 2 (Buddhism section) and other materials in today's folder on Blackboard
Lesson 5	Confucianism	Read Chapter 2 (Confucianism section) and other materials in today's folder on Blackboard
Lesson 6	Daoism and other Religions	Read Chapter 2 (Daoism section, Other religions section) and other materials in today's folder on Blackboard
Lesson 7	Early Societies of Asia: General Characteristics	Read Chapter 3 on General Characteristics of Asian Societies and other materials in today's folder on Blackboard, Formation of Research Presentation Groups (Groups should begin collaborating on possible research topics)
Lesson 8	Education, Economy, and Law in Early Asian History	Read Chapter 3 on General Characteristics of Asian Societies and other materials in today's folder on Blackboard
Lesson 9	The Mauryan Empire and Group Research Presentation Workshop I	Read Chapter 4 section on the Mauryan Empire and other materials in today's folder on Blackboard
Lesson 10	Challenges to Indian Civilizations	Read Chapter 4 on Ancient India (after the Mauryan Empire) and other materials in today's folder on Blackboard, Group Research Presentation Proposal Due
Lesson 11	Ancient China to the Qin Dynasty	Read Chapter 5 on Ancient China to the Qin Dynasty and other materials in today's folder on Blackboard
Lesson 12	Rise and Fall of the Han Dynasty	Read Chapter 5 on the Han Dynasty and other materials in today's folder on Blackboard
Lesson 13	Synthesis and Comparisons	Review Previous Readings and Prepare for Review Session Exercises
Lesson 14	Review Session for Exam I	Prepare for Midterm Review Session
Lesson 15	Review for Exam I and	Prepare for Exam I

	Exam I	
Lesson 16	Group Research Presentation Workshop II	Be prepared to discuss your progress on this project
Lesson 17	Premodern Southeast Asia	Read Chapter 7 on Premodern Southeast Asia and other materials in today's folder on Blackboard
Lesson 18	Middle Period China	Read Chapter 8 on Middle Period China and other materials in today's folder on Blackboard
Lesson 19	The Mongols and The Yuan Dynasty	Read Chapter 8 on the Mongols and the Yuan Dynasty and other materials in today's folder on Blackboard
Lesson 20	Group Research Presentation Workshop III	Prepare for workshop
Lesson 21	Premodern Japan	Read Chapter 9 on Premodern Japan and Premodern Korea and other materials in today's folder on Blackboard
Lesson 22	Premodern Korea	Review Chapter 9 and other materials in today's folder on Blackboard
Lesson 23	Mughal India	Read Chapter 10 on Mughal India and other materials in today's folder on Blackboard
Lesson 24	Central Asia and Persia	Read Chapter 10 on Central Asia and Persia and other materials in today's folder on Blackboard
Lesson 25	Group Research Presentation Workshop IV	Prepare for Workshop
Lesson 26	Ming Dynasty China (Early Period)	Read Chapter 11 on Ming China Early Period, Group Research Presentations Files Due
Lesson 27	Ming Dynasty (Late Period)	Read Chapter 11 on Ming China Late Period and other materials in today's folder on Blackboard
Lesson 28	Group Research Presentations	Prepare for Group Research Presentations
Lesson 29	Group Research Presentations (continued)	Prepare for Group Research Presentations

Lesson 30	Exam II Review- Synthesis and Comparisons	Prepare for Review Session, Final Reflections
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Please note that details of the above schedule are subject to change. Any changes will be announced in class.

Section 3-2 【Textbooks/Reading Materials】

All reading assignments will be made available to the students through Blackboard.

Section 4 【Learning Assessments/Grading Rubric】

Exam 1 25%

Exam 2 25%

Class Participation 20%

Group Research Project and Presentation 30%

The **exams** (x's 2) will be based on the material covered in the class, including the readings, lectures, and activities. To do well, you will need to keep up with the readings and take good notes during all class sessions. The exams are a combination of identification items and essay questions. The exams are worth 25% each.

Class participation is based on active and involved participation in discussions and activities, attendance and arrive to class on time, preparedness throughout the semester (demonstrating that you have done the readings and are engaging with the material) and maintaining a positive attitude. This part of your grade also includes homework assignments, quizzes, and discussion board postings. Class participation is worth 20% of your final grade.

The **Group Research Project and Presentation** is based on a historical topic of the students' choice (related to the history of premodern Asia). Students must demonstrate that they worked together collaboratively to prepare their Research Project and Presentation. The project will require meetings among group members. This project will also require the use and proper citation of historical sources. Students will be required to complete peer reviews at the end of this process. Grades will be based on group collaboration, appearance of the presentation files, communication of the presentation, historical content of the presentation, and analysis of the research question. This project is worth 30% of your final grade.

Further information about all assessments are provided to students during the class.

Section 5 【Additional Information】

Attendance and active participation are required in this course and are a significant part of the grade. To do well in the course, you should prepare all reading and writing assignments prior to each class meeting and be prepared to actively participate in group activities. Thoughtful and informed discussions are an important part of the class.

20th Century Asian History Through Film

Instructor	Scott C.M. Bailey
Office/Building	3307
Office Hours	By appointment

Section 1 【Course Outline / Description】

This course is an exploration of 20th century Asian history through the analysis of a selection of films. Film is an exciting medium to approach the study of history. In this course, we will engage with debate on how historical films portray the past, whether they can or should strive for historical accuracy, and to what degree they present opinions or interpretations of the past.

An important part of the course is learning about the historiographical (the writing of history) debates which surround historical events. Therefore, significant time in class will be devoted to analyzing those debates, and how these films engage with and challenge existing historiography.

We will also dive deeply into the historical context of each film, by reading sources about those events and acquiring knowledge about those topics. This will help us to be better prepared to analyze each film for its historical messages and interpretations.

In-class discussions are a central component of the class. These discussions revolve around interpretations of the films, discussions of historical context, and discussions of the readings.

Students will write two exams in the class. There will also be periodic vlog postings in the Assignments section of Blackboard, in which students will need to provide their written analysis of films and the reading assignments, as well as their personal thoughts and reactions.

There is also a Mini-Research Project, in which students will choose a historical film related to 20th Century Asian history and research the historical context of that film.

Section 2 【Course Objectives/Goals/Learning Outcomes】

By the end of the course, students will be able to:
refer to a wide range of historical films related to the history of Asia in the 20th century

have developed a broader historical knowledge of 20th century Asian history

develop their skills of critical analysis and historical interpretation

improve writing, reading, and oral discussion skills

utilize source materials effectively

use proper citation formats, including the use of footnotes, endnotes, or parenthetical citations and a bibliography in the forum postings

develop an understanding of historiography

engage with historical debates surrounding important 20th century Asian history events

understand how historical films are in effect dialogues with the past, which is an ongoing process affected not only by the past, but also by the present context under which a film was produced

be able to identify and analyze the historical argument being put forward in a historical film and be able to also understand that every historical film has an argument being made about the past

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Lesson 1 Topic: Introduction to the course- Assignments: None

Lesson 2 Topic: *Picture Bride* (1994)- Assignments: Read Bailey (on *Picture Bride*) pgs. 104-107; “Hawaii: Life in a Plantation Society” and other materials in Assignments folder on Blackboard

Lesson 3 Topic: *The Last Emperor* (1987)- Assignments: Read Rosenstone Chapter 6 “Telling Lives” pgs. 101-123; *New York Times*, “Bertolucci Brings Back Imperial China”

Lesson 4 Topic: “World History on Film”- Assignments: Read Bailey Chapter 1 “Introduction: World History Through Film” pgs. 3-23; Review “Overview of Chinese History in the 20th century” word document file

Lesson 5 Topic: “*The Last Emperor* in the Context of early 20th century Chinese History”- Assignments: Read Bailey Chapter 2 (on *The Last Emperor*) pgs. 24-27

Lesson 6 Topic: *Gandhi* (1982)- Assignments: Read Bailey Chapter 2 (on *Gandhi*) pgs. 27-31-

Lesson 7 Topic: “The Past on Film”- Assignments: Read Rosenstone Chapter 2 “To See the Past” pgs. 13-34

Lesson 8 Topic: “*Gandhi* in the context of Indian History in the early 20th century”- Assignments: Read materials in Assignments folder on *Gandhi*; Review “Gandhi Historical Context” PowerPoint file

Lesson 9 Topic: *The Wind Rises* (*Kaze Tachinu*) (2013) Assignments: Read materials in Assignments folder on *The Wind Rises*

Lesson 10 Topic: “*The Wind Rises* and Japan’s Entry into World War II” Assignments:

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Read materials in Assignments folder on *The Wind Rises*

Lesson 11 Topic: Review for Exam I- Assignments: Prepare for Exam I Review

Lesson 12 Review for Exam I and Exam I during class today

Lesson 13 Topic: *Letters from Iwo Jima* (2006)- Assignments: Read Bailey Chapter 3 “Filmic Approaches to Global Conflict and War: Japanese Wartime Experiences” pgs. 49-52

Lesson 14 Topic: “War and Conflict on Film”- Assignments: Read Bailey Chapter 3 (on *Letters from Iwo Jima*) pgs. 53-56

Lesson 15 Topic: “*Letters from Iwo Jima* in the context of World War II”- Assignments: Read materials in Assignments folder on *Letters from Iwo Jima*; Review “Background to the Iwo Jima Battle” PowerPoint file

Lesson 16 Topic: *The Burmese Harp* (1956)- Assignments: Read Bailey Chapter 3 (on *The Burmese Harp*) pgs. 62-64

Lesson 17 Topic: “*The Burmese Harp* and historical context of World War II”- Assignments: Read materials in Assignments folder on *The Burmese Harp*

Lesson 18 Topic: *Grave of the Fireflies* (1988)- Assignments: Read Bailey Chapter 3 (on *Grave of the Fireflies*) pgs.64-67

Lesson 19 Topic: “*Grave of the Fireflies* in the context of World War II”- Assignments: Read materials in Assignments folder on *Grave of the Fireflies*; Read Selden, “A Forgotten Holocaust: US Bombing Strategy, the Destruction of Japanese Cities & the American Way of War from World War II to Iraq”

Lesson 20 Topic: *White Light, Black Rain* (2007)- Assignments: Read Bailey Chapter 3 (on *White Light, Black Rain*) pgs. 57-59; Read Rosenstone Chapter 5 “Documentary” pgs. 79-98

Lesson 21 Topic: *Hiroshima, Mon Amour* (1959)- Assignments: Read materials in Assignments folder on *White Light, Black Rain*

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Lesson 22 Topic: “Historical Context and *Hiroshima mon Amour*”- Assignments: Read materials in Assignments folder on *Hiroshima, Mon Amour*; Read Nina Ekstein, “The Impact of Photographs in *Hiroshima mon Amour*”

Lesson 23 Topic: *Kuroi Ame (Black Rain)* (1989)- Assignments: Read materials in Assignments folder on *Kuroi Ame*

Lesson 24 Topic: “Historical Context and *Kuroi Ame (Black Rain)* (1989)”- Mini-Research Project Due

Lesson 25 Topic: *Tokyo Story* (1953)- Assignments: Read Bailey Chapter 7 (on *Tokyo Story*) pgs. 154-156

Lesson 26 Topic: “Conducting Historical Research Using Films as a Source”- Assignments: Read Bailey Chapter 8 “World History Films as a Basis for Research and Writing” pgs. 176-186

Lesson 27 Topic: “*Tokyo Story* and Postwar Japan’s Historical Context”- Assignments: Read materials in Assignments folder on *Tokyo Story*

Lesson 28 Topic: *Tokyo Sonata* (2008)- Assignments: Read materials in Assignments folder on *Tokyo Sonata*

Lesson 29 “The Lost Decade in Japan and *Tokyo Sonata*”- Assignments: Read materials in Assignments folder on *Tokyo Sonata*

Lesson 30 Review for Exam II- Assignments: Prepare for Exam II Review

Please note that details of the above schedule are subject to change. Any changes will be announced in class.

Section 3-2 【Textbooks/Reading Materials】

Scott C.M. Bailey, *Approaching Recent World History Through Film* (Routledge Press)

Robert Rosenstone, *History on Film/Film on History* (Routledge Press)

Other articles, primary sources, secondary sources, videos, and other relevant materials will also be assigned and listed in the “Assignments” folders on Blackboard

Section 4 【Learning Assessments/Grading Rubric】

The **Exams (2)** are worth a combined 40% (or 20% each). These will be based on the material covered in the class, including the readings, lectures, films, and activities. To do well, you will need to keep up with the readings and take good notes during all class sessions. The exams are a combination of identification items and essay questions.

Class participation is based on active and involved participation in discussions and activities, preparedness throughout the semester (demonstrating that you have done the readings and are engaging with the material) and maintaining a positive attitude. Class participation is worth 20% of your final grade. Attendance is required for all sessions.

Vlog Postings are periodic responses to the readings and films which are conducted on Blackboard in the “discussions” section. Students will be given assignments to read, films to view, and questions to discuss or possibly even debate. Each vlog posting will be graded from 0-10 points based on clarity, effort, analysis, and organization. The vlog postings are short videos files of 2-3 minutes in which you record your thoughts, opinions, and analysis.

These are worth 15% of your final grade for the class.

The **Mini-research Project** is a historical analysis of the historical context of a film which should be a minimum of 1000 words (no maximum). It will be worth a possible 20 points. This will be an analysis of the historical context of a film of your choice (related to 20th Century Asian History), based on historical research into the historical context of the time and place of the film’s subject matter and its actual production. You must use in-text citations and a bibliography as well as academic sources. It is graded based on the use of historical and filmic sources, analysis, organization, and writing. The mini-research project is worth 25% of your final grade for the class.

Section 5 【Additional Information】

Attendance and active participation are required in this course and are a significant part of the grade. To do well in the course, you should prepare all assignments prior to each class meeting and be prepared to actively participate. Thoughtful and informed discussions are an important part of the class.