

East Asian 235-01

Gozilla and Kongfu Panda

Modern China and Japan in Popular Film and Literature

Spring 2011
MW: 2:30-3:50pm
Fellows 208

Dr.

China and Japan are some of the most fascinating nations in the world. Both have long history and strong traditions. At the same time, since the mid 19th century, both made all kinds of efforts to deal with domestic issues and international confrontation in order to survive in a rapidly modernizing world. They eagerly imported ideas from Europe and the United States, and initiated comprehensive reforms in economic, governmental, educational, and military systems. They actively studied Western civilization, and introduced Western philosophy, technology, language, literature and arts to its citizens. Most importantly, the people in these two countries struggled, but managed to establish themselves as “Japan” and “China” as we know today.

In this course we will examine this self-identification of modern China and Japan as nation-states from literary perspective. Rather than the canons, we will focus on popular literature and films in both countries, and discuss issues such the definition of popular literature, readerships, government propoganda, and war collaboration/resistance. In so doing, we will achieve a better understanding of Japan and China in terms of their history, literature and culture.

REQUIRED TEXT

Chikamatsu Monzaemon, “Love Suicides at Sonezaki.” (handout) [Pre-modern identity]
Edogawa, Rampo. *Japanese Tales of Mystery and Imagination*. Tuttle Publishing, 1956.

[Modernist Writing?]

Kikuchi Kan. *Father Returns*. (Handout)

Murakami, Ryu. *Almost Transparent Blue*. Kodansha International, 1977.

[Americanism?]

Natsume, Soseki. *Kokoro*. Regnery Publishing, 1957.

Schirokauer, Conrad. *A Brief History of Chinese and Japanese Civilizations*.

Wadsworth Publishing, 2006. [As suggested by Hitomi Tonomura and Dawn Grimes-MacLellan]

Yoshikawa Eiji. *Musashi*. Kodansha International, 1995. [Samurai Codes as Constructed]

Yoshimoto, Banana. *Kitchen*. Washington Square Press, 1994. [Postmodern Discourse]

FILMS

Ballad of Narayama [Possible secondary reading: Anne Walthall's "Devoted Wives/Unruly Wives," and Kathleen Uno's "Women and Changes in the Household Division of Labor."]

Seven Samurai [Reconstruction of a humanist Samurai spirit in post-war Japan]

Prince Mononoke [As suggested by Tonomura Hitomi]

All showing are scheduled at 7pm at the multi-media viewing room in the library.

COURSE ASSESSMENT

Class Contribution: 15%

Presentation: 20%

Reading Quiz: 20%

Midterm Exam: 15%

Final Paper: 30%

CLASS PARTICIPATION:

Come to every session of the class on time and sign in on attendance sheets. Come to class with ideas, questions and opinions. Be active in exercises and discussions. Feel free to ask questions, to disagree with me or your classmates, and to express your own opinions. However, no matter how passionately you may disagree, please do so civilly.

READING QUIZ:

There will be a number of reading quizzes given, often WITHOUT notice, throughout the semester; the single lowest of these quiz grades will be dropped when tabulating your course grade. These quizzes are designed to encourage careful reading of the assigned texts, good understanding of the lectures, and reconsideration of your positions on topics that are related to in-class and on-line discussion.

PRESENTATION:

Starting in Week 2, each one of you will choose an assigned reading or film to present. You need to 1) research the historical context and personal background of the work and its creator(s); 2) compile a bibliography; 3) generalize your own understanding of the piece; 4) prepare at least two questions for your classmates and distribute them by 12am on the day of the assignment discussion. You will lead the discussions of your questions in class. Your presentation (in any form: power point, text, a/v, etc) should be about 20 minutes, and the discussion another 20. I am more than happy to talk to you about how to prepare for the presentation.

MIDTERM EXAM:

One midterm will be given in Week 8. Similar to the quizzes, it is to test your reading of the materials, understanding of the lectures and thinking of your own positions.

FINAL PAPER:

You will write one final paper (5-8 pages), and it should focus on **one manageable topic**. It can respond either to a research question selected from among those I distribute in in-class discussion and quizzes, or one you develop after consultation with me.

I will gladly help you formulate research questions. However, please act early. Final paper consultation requested **after April 15th** will **NOT** be accepted.

The final paper is assumed to be thoughtful, informed responses to research questions. As informed responses I assume that you will consult appropriate secondary sources (scholarly books and journal articles) to develop a more nuanced grasp of your response to your question. Internet sources in English and Japanese literature are RARELY sufficiently complex to be of much help; please avoid using such sources.

Revision is an important part of thoughtful writing. I expect the paper to be polished: double spaced, Time New Roman font, MLA style, footnotes or endnotes, etc. Ask help from the Writing Center at Denison if you are not confident with your paper. (<http://www.denison.edu/academics/writingcenter/index.html>)

I will NOT read your draft.

DEPARTMENT OF MODERN LANGUAGES GRADING SCALE

A+	100-97	C+	79-77
A	96-93	C	76-73
A-	92-90	C-	72-70
B+	89-87	D+	69-67
B	86-83	D	66-63
B-	82-80	D-	62-60
BELOW 60 = FAILURE			

CODE OF ACADEMIC INTEGRITY

Proposed and developed by Denison students, passed unanimously by DCGA and Denison's faculty, the Code of Academic Integrity requires that instructors notify the Associate Provost of cases of academic dishonesty, and it requires that cases be heard by the Academic Integrity Board. Further, the code makes students responsible for promoting a culture of integrity on campus and acting in instances in which integrity is violated.

Academic honesty, the cornerstone of teaching and learning, lays the foundation for lifelong integrity. Academic dishonesty is intellectual theft. It includes, but is not limited to, providing or receiving assistance in a manner not authorized by the instructor in the creation of work to be submitted for evaluation. This standard applies to all work ranging from daily homework assignments to major exams. Students must clearly cite any sources consulted—not only for quoted phrases but also for ideas and information that

are not common knowledge. Neither ignorance nor carelessness is an acceptable defense in cases of plagiarism. It is the student's responsibility to follow the appropriate format for citations. Students should ask their instructors for assistance in determining what sorts of materials and assistance are appropriate for assignments and for guidance in citing such materials clearly.

For further information about the Code of Academic Integrity see <http://www.denison.edu/about/integrity.html>

BLACKBOARD

The syllabus and other information are posted at Denison's Blackboard site: (<http://courses.denison.edu>). Log in with your email address and password. Through the semester, we will use Blackboard to post announcements, questions and issues, comments, etc.

DISABILITY

Any student who feels he or she may need an accommodation based on the impact of a disability should contact me privately as soon as possible to discuss his or her specific needs. I rely on the Academic Support & Enrichment Center in 102 Doane to verify the need for reasonable accommodations based on documentation on file in that office.

**Final Paper Due:
Hard Copy and E-Copy.**