



Office of the Executive Dean

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March 18, 2008

Dr. Kay Halasek  
Chair, Council on Academic Affairs  
421 Denney Hall  
164 W. 17<sup>th</sup> Avenue  
CAMPUS

Dear Kay:

I am pleased to forward for CAA's consideration proposed revisions to the **Japanese, Korean, and Chinese majors** from the Department of East Asian Languages and Literatures (DEALL). Following endorsement by the College of Humanities Curriculum Committee, the Arts and Humanities Subcommittee of the ASC Committee on Curriculum and Instruction (Subcommittee "B") approved the Chinese and Korean changes with contingencies on November 15, 2007, and the Japanese major changes on January 25, 2008. Transcripts of the subcommittee discussions and contingencies and letters from the subcommittee chair Jay Hobgood are included with these materials. The ASC CCI approved the changes on February 8, 2008.

These revisions add new curricular options to categories within each of the majors, provide additional elective options, and replace several existing courses with new course options. The Korean changes include the addition of an honors research number (H783) for majors. The changes do not affect the total number of hours required within each of the majors.

These changes were thoroughly vetted at each level, and appropriate concurrence letters were solicited (attached). Minutes of the ASC CCI meeting where the changes were considered are also included with the attached materials.

I look forward to assisting in any way with the CAA deliberations of these changes.

Sincerely,

Edward Adelson  
Associate Executive Dean

Copies: Randy Smith, Vice Provost, OAA  
Kate Hallihan, Director, ASC Curriculum Office




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To: Jessica Mercerhill  
Director, Curriculum Office  
Colleges of the Arts and Sciences

From: Shelley Fenno Quinn   
Undergraduate Studies Director, DEALL

Re: Proposed adjustments in required courses for our majors in Chinese, Japanese, and Korean

Date: February 14, 2007

Greetings. Please find attached a list of proposed changes to the requirements for our three majors (Chinese, Japanese, and Korean). These proposals are the outcome of faculty consultations at our Department retreat in January. Prior to the retreat, you were good enough to advise me by telephone on the procedures for proposing such changes. You indicated that you would need a brief rationale for each change, along with a statement concerning the impact that the change would have on the overall major, as well as indicating any impact the change would have on the total number of credits required for the major. You also mentioned that the proposals would need to reach you by mid-February to be considered for implementation in academic year 2007-2008. It is our hope that we have met these stipulations. Prior to finalizing the proposed changes, the chair of DEALL, Mari Noda, also viewed them and gave them her approval.

The attached proposals are organized by major. The existing major requirements listings are also attached for your convenience. Attached as well are course syllabi for any courses that are being newly proposed for inclusion in the major requirements. I hope that you will contact me if there is any further information that I should provide. Thank you very much.

cc: Dr. Mari Noda, Chair

## Transmittal History for Revisions to Japanese, Korean, and Chinese Majors

### **ASC CCI Subcommittee B**

Minutes from 10-11-07

Major changes for EALL departments- **sent back**

#### (1) Overall

- a. need a cover letter to list the changes made addressing the Humanities CC contingencies
- b. on all table sheets (textboxes), change the right column from “Current....Major...” to “Proposed... Major...”
- c. all revised materials need to be dated in the header of the document

(2) Various requests for minor revisions to syllabi content for several courses in all three areas

### **ASC CCI Subcommittee B**

Minutes from 11-15-07

#### i. Chinese--**Approved with contingency**

- a. Why is Chinese 600 added? (it’s already on the Current list.)
- b. Ch505 p.2 change F to E in the grading scale
- c. delete #5 on the original proposal (p.2) if it is no longer true

#### ii. Korean--**Approved with contingency**

- a. Is EALL 341 already in the major? (it’s already on the Current list.)
- b. Kr600 & 656 add E in the grading scale

#### iii. Japanese – **sent back**

- a. **EALL 683** can only count for one category- change/add description in the proposal or add to EALL 683 (this course appears both in C & D, but you may only choose one category to count), ideally in both places
- b. **J515 & 516** to both C & D, not in the proposal
- c. **J515 & 516** no double counting clarification (as EALL 683 in a.)
- d. **J110 withdrawn from the current list – should be included in the proposal.**

Defer till clarification received. Vote through e-mails.

The other proposals will wait till Japanese is approved to be sent to CCI.

#### iv. EALL courses

- a. Add E to all grading scales for all three courses
- b. Need college cmte signature

## **ASC CCI Subcommittee B**

Minutes from 1-25-08

### **Japanese Major Change — Approved**

- i. all concerns were addressed
- ii. add to the Advising sheeting – the statement that EALL 683, Japanese 515 & 526 cannot be double-counted

## **ASC Committee on Curriculum and Instruction**

Minutes from 2-8-08

(Guests: Naomi Fukumori, Shelley Quinn)

### **Unanimously Approved**

- A) Decision to discuss individually but vote on as a package
- B) Is there a 699 in each of these majors? If not, that could be expedited and used as undergraduate research projects. Invitation to EALL to submit 699 proposals.

### **Chinese:**

- A) Overview by Sub-B Chair Jay Hobgood: Originally considered in AU07, thorough discussion and a number of clarifications and revisions were requested. Most of outstanding issues for Chinese were addressed and approved on 11-15-07. Overview of changes and additions (see Sub-B cover letter). These revisions make no change to required number of hours to major, only add electives for students to take.
  - i. Central discussion of Chinese 600, 750, and 755 which were subsequently pulled from proposal because it would have required intensive translation of syllabi and the proposers wished the proposal to be moved forward. Individual change requests may be submitted at a later date.

B) History and Context (Naomi Fukumori and Shelley Quinn): Rationale for change: Since last revision of major at least a decade ago, much was housekeeping – adding new courses, deleting courses no longer offered. Some was adding depth. Much was prompted by assessment efforts on the part of the department. There are currently 50 Chinese majors and that number is increasing, as well as ongoing new faculty searches.

### **Japanese:**

- A) Overview by Sub-B Chair Jay Hobgood: Procedure and meeting dates the same as for Chinese. Three Sub-B discussions/revisions solicited approved 1-25-08. Overview of changes and additions (see Sub-B cover letter). Adds additional options for electives, does not increase required hours for major.

**i. Japanese 515 & 516 addition to categories C and D – advising issues of having courses in two categories, double-counting, clarifications needed.**

B) History and Context (Naomi Fukumori and Shelley Quinn): 100 Japanese majors and is growing quickly. Category D traditionally difficult to fulfill, thus the impulse to increase size of this category

C) Q: Are these majors similar to those at appropriately comparable institutions?  
A: Proposers believed so, but did not have data available.

D) Clarification: Japanese 500 is in English and EALL encourages outside majors to take this course.

**Korean:**

A) Overview by Sub-B Chair Jay Hobgood: Procedure and meeting dates the same as for Chinese and Japanese. Overview of changes and additions (see Sub-B cover letter).

i. Q: Should H783 have a more generic number in the major to make it a more accessible course for interested but less qualified students?

Suggestion to have a senior thesis such as the required 1-cr. Earth Sci 570. This question can go to Honors CC. Non-honors students can write an honors thesis, called a “Distinction Project.”

ii. Clarification: EALL 341 is currently in major and also listed as a revision due to title change.

B) History and Context (Naomi Fukumori and Shelley Quinn): 12 Korean majors, but demand for faculty in Korean Studies rising.

i. Proposers wanted to include H783 because there are so few Korean classes

## **CHINESE MAJOR**

**Date:** January 29, 2008

**Subject:** Proposed Revisions to the Chinese Major

**From:** Jay Hobgood

Subcommittee B initially considered the proposal for the revisions to the Chinese major at its meeting on October 11, 2007. The proposal was returned to the Department of East Asian Languages and Literatures (EALL) with requests for clarification and changes. A modified proposal was discussed by Subcommittee B at its meeting on November 15, 2007. After a thorough discussion the subcommittee felt that the Department of EALL had successfully addressed most of the outstanding issues and voted unanimously to approve the revisions with contingencies. The Department of EALL has addressed those contingencies and the proposal is being moved to the CCI for its consideration.

The principal revisions proposed are:

1. Add Chinese 505 (China in Chinese Film) to the options that fulfill *Category D: (Languages, Literature, and Linguistics)*. It offers students a course on how film represents issues of Chinese nationhood, national identity and national trauma. It also offers majors exposure to spoken Chinese in a cultural context.
2. Add Chinese 653 (Classical Literature in Modern Context) to the options that fulfill *Category D (Languages, Literature and Linguistics)*. This course is designed to acquaint majors with works of the classical tradition and the various ways they are used in different regions of the modern Chinese-speaking world.
3. Add Chinese 615 (China's Perspectives on Civilization) to the options that fulfill *Category E (East Asian Thought)*. This course introduces Chinese perspectives on major issues in Chinese civilization. It is taught in Chinese, which offers an opportunity for majors to work on their advanced language skills.
4. Changes to Suggested Electives

*Add the following courses as possible electives:*

Chinese 615 (China's Perspectives on Chinese Civilization) – if not used to fulfill requirement in Category E

Chinese 755 (Language in China)

Chinese 770 (Literary Language in Modern Chinese)

Comparative Studies 678 (Studies in Chinese-American Literature)

EALL 357 (East Asian Folklore)

English 263 (Introduction to Film)

History of Art 576 (The Arts of China)

History of Art 670 (Buddhist Art: Theory and History)

History of Art 674 (Buddhist Art of Nepal and Tibet)

International Studies 439 (China's Economic Reform and Development)

Linguistics 602 (Syntactic Theory)  
Political Science 536 (Greater China)  
Political Science 537 (Government and Politics of China)  
Political Science 658 (International Relations of the Far East)

*Replace:*

History of Art 677 with History of Art 677.01 (Pre-Buddhist Art in China) and  
History of Art 677.02 (Buddhist Art in China)

History of Art 678 with History of Art 678.01 (Chinese Painting to 1368) and  
History of Art 678.02 (Chinese Painting from 1368 to the Present)

*Delete:*

Political Science 635 (Government and Politics of Japan) – not on China  
Sociology 501 – no such course in the *Course Bulletin*

Note: The proposed revisions provide additional options for the students, but they do not change the total number of hours required for the major.

The principal foci for discussion and questions were:

1. Inclusion of Chinese 600 in the proposed revisions since it is already an option to fulfill *Category D*. It was subsequently deleted from the proposed revisions (not from the major).
2. The inclusion of Chinese 750 and Chinese 755 in the proposed revisions. These two courses were subsequently deleted from the proposal.
3. The parenthetical description of EALL H399 as an option “*for Honors’ students*”, when the accompanying narrative stated that it was open to all students in good standing. The parenthetical expression was subsequently deleted.
4. Numerous formatting and other minor issues.



**Proposed Changes to the Chinese Major,  
Department of East Asian Languages and Literatures**

***Proposed Changes to Category D (Language, Literature, and Linguistics):***

1) Chinese 505: China in Chinese Film 5 crs

Add to D list of Chinese major courses (Language, Literature, and Linguistics).

This course provides an overview of Chinese cinema with a focus on how film represents issues of nationhood, national identity, and national trauma. It also offers majors guided exposure to spoken Chinese in cultural context. Addition of C505 to D allows majors one more course option for fulfillment of the requirement. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured.

2) Chinese 653 Classical Lit in Modern Context 5 crs (recently approved as new course in ASC Curriculum Office)

Add to D list of Chinese major courses (Language, Literature, and Linguistics).

This course is intended to simultaneously acquaint advanced undergraduates with major works of the classical tradition and with their multifarious uses in modern settings in the Chinese-speaking world. In its fully developed form, the course will pay attention to how certain works have been used rather differently in the PRC, Taiwan, and Hong Kong. Currently, DEALL offers virtually no 600 level Chinese literature courses that are also aimed at non-literature majors. This course will assume some prior knowledge about China, but highly motivated students without relevant knowledge will also be encouraged to enroll.

Such a course is important because of the continued significance of classical Chinese literature in virtually all domains of modern Chinese life. "Classical" refers here to the idea of "gudian wenxue," that is, literature written prior to the twentieth century regardless of whether it was written in classical or colloquial Chinese. However, despite the significance of the classical legacy, this aspect of modern culture generally gets short shrift. Due to the legacy of May Fourth movement, by and large, people who study classical literature ignore its modern uses and the people who study modern literature do not pay attention to the classical tradition. However, the ubiquity and tenacity of such cultural artifacts in modern contexts testifies to the artificiality of such a chronological division. Innovative in conception, the course imparts to students not only knowledge of the literary tradition, but it prepares students to critically examine its multifaceted impact on modern society. Hence it will be a very useful course for students interested in literature, film, and theater of all periods of China. Addition of C653 to D allows majors one more course option for fulfillment of the requirement. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured.

***Proposed Changes to Category E (East Asian Thought):***

- 3) EALL H399: East Asian Thought in the Western Imagination, 1600-2000 5 crs  
Omit “for Honors students.”

The major listing presently specifies that this course is for Honors students. This is incorrect because all students in good standing are eligible to enroll in an Honors course. Accordingly, this specification should be deleted.

- 4) Chinese 615: China’s Perspectives on Chinese Civilization 5 crs  
Add to E list of Chinese major courses (East Asian Thought).

This course introduces Chinese perspectives on major issues in Chinese civilization and major ways of developing and presenting viewpoints and arguments in discourse of Chinese civilization. The course is taught in Chinese, which offers an opportunity for our majors who have completed four levels of Chinese language instruction to further work on their advanced language skills. Addition of C615 to E allows majors one more course option for fulfillment of the requirement. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured.

***Proposed Changes to Suggested Electives***

Add the following courses to the list of suggested electives. Such additions diversify the range of additional course options available to majors after they have fulfilled the core requirements articulated in Major Categories A-E.

Chinese 615: China’s Perspectives on Chinese Civilization  
Chinese 755: Language in China  
Chinese 770: Literary Language in Modern Chinese  
Comparative Studies 678: Studies in Chinese-American Literature  
EALL 357: East Asian Folklore  
English 263: Introduction to Film  
History of Art 576: The Arts of China  
History of Art 670: Buddhist Art: Theory and History  
History of Art 674: Buddhist Art of Nepal and Tibet  
International Studies 439: China’s Economic Reform and Development  
Linguistics 602  
Political Science 536: Greater China  
Political Science 537: Government and Politics of China  
Political Science 658: International Relations of the Far East

Separate History of Art 677 into:

History of Art 677.01: Pre-Buddhist Art in China

And

History of Art 677.02: Buddhist Art in China

Separate History of Art 678 into:

History of Art 677.01: Chinese Painting to 1368

And

History of Art 677.02: Chinese Painting from 1368

Drop the following from the Suggested Electives:

Political Science 635: Government and Politics of Japan (a course on Japan, not  
China)

Sociology 501 (no such course in Course Bulletin)

<p><u>Current Undergraduate Major in Chinese</u></p>	<p><u>Proposed Undergraduate Major in Chinese</u></p>
<p>PREREQUISITES            101: Level One Chinese I            102: Level One Chinese II            103: Level One Chinese III            210 or 211 (see A below)</p>	<p>PREREQUISITES            101: Level One Chinese I            102: Level One Chinese II            103: Level One Chinese III            210 or 211 (see A below)</p>
<p><b>CATEGORY A: Language (30 hrs.)</b>            210 or 211 Intensive Second Level Chinese I, Oral or Written respectively (whichever is not taken as a prereq above)            310: Intensive Second Level Chinese II--Oral            311: Intensive Second Level Chinese II--Written            510: Intensive Third Level Chinese III--Oral            511: Intensive Third Level Chinese III--Written            601: Classical Chinese I</p>	<p><b>CATEGORY A: Language (30 hrs.)</b>            210 or 211 Intensive Second Level Chinese I, Oral or Written respectively (whichever is not taken as a prereq above)            310: Intensive Second Level Chinese II--Oral            311: Intensive Second Level Chinese II--Written            510: Intensive Third Level Chinese III--Oral            511: Intensive Third Level Chinese III--Written            601: Classical Chinese I</p>
<p><b>CATEGORY B: Culture (5 hrs.)</b>            231: Traditional Chinese Culture            OR            232: Modern Chinese Culture</p>	<p><b>CATEGORY B: Culture (5 hrs.)</b>            231: Traditional Chinese Culture            OR            232: Modern Chinese Culture</p>
<p><b>CATEGORY C: Literature (5 hrs.)</b>            251: Chinese Literature in Translation            501: Chinese Poetry in Translation            502: Chinese Fiction in Translation            503: Modern Chinese Literature in Trans            504: Chinese Drama in Translation</p>	<p><b>CATEGORY C: Literature (5 hrs.)</b>            251: Chinese Literature in Translation            501: Chinese Poetry in Translation            502: Chinese Fiction in Translation            503: Modern Chinese Literature in Trans            504: Chinese Drama in Translation</p>
<p><b>CATEGORY D: Language, Literature, and Linguistics (10 hrs.)</b>             501: Chinese Poetry in Translation            502: Chinese Fiction in Translation            503: Modern Chinese Literature in Trans            504: Chinese Drama in Translation            580: The Chinese Language: Description and Analysis</p>	<p><b>CATEGORY D: Language, Literature, and Linguistics (10 hrs.)</b>             501: Chinese Poetry in Translation            502: Chinese Fiction in Translation            503: Modern Chinese Literature in Trans            504: Chinese Drama in Translation  <u>Add C505: China in Chinese Film</u>            580: The Chinese Language: Description</p>

<p>600: Performance Traditions of China          602: Classical Chinese II          603: Classical Chinese III          610: Level Four Chinese I          611: Level Four Chinese II          612: Level Four Chinese III          651: History of Chinese Literature I          652: History of Chinese Literature II          674: Chinese Opera          678: Studies in Chinese-American Lit          680: Introduction to Chinese Linguistics          681: History of the Chinese Language          683: Study of the Chinese Writing System          690: Chinese Translation Workshop          693: Individual Studies (max of 5 hrs.)          698: Study Tour (max of 5 hrs.)</p> <p><b>CATEGORY E: East Asian Thought (5 hrs.)</b>          Comp Studies 641          EALL 341          EALL 683          EALL H399 [for honors' students]          History 342          History 545.01          History 545.02          History 545.03          History 545.04          History 546</p>	<p>and Analysis          600: Performance Traditions of China          602: Classical Chinese II          603: Classical Chinese III          610: Level Four Chinese I          611: Level Four Chinese II          612: Level Four Chinese III          651: History of Chinese Literature I          652: History of Chinese Literature II  <u>Add 653: Classical Literature in Modern Context</u>          674: Chinese Opera          678: Studies in Chinese-American Lit          680: Introduction to Chinese Linguistics          681: History of the Chinese Language          683: Study of the Chinese Writing System          690: Chinese Translation Workshop          693: Individual Studies (max of 5 hrs.)          698: Study Tour (max of 5 hrs.)</p> <p><b>CATEGORY E: East Asian Thought (5 hrs.)</b>  <u>Add Chinese 615: China's Perspectives on Chinese Civilization</u>          Comp Studies 641          EALL 341          EALL 683  <u>EALL H399</u>          History 342          History 545.01          History 545.02          History 545.03          History 545.04          History 546</p> <p><b>Note:</b> Courses in italics and underlined have been updated. The rest are unchanged.</p>
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and Literatures

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***Requested changes for the Chinese major (indicated in italics):***

a. They would like to know why is Chinese 600 added since it was already on the Current list

*This proposal has been withdrawn, since indeed Chinese 600 is already on the major curriculum list. The "Proposed Changes to the Chinese major" narrative has been revised to reflect the withdrawal of this request.*

b. on Ch505's grading scale, please change F to E

*"F" has been changed to "E" in the grading scale for this course syllabus.*

c. if proposal #5 is no longer true (according to the Comparison Table), please delete in the original proposal

*Proposal #5 is still active. We would like "[for honors students]" removed from the major program form. Please note that this particular proposal is now #3.*

***\*\*d. In addition, the "Proposed Changes to the Chinese Major" has been revised to reflect the withdrawal of Chinese 770 and 755 as additions to courses for the major (proposals #3 and #4 in the previously submitted "Proposed Changes to the Chinese Major).***

Chinese 505: China in Film  
Credits: 5 credits, U G  
Call number: 04778-8  
Time: M/W 2:30-5:18  
Place: 1184 Postle Hall  
Professor: Kirk Denton  
Email: denton.2@osu.edu  
Office: 375 Hagerty Hall  
Tel: 292-5548 (292-5816 for messages)  
Office hours: TBA

□ **General Description** In recent years, a whole host of new books on Chinese film have been published with titles such as *Screening China*, *Celluoid China*, *Projecting a Nation*, *China into Film*, and *Building a New China in Cinema*. The premise behind these studies is that Chinese film has been tightly interconnected with the larger nation-building project and that film has primarily been concerned with issues of nationhood. Through much of the nineteenth and twentieth centuries, "Greater China" (Taiwan, Hong Kong, and the Mainland) experienced various forms of imperialism and colonialism, an experience that has indeed shaped to a large degree this cultural orientation toward the nation. The central question addressed in the course is: How has Chinese-language film represented the nation, national identity, national trauma, and the national past? This course adopts the "nation" as its primarily structuring device, but it encourages students to recognize that this is only one way of looking at the history of Chinese film. Organized in rough chronological order, the course looks at such questions as how women's virtue becomes an emblem of the nation in the Republican era (1911-1949); how filmmakers represent the dislocation and trauma brought on by the War of Resistance Against Japan (1937-1945); the ideological use of film in the period of socialist construction after 1949; the use of melodrama in the aftermath of the trauma of the Cultural Revolution and alternative forms of memory in films of the 1990s; issues of "national" identity in Hong Kong and Taiwan films; how society in the throes of market reforms and globalization has been represented in film; and how globalization has given birth to a new "transnational Chinese cinema." In addition to getting a general introduction to Chinese national cinema, students will learn how to "read" films and appreciate the elements that make up the visual and aural languages of film. In short, films will be studied not just for their content, but for the forms that shape that content. This course is an overview of Chinese film. It is aimed at students who do

not know much about China or Chinese film. All films screened for the course have English subtitles, so knowledge of Chinese is not needed. □ □

□ **Required Texts (available at SBX):** Zhang, Yingjin. *Chinese National Cinema*. London; New York: RoutledgeCurzon, 2004. □ Various readings to be made available online. Available to purchase as an ebook from [Ebooks.com](http://Ebooks.com). The book will also be placed on reserve in the [Journalism Library](#).

### **Optional Texts**

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. NY: Knopf, 2001 [use most recent edition].

Grasso, June, et al. *Modernization and Revolution in China*. Armonk, NY: M.E. Sharpe, 1991.

**Film Viewings** □ □ Each week on Mondays you will view one film related to the week's theme. Every other week, there will be a viewing of a "supplemental" film. Times and locations for supplemental viewings will be announced. We hope to put copies of all films on reserve.

**Grading Policy** Students will be graded on the following: a) Class participation (10%), b) Four reaction papers to specified films (40%), and c) Research paper (minimum 10 pages) on some aspect of Chinese film; students also have the option of making a short film in the style of one of the directors studied (50%). Grades adhere to the following scale:

A = 90 and above  
B = 80-90  
C = 70-80  
D = 60-70  
E = 60 and below



### Assignments *Reaction Papers*

You are required to write four short reaction papers of two pages each in length. Reaction papers ask for your personal reactions to the films. In preparing your papers, you should NOT consult secondary readings. The point of these assignments is for you to actively engage with the film. You may begin with a "gut" reaction (i.e., how did the film make you feel), but you should also try to intellectualize your feelings (i.e., why does the film make me feel this way). A reaction paper should NOT be a summary of the plot. We want you to think about more subtle levels of meaning. You should also take into consideration issues of film technique, narrative style, and cultural codes.

### *Writing of Research Paper*

I will ask you sometime around the middle of the quarter to choose a topic. You may not write about a film that we have already seen and discussed in class. I would prefer you work on a single film rather than engage in comparative analysis, but I might also accept proposals to treat a group of films by looking at common styles or themes. You may consult secondary sources, but it is not necessary that you do so. If you consult secondary sources, please use proper bibliographic format (MLA or Chicago Style), giving credit where credit is due. Rest assured that I am very familiar with the secondary literature. Any use of these materials without proper references will be considered plagiarism, a serious infraction of academic protocol (see Academic Misconduct below).

Your analysis should offer an interpretation of the meaning of the film, which might ultimately be ambiguous or paradoxical. Your analysis should take into consideration the form and style, not just content. In other words, please think about how meaning is conveyed through the form of the film (e.g., its narrative structure, editing, use of camera, mise en scene). You might also want to consider in your analysis the socio-historical and cultural context that produced the film(s). What social function did the film have in the period of history in which it was written? Does this context somehow shape our reading of the film? However, do not allow this historical approach to limit your own subjective interpretation. Engage yourself creatively with the film(s), but be sure to draw evidence for your

interpretation from the film(s) itself.

I would recommend to all of you (especially those of you who lack experience in writing papers) to avail yourself of the services of the OSU Writing Center. I expect your papers to be grammatically correct, written in proper academic style, well structured, organized logically and argued coherently. Open with an explicit statement explaining your argument or interpretation; follow this with a brief (no longer than one page) synopsis of the plot of the film; finally, present a systematically-argued, analysis, being sure to include evidence (citations) from the film(s) to substantiated your views. Use the present tense, not the past, to describe the contents of the film(s) you are analyzing; think of the world of the film as alive in the present. Harvard's writing center has an extensive list of tools with down-to-earth, practical advice on how to approach research and writing. The George Mason University Writing Center Guide to Writing about Film is also useful.

Students also have the option of making a film in lieu of a research paper. The film should be a fictional film--the topic of which need not relate to China--that is done in the style of one of the filmmakers we have studied in class. The film should be a minimum of 15 mins long. Equipment for making films can be borrowed from Office of Information Technology, Classroom Services (Room 11 Lord Hall). Another possible source of equipment and multimedia services is the Digital Union (Room 370, Sciences and Engineering Library).

When filming, please be aware of the following:

-the voice of the cinematographer (the one holding the camera and doing the filming) is right next to the camera mike; unless this is part of your design, the cinematographer's voice should not be heard

-to make for a balanced sound, it is best to use a microphone with an extension that can be moved close to your "actors"; one can balance sound in the editing stage as well

-be sure to test out your final product on the equipment in our classroom; supported formats include DVD, Quicktime, WMV, Realplayer

### **Academic Misconduct**

Academic misconduct is defined as any activity which tends to compromise the academic integrity of the institution, or subvert the educational process. Examples of academic misconduct include, but are not limited to: (a) violation of course rules as contained in the course syllabus or other information provided the student; violation of program regulations as established by departmental committees; (b) providing or receiving information during quizzes and examinations such as course examinations and general examinations; or providing or using unauthorized assistance in the laboratory, at the computer terminal, or on field work; (c) submitting plagiarized work for an academic requirement. Plagiarism is the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas; (d) falsification, fabrication, or dishonesty in reporting research results; (e) serving as, or enlisting the assistance of, a "ringer" or substitute for a student in the taking of examinations; (f) alteration of grades or marks by the student in an effort to change the earned grade or credit; and (g) alteration of University forms used to drop or add courses to a program, or unauthorized use of those forms.

### **Disability Services**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located at 150 Pomerene Hall, 1760 Neil Ave; TEL: 292-3307; TDD: 292-0901.

Sample Syllabus  
Chinese 653  
Winter 2007  
Prof. Patricia Sieber

## **Old Stories, New Meanings: Classical Chinese Literature in Modern Contexts**

**Objective:** This course is designed to introduce important works of the classical Chinese tradition and examine their uses in modern contexts. The course is designed with a dual focus in terms of primary source. On the one hand, we will be looking at primary sources in translation (and for those students advanced enough in Chinese in the original) of classical texts and at modern and contemporary renditions of these stories in a variety of media. We will endeavor to study the particulars of the modern renditions in order to establish why they might have been recycled by modern cultural figures.

**Readings:** All readings will either be available in the course packet, on e-reserve or on closed reserve at the library.

**Grades:** Regular class attendance and active participation (10 points); midterm presentations (10 points); bibliographic assignments (20 points); reading responses (20 points); research paper (10-15 pages) (40 points).

### **Course Schedule**

#### **Week 1:**

Session One:

Lecture: Methods and Theories of Studying Literature in Context

Session Two:

Lecture: A History of Cultural Production in China: Who, What, Where, How?

#### **Week 2: The Martial Tradition (1): *Shiji/Records of the Historian***

Session One: The Question of Rightful Governance

(Reading Assignment/RA) Primary Source: Jing Ke biography in the *Shiji*

Session Two:

Film: *The Assassin*

#### **Week 3: The Martial Tradition (2): *Water Margin/Shuihu***

Session One: The Challenge to Legitimate Rule

Primary Source: *Water Margin/Shuihu zhuan*, ch. 1-10.

Session Two: Who are the Bandits?  
Film: TV adaptation of *Shuihu zhuan* (1990s)

Guest Speaker: John Christopher Hamm (confirmed)

**Week 4: The Strategic Texts (1): *The Art of War/Sunzi bingfa***

Session One: Asymmetries of Power  
Primary Source: *The Art of War*

Session Two: The Self-Styled Education of the Young Man as a Peasant: Mao Zedong  
RA: Excerpts from Mao Zedong's writings on classical literature

**Week 5: The Strategic Texts (2): *The Romance of the Three Kingdoms***

Session One: The Beauty of Alliances  
Primary Reading: Select Chapters from *The Romance of the Three Kingdoms*

Session Two: Future CEOs in Training?  
Primary Sources: Excerpts from contemporary *Three Kingdoms* Video Games

**Week 6: The Religious Texts: *The Journey to the West***

Session One: A Tale of Adventure or Salvation?  
Primary Source: Excerpts from *The Journey to the West*

Session Two: A Story for Children or Adults or both?  
Film: Animated and Cartoon Versions of *The Journey to the West*

**Week 7: The Turn-of-Century Novel: *Haishang hua***

Session One: What's in a Designation: Courtesans vs. Prostitutes  
Readings: Excerpts from *Stories from a Ming Collection*, excerpts from *Haishang hua*

Session Two: The Meanings of Sexuality  
Film: Hou Hsiao-hsien's *Haishang hua*

Guest Speaker: Paola Zamperini (confirmed)

**Week 8: The Performance Tradition (1): *The Orphan of Zhao***

Session One: The Conflict over Filial Piety  
Primary Source: Ji Junxiang, *The Orphan of Zhao*.

Session Two: The Confrontation between East and West  
Film: Footage from Lin Zhaohua's production of the *Orphan* (1990s)

**Week 9: The Performance Tradition (2): *The Peony Pavilion/Mudan ting***

Session One: The Recapitulation of Authenticity

Primary Source: Excerpts from *The Peony Pavilion*

Session Two: The Politics of Representation

Film: *The Making of the Peony Pavilion*

**Week 10: The Lyric Tradition: Tang Poetry and Song Lyrics**

Session One: The Heyday of Chinese Poetry

Excerpts: Readings from Li Bai, Du Fu, Su Shi and Li Qingzhao

Session Two: The Musical Reincarnation of Chinese Lyrics in the Age of Mechanical  
Reproduction

Excerpts: Lyrics from Deng Lijun and others

## **JAPANESE MAJOR**

**Date:** January 29, 2008  
**Subject:** Proposed Revisions to the Japanese Major  
**From:** Jay Hobgood

Subcommittee B initially considered the proposal for the revisions to the Japanese major at its meeting on October 11, 2007. The proposal was returned to the Department of East Asian Languages and Literatures (EALL) with requests for clarification and changes. A modified proposal was discussed by Subcommittee B at its meeting on November 15, 2007. After a thorough discussion the subcommittee felt that there were still issues that require clarification and requested further information from the Department of EALL. The response from the Department of EALL successfully addressed the outstanding issues and the subcommittee voted unanimously to approve the revisions at its meeting on January 25, 2008. The proposal is being moved to the CCI for its consideration.

The principal revisions proposed are:

1. Add Japanese 681 (History of the Japanese Language) to the options that fulfill *Category B: Literature and Linguistics*. This course is a companion course to Japanese 680 (Introduction to Japanese Linguistics) which is already an option for *Category B*.
2. Remove Japanese 514 (Advanced Japanese Conversation) from the options that fulfill *Category C: Language, Culture and Linguistics*. This course has not been offered in more than 15 years.
3. Add Japanese 515 (Japanese Language: Structure, Culture and Communication I) to the options that fulfill *Category C: Language, Literature and Linguistics*. This course provides a comprehensive synthesis of the lexical, structural and cultural facets of communication in Japanese.
4. Add Japanese 516 (Japanese Language, Structure, Culture and Communication II) to the options that fulfill *Category C: Language, Literature and Linguistics*. This course is a companion course to Japanese 515. Together Japanese 515 and 516 covers all the grammar and relevant cultural commentary covered in 12 courses from Japanese 101 to Japanese 612.
5. Add EALL 683 (Scripts of East Asia) to the options that fulfill *Category D: Arts Culture, History and Thought*. EALL 683 is an interdisciplinary course dealing with the history, use and impact of the use of Chinese characters in China, Korea, Japan Vietnam. It regular attracts students from a variety of majors.
6. Add Japanese 515 (Japanese Language, Structure, Culture and Communication I) to the list of options for *Category D: Arts, Culture, History and Thought*.
7. Add Japanese 516 (Japanese Language, Structure, Culture and Communication II) to the list of options for *Category D: Arts, Culture, History and Thought*.



8. Drop Anthropology 421.01, Anthropology 675 and Sociology 501 from the options listed under *Suggested Electives*. These course are no longer in the *Course Bulletin*.
9. Add EALL 357 (East Asian Folklore) and History of Art 582 (Arts of Japan) to the options under *Suggested Electives*.

Note: the proposed revisions provide additional options for students but they do not change the number of hours required for the major.

The principal foci for discussion were:

1. The addition of Japanese 515 and 516 as options to fulfill *Category C and Category D*.
2. The importance of advising students that a course could only satisfy a single Category even if it appears as an option in multiple categories.
3. Numerous formatting and other minor issues.

**Proposed Changes to the Japanese Major,  
Department of East Asian Languages and Literatures**

***Proposed Changes to Category B (Literature and Linguistics):***

- 1) Japanese 681: History of the Japanese Language 5 crs  
Add to B list of Japanese major courses (Literature and Linguistics)

J681 is the counterpart of J680: Introduction to Japanese Linguistics, which is already listed under B. J681 is a diachronic introduction to Japanese linguistics (J680 has a synchronic orientation). Written documentation of Japanese goes back roughly as far as written documentation for English. Just as a course that introduces Old and Middle English and discusses the processes of change that have affected English is appropriate for all English majors, so too J681 should be one of the courses that Japanese majors can take to fulfill their degree requirements. Addition of J681 to B allows majors one more course option for fulfillment of the requirement. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured.

***Proposed Changes to Category C (Language, Literature, and Linguistics):***

- 2) Japanese 514: Advanced Japanese Conversation (6 hrs. maximum) 3 crs  
Remove this course from C list of major courses.

This course has not been offered for more than 15 years. Any one of the courses among Japanese 710.51, 711.51, and 712.51 (offered Au, Wi, Sp annually) replaces it. (Course Withdrawal form attached.)

- 3) Japanese 515: Japanese Language: Structure, Culture, and Communication I 5 crs  
Add to C list of Japanese major courses (Language, Literature, and Linguistics)

This class provides a comprehensive synthesis of the lexical/structural/cultural facets of communication in Japanese. By taking Japanese 515 and its sequel, 516, students study in two quarters all the grammar and relevant cultural commentary covered in the twelve regular language courses from Japanese 101 to Japanese 612. Addition of J515 to C allows majors one more course option for fulfillment of the requirement. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured. This course can be used to fulfill either category C or D of the Japanese major; it cannot be double-counted for more than one category.

- 4) Japanese 516: Japanese Language: Structure, Culture, and Communication II 5crs  
Add to C list of Japanese major courses (Language, Literature, and Linguistics)

This class provides a comprehensive synthesis of the lexical/structural/cultural facets of communication in Japanese. By taking Japanese 516 and its prerequisite, 515, students study in two quarters all the grammar and relevant cultural commentary covered in the

twelve regular language courses from Japanese 101 to Japanese 612. Addition of J516 to C allows majors one more course option for fulfillment of the requirement. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured. This course can be used to fulfill either category C or D of the Japanese major; it cannot be double-counted for more than one category.

***Proposed Changes to Category D (Arts, Culture, History, and Thought):***

5) EALL 683: Scripts of East Asia 5 crs

Add to D list of major courses (Arts, Culture, History, and Thought)

EALL 683 is an interdisciplinary course dealing with the history, use, and impact of the use of Chinese characters in the Sino-Xenic sphere (China, Korea, Japan, and Vietnam). It regularly attracts students from many different majors, who have written papers on a wide variety of topics such as cell-phone and computer usage in East Asia, educational reform and literacy, and intellectual fads based on misunderstandings of the function of Chinese characters. This is a highly appropriate offering for Japanese, Chinese, and Korean majors. Addition of EALL 683 to D allows majors one more course option for fulfillment of the requirement. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured. This course can be used to fulfill either category C or D of the Japanese major; it cannot be double-counted for more than one category.

6) Japanese 515: Japanese Language: Structure, Culture, and Communication I 5 crs

Add to D list of Japanese major courses (Arts, Culture, History, and Thought)

Japanese 515 provides a comprehensive synthesis of the lexical/structural/cultural facets of communication in Japanese. By taking Japanese 515 and its sequel, 516, students study in two quarters all the grammar and relevant cultural commentary covered in the twelve regular language courses from Japanese 101 to Japanese 612. Addition of J515 to D allows majors one more course option for fulfillment of the requirement. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured. This course can be used to fulfill either category C or D of the Japanese major; it cannot be double-counted for more than one category.

7) Japanese 516: Japanese Language: Structure, Culture, and Communication II 5crs

Add to D list of Japanese major courses (Arts, Culture, History, and Thought)

This class provides a comprehensive synthesis of the lexical/structural/cultural facets of communication in Japanese. By taking Japanese 516 and its prerequisite, 515, students study in two quarters all the grammar and relevant cultural commentary covered in the twelve regular language courses from Japanese 101 to Japanese 612. Addition of J516 to D allows majors one more course option for fulfillment of the requirement. Its addition will have no impact on the total number of credit hours required for the major or on how

those hours are configured. This course can be used to fulfill either category C or D of the Japanese major; it cannot be double-counted for more than one category.

***Proposed Changes to Suggested Electives:***

8) Suggested Electives

Drop the following courses, which are no longer listed in the Course Bulletin:

Anthropology 421.02  
Anthropology 675  
Sociology 501

Add the following:

EALL 357: East Asian Folklore  
History of Art 582: Arts of Japan

<u>Current Undergraduate Major in Japanese</u>	<u>Proposed Undergraduate Major in Japanese</u>
<p><b>PREREQUISITES</b>            101: Level One Japanese I            102: Level One Japanese II            103: Level One Japanese III            104: Level Two Japanese I            231: Elements of Japanese Culture</p> <p><b>CATEGORY A: Language (25 hrs.)</b>            205: Level Two Japanese II            206: Level Two Japanese III            507: Level Three Japanese I            508: Level Three Japanese II            509: Level Three Japanese III            or equivalent (J213 and 211, 310 and 311, 510 and 511)</p> <p><b>CATEGORY B: Literature and Linguistics (10 hrs.)</b>            (1) J251: Japanese Literature in Translation                OR                J252: Modern Literature in Translation            (2) EALL 683: Scripts of East Asia                J501: Japanese Lit in Critical Perspective                J600: Performance Trads of Japan                J654: Japanese Lit: Classical Period                J655: Japanese Lit: Medieval &amp; Edo Pds                J656: Japanese Lit: Modern Period                J680: Intro to Japanese Linguistics</p> <p><b>CATEGORY C: Language, Literature, and Linguistics (10 hrs.)</b>            EALL 683: Scripts of East Asia            J514 (6 hrs. maximum)            J600: Performance Trads of Japan            J601: Classical Japanese I            J602: Classical Japanese II            J603: Classical Japanese III            J610: Level Four Japanese I            J611: Level Four Japanese II            J612: Level Four Japanese III            J654: Japanese Lit: Classical Period</p>	<p><b>PREREQUISITES</b>            101: Level One Japanese I            102: Level One Japanese II            103: Level One Japanese III            104: Level Two Japanese I            231: Elements of Japanese Culture</p> <p><b>CATEGORY A: Language (25 hrs.)</b>            205: Level Two Japanese II            206: Level Two Japanese III            507: Level Three Japanese I            508: Level Three Japanese II            509: Level Three Japanese III            or equivalent (J213 and 211, 310 and 311, 510 and 511)</p> <p><b>CATEGORY B: Literature and Linguistics (10 hrs.)</b>            (1) J251: Japanese Literature in Translation                OR                J252: Modern Literature in Translation            (2) EALL 683: Scripts of East Asia                J501: Japanese Lit in Critical Perspective                J600: Performance Trads of Japan                J654: Japanese Lit: Classical Period                J655: Japanese Lit: Medieval &amp; Edo Pds                J656: Japanese Lit: Modern Period                J680: Intro to Japanese Linguistics                <i>Add J681: History of the Jse Language</i></p> <p><b>CATEGORY C: Language, Literature, and Linguistics (10 hrs.)</b>            EALL 683: Scripts of East Asia  <i>Withdraw: J514 (6 hrs. maximum)</i>  <i>Add J515: Japanese Language: Structure, Culture, and Communication I*</i>  <i>Add J516: Japanese Language: Structure, Culture, and Communication II*</i>            J600: Performance Trads of Japan            J601: Classical Japanese I            J602: Classical Japanese II            J603: Classical Japanese III            J610: Level Four Japanese I</p>

<p>J655: Japanese Lit: Medieval &amp; Edo Pds          J656: Japanese Lit: Modern Period          J665: Studies in Japanese-American Lit          J680: Into to Japanese Linguistics          J681: History of the Japanese Language          J710: Level Five Japanese I          J711: Level Five Japanese II          J712: Level Five Japanese III          J293 (5 hrs. maximum): Individual Studies          J693 (5 hrs. maximum): Individual Studies          J698 (5 hrs. maximum): Individual Studies          EALL 293 (5 hrs. maximum): Individual Studies          EALL 693 (5 hrs. maximum): Individual Studies          EALL 697 (5 hrs. maximum): Studies at a Foreign Institution</p>	<p>J611: Level Four Japanese II          J612: Level Four Japanese III          J654: Japanese Lit: Classical Period          J655: Japanese Lit: Medieval &amp; Edo Pds          J656: Japanese Lit: Modern Period          J665: Studies in Japanese-American Lit          J680: Into to Japanese Linguistics          J681: History of the Japanese Language          J710: Level Five Japanese I          J711: Level Five Japanese II          J712: Level Five Japanese III          J293 (5 hrs. maximum): Individual Studies          J693 (5 hrs. maximum): Individual Studies          J698 (5 hrs. maximum): Individual Studies          EALL 293 (5 hrs. maximum): Individual Studies          EALL 693 (5 hrs. maximum): Individual Studies          EALL 697 (5 hrs. maximum): Studies at a Foreign Institution</p>
<p><b>CATEGORY D: Arts, Culture, History, and Thought (10 hrs.)</b>          History 548.01: Hist of Japan Before 1800          History 548.02: Modern Japan          EALL 323: The Buddhist Tradition          EALL 341: Thought in China and Japan          EALL 346: Asian American Film          EALL 675: Women Writers, Culture and Society in East Asia          EALL 677: Performance Traditions in Contemporary East Asia          J641 (CS/REL 641): The Japanese Religious Tradition</p>	<p><b>CATEGORY D: Arts, Culture, History, and Thought (10 hrs.)</b>          History 548.01: Hist of Japan Before 1800          History 548.02: Modern Japan          EALL 323: The Buddhist Tradition          EALL 341: Thought in China and Japan          EALL 346: Asian American Film          EALL 675: Women Writers, Culture and Society in East Asia          EALL 677: Performance Traditions in Contemporary East Asia  <u>Add EALL 683: <i>Scripts of East Asia</i></u>  <u>Add J515: <i>Japanese Language: Structure, Culture, and Communication I*</i></u>  <u>Add J516: <i>Japanese Language: Structure, Culture, and Communication II*</i></u>          J641 (CS/REL 641): The Japanese Religious Tradition          *New courses already proposed and approved as of AY 06-07.  <b>Note:</b> Courses in italics and underlined have been updated. The rest are unchanged.  <b>A course counted for one category cannot be counted for another category.</b></p>

**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

EALL

Academic Unit

Japanese

601

Book 3 Listing (e.g., Portuguese)

Course Number

Summer      Autumn x      Winter      Spring      Year 2007

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: Japanese \_\_\_\_\_
2. Number: 601 \_\_\_\_\_
3. Full Title: Classical Japanese I \_\_\_\_\_
4. 18-Char. Transcript Title: \_\_\_\_\_
5. Level and Credit Hours U G 5 \_\_\_\_\_
6. Description: Classical written language with emphasis on (25 words or less) its structure; reading and analysis of selected pre-modern literary texts. \_\_\_\_\_
7. Qtrs. Offered : Au Qtr \_\_\_\_\_
8. Distribution of Contact Time: (e.g., 3 cl, 1 3-hr lab) \_\_\_\_\_
9. Prerequisite(s): 509 or equivalent \_\_\_\_\_
10. Exclusion: (Not open to....) \_\_\_\_\_
11. Repeatable to a maximum of \_\_\_\_\_ credits.
12. Off-Campus Field Experience: \_\_\_\_\_
13. Cross-listed with: \_\_\_\_\_
14. Is this a GEC course? For lang courses \_\_\_\_\_
15. Grade option (circle): Ltr    S/U    P  
If P graded, what is the last course in the series? \_\_\_\_\_
16. Is an honors version of this course available? No.  
Is an Embedded Honors version of this course available? No. \_\_\_\_\_
17. Other general course information: \_\_\_\_\_

**COMPLETE ONLY THOSE ITEMS THAT CHANGE  
Changes Requested**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. Develops familiarity with grammatical categories, functions, and tools for reading early Japanese, in close reading of selected primary texts and linguistic analysis. \_\_\_\_\_
7. Au, Wi, or Sp Qtr \_\_\_\_\_
8. \_\_\_\_\_
9. 509 or equiv, or permission of instructor \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_
16. \_\_\_\_\_
17. \_\_\_\_\_

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?  
Yes \_\_\_\_\_
2. Does this course currently satisfy any GEC requirement, if so indicate which category?  
Languages \_\_\_\_\_
3. What other units require this course? Have these changes been discussed with those units?  
The changes have not been discussed with other units because the proposed changes do not involve change in course content. \_\_\_\_\_
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter?  
Attach relevant letters.  
N/A \_\_\_\_\_
5. Is the request contingent upon other requests, if so, list the requests?  
No \_\_\_\_\_
6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu).)  
To make course title and description more accurately reflect actual practice. \_\_\_\_\_
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):  
 Required on major(s)/minor(s)       A choice on major(s)/minors(s)  
 An elective within major(s)/minor(s)       A general elective: \_\_\_\_\_
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:  
None \_\_\_\_\_

**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

- |     |   |                                     |                   |
|-----|---|-------------------------------------|-------------------|
| 1.  | Academic Unit Undergraduate Studies Committee Chair   | Shelley Fenno Quinn<br>Printed Name | 2/15/07<br>Date   |
| 2.  | Academic Unit Graduate Studies Committee Chair  | Ersuyo Kuasa<br>Printed Name        | 2/15/07<br>Date   |
| 3.  | ACADEMIC UNIT CHAIR/DIRECTOR  | Mari Noda<br>Printed Name           | 2/15/07<br>Date   |
| 4.  | After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17 <sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to <a href="mailto:asccurrofc@osu.edu">asccurrofc@osu.edu</a> . The ASC Curriculum Office will forward the request to the appropriate committee. |                                     |                   |
| 5.  | COLLEGE CURRICULUM COMMITTEE  | CHRIS HIGHTLEY<br>Printed Name      | Oct 11'07<br>Date |
| 6.  | ARTS AND SCIENCES EXECUTIVE DEAN  | Edward Adelman<br>Printed Name      | 2.7.08<br>Date    |
| 7.  | Graduate School (if appropriate)  | Printed Name                        | Date              |
| 8.  | University Honors Center (if appropriate)   | Printed Name                        | Date              |
| 9.  | Office of International Affairs (study tours only)  | Printed Name                        | Date              |
| 10. | ACADEMIC AFFAIRS  | Printed Name                        | Date              |



Japanese 601

Autumn 2006

*Classical Japanese: reading words, grammar and texts in their time*

**Where, when:** Hagerty Hall 0045; MW 1:30~3:18

**Instructor:** Charles Quinn ([quinn.3@osu.edu](mailto:quinn.3@osu.edu); 292-0186, 267-4973)

**Office Hours:** TBA

**Disability Statement: Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated in this course, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Ave., telephone 614-292-3307; TDD, 202-0901; <http://www.ods.ohio-state.edu/>**

**Hearing and being heard**

I am very interested in hearing and understanding clearly what any student has to say or ask. To that end, I wear two hearing aids and do what else I can to make this happen. Nevertheless, I will need your help, particularly if you usually speak softly. In this class, please speak about as loudly as I do. In a course where recitation counts for one-third of your grade, you will want to be able to hear all that your classmates are contributing, since that will confirm your own understanding of the same material. If you speak softly, your classmate on the other side of the room will often not understand, and you will force me to spend time asking you to repeat. Let's make an effort to be easily understood, the first time.

**Japanese 601: basic aims of this course:**

- Study selections from several genres of mainly Heian period texts, in order to develop a sense for how grammar, words, and communicative practice come together to make sense.
- This isn't the same as "learning to read classical Japanese"—which takes a lot more experience than we can deliver in one quarter—but it has proven a useful start "on the way to" reading those texts that have been handed down from the eighth century onward.
- The course will introduce many of the basic terms and concepts of Japanese philology (国語学), reinterpreting them as needed, so that by the end of this course you should have a working familiarity with the basic grammatical categories of 古語 'earlier Japanese', (1) as understood in Japanese 国語学 and 国文学 'literary studies', (2) as employed in standard Japanese reference works today, and (3) as current in studies published in English on the history of Japanese language and pre-modern literature, etc.

**How we'll do it:**

- close reading in class, based on your preparation but afterwards supplemented with notes supplied by the instructor. (See also Work, 1, below.)
- "sidebars" presented in class on issues arising in these texts
- in-class accounts of selected topics
- individual projects (grad students) & presentations

**Core Materials:**

1. Selected primary texts, annotated in today's Japanese, mainly from Inamura Tadashi, *Shinpan kotenbun no soogoo kenkyuu* (Tokyo: Yûseido, 1977)  
(稲村徳著『古典文の総合研究』有精堂)
2. Handouts and notes on our texts, made available through the instructor periodically in class. Keep your set of these in one place, e.g. a binder, folder, etc.
3. If you've begun collecting your own set of reference tools for learning and reading earlier Japanese, let me know what you have. Otherwise, the recommended texts are as identified below: a manual in English and the *kogo jiten* that is pretty much the standard at Japanese universities. We'll order the McCullough as needed, but the Iwanami dictionary will be available at SBX.
  - Helen Craig McCullough, *Bungo manual* (Ithaca: Cornell East Asia Series, 1998). A handy summary in English of Japanese 'school grammar' for early Japanese grammar. Offers interpretations of individual items (auxiliaries, particles, etc.) from that tradition, some of which we'll be revising in class. Even (or, especially) if we disagree with some of these interpretations, we need to know them.
  - Ôno Susumu et al., eds. *Iwanami kogo jiten kaitei-ban* (Tokyo: Iwanami Shoten, 1992).  
(大野 晋、前田 金五郎、佐竹 明弘 編 『岩波古語辞典 改訂版』 岩波書店)

This dictionary has an extensive appendix (解説) on particles and auxiliaries, which is illustrated with examples from original texts. Even if you aren't planning to specialize in earlier Japanese, this dictionary is a good investment. (If you already have a different dictionary of earlier Japanese that you like, consider this a recommendation, not a requirement.)

**Other dictionaries**

Rule of thumb: Use what you need. An excellent selection is available in the East Asia reference collection, on the first floor of the Library's Ackerman Rd. location. Some tips:

- A useful general dictionary that also has entries for earlier Japanese is 『広辞苑』. You want a full *Koojien* edition, with information, for example, about the verb class of the entry. Some 電子ブック versions lack this information, which is crucial in this course. If you buy a pocket electronic dictionary, get one that includes at least the equivalent of a full *Koojien*, or that includes a *kogo jiten*. Some newer ones come with both.
- Unless you were educated in Japan or are fairly advanced in your studies, you'll probably also need to make use of a 漢和字典 or 漢英字典 (e.g. Nelson's, or Spahn and Hadimitsky's) and/or 和英辞典 (e.g. Kenkyûsha's).
- You can also look up words by pronunciation or by kanji at several web sites, e.g. <http://www.solon.org/cgi-bin/j-e/sjis/dict>, or <http://dictionary.goo.ne.jp/>. (If you know a particularly useful site, let's hear about it!)
- In addition to Ôno et al., several larger *kogo jiten* are available in the East Asia reference collection, on the first floor of the Ackerman Rd. Main Library.

## Work

- 1) All first-time students will participate in class, which counts for one-third (1/3) of your total grade, and involves, among other things, the following:
  - a) Recitation, based on assigned class readings. We will read aloud from the text, provide English and/or present-day Japanese equivalents, identify and account for the use of grammatical devices (e.g. verbs, adjectives, their inflected forms (活用形), auxiliaries (助動詞) & their inflected forms, particles (助詞), constructions).
    - i) Most reading passages will be assigned in advance, but final determination of each class meeting's assigned passage will be made at the end of the class meeting that precedes it, so as to retain flexibility in pacing.
    - ii) If you miss a class meeting, make sure you find out what's assigned for the next one. As soon as you can, ask the instructor or one of your classmates, in person, by phone, or with an e-mail.
  - b) Occasional short quizzes or homework assignments, each normally to count the equivalent of a full class's performance. (Thus, these are factored into your in-class performance score.
- 2) All students will take the midterm and final exams, each of which will count for one-third (1/3) of the course grade. The use of dictionaries or notes will not be permitted in either exam, but you will only be tested on text and concepts that have been presented in this course.
  - a) The **midterm exam** will be held in one or the other of our two class meetings in **Week 6**; the specific day will be announced during Week 5. The midterm will cover material that we have completed by the end of Week 5.
  - b) The **final exam** is scheduled for **Monday, December 4, 1:30 pm ~ 5:18 pm**, in HH 45 It will focus primarily, but not exclusively, on material we cover in Week 6 and later. ***You're responsible to be on campus and available to take the exam at this time. If you're buying an air ticket in advance, make sure it's for after your final exam.***
- 3) For **DEALL grad students**, the score based on your daily performances will also include a score on an additional **project** assignment, on a topic in early Japanese language. This project will be worth the equivalent of three (3) additional class sessions. If you've got an idea for a project, let's discuss it right away. If not, we should start discussing one by the end of Week 5. Past projects have included, for example, oral performance from memory of a passage or passages from a classical text; reading a passage or passages aloud and unaided from a manuscript of a classical text; a translation of a classical text, with annotations that make it useful as a study guide; or a study of a particular literary issue, word, phrase or grammatical item. Written projects should be 12 to 15 double-spaced pages in length, in a 12-point, Times New Roman font, with one-inch margins. Put page numbers after your name in a **bold** header in the upper right corner of each page ("[your name], J601, p.#"), p.1 excepted.
- 4) Depending on the capability and makeup of the class, we may make some adjustments to the above arrangement.

**Total letter grade correspondences** (from 1/3 class performance + 1/3 midterm + 1/3 final scores)

92% ~ 100%	A	79% ~ 81%	B-	66% ~ 68%	D+
89% ~ 91%	A-	76% ~ 78%	C+	62% ~ 65%	D
86% ~ 88 %	B+	72% ~ 75%	C	Below 65%	E
82% ~ 85%	B	69% ~ 71%	C-		

## **Academic Misconduct**

**You are responsible for following the rules in the Code of Student Conduct. Please review these at [http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp).** Instructors are required to report all suspected cases of student academic misconduct to the Committee on Academic Misconduct, which investigates or establish procedures for the investigation of all reported cases of such misconduct. As OSU Faculty Rule 3335-5-487 states, “The term ‘academic misconduct’ includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee”.

**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

EALL

Academic Unit

Japanese

602

Book 3 Listing (e.g., Portuguese)

Course Number

Summer      Autumn x      Winter      Spring      Year 2007

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: Japanese \_\_\_\_\_
2. Number: 602 \_\_\_\_\_
3. Full Title: Classical Japanese II \_\_\_\_\_
4. 18-Char. Transcript Title: \_\_\_\_\_
5. Level and Credit Hours U G 5 \_\_\_\_\_
6. Description: Continuation of 601.  
(25 words or less) \_\_\_\_\_  
\_\_\_\_\_
7. Qtrs. Offered : Wi Qtr \_\_\_\_\_
8. Distribution of Contact Time:  
(e.g., 3 cl, 1 3-hr lab) \_\_\_\_\_
9. Prerequisite(s): 601 or equivalent \_\_\_\_\_  
\_\_\_\_\_
10. Exclusion:  
(Not open to....) \_\_\_\_\_
11. Repeatable to a maximum of \_\_\_\_\_ credits.
12. Off-Campus Field Experience: \_\_\_\_\_
13. Cross-listed with: \_\_\_\_\_
14. Is this a GEC course? For lang courses \_\_\_\_\_
15. Grade option (circle): Ltr    S/U    P  
If P graded, what is the last course in the series? \_\_\_\_\_
16. Is an honors version of this course available? No.  
Is an Embedded Honors version of this course  
available? No. \_\_\_\_\_
17. Other general course information: \_\_\_\_\_

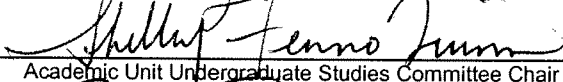


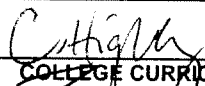

**COMPLETE ONLY THOSE ITEMS THAT CHANGE  
Changes Requested**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. Classical Japanese continued, linguistic focus \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. Builds on 601, through close reading of selected primary  
texts, with attention to linguistic issues in the history of  
Japanese. May follow 603. \_\_\_\_\_
7. Au, Wi, or Sp Qtr \_\_\_\_\_
8. \_\_\_\_\_
9. 601 or equivalent or permission of instructor \_\_\_\_\_  
\_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_
16. \_\_\_\_\_
17. \_\_\_\_\_

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?  
Yes. \_\_\_\_\_
2. Does this course currently satisfy any GEC requirement, if so indicate which category?  
Languages \_\_\_\_\_
3. What other units require this course? Have these changes been discussed with those units?  
The changes have not been discussed with other units because the proposed changes do not involve change in course content. \_\_\_\_\_
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter?  
Attach relevant letters.  
N/A \_\_\_\_\_
5. Is the request contingent upon other requests, if so, list the requests?  
No \_\_\_\_\_
6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu).)  
To make course title and description more accurately reflect actual practice. \_\_\_\_\_
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):  
 Required on major(s)/minor(s)       A choice on major(s)/minors(s)  
 An elective within major(s)/minor(s)       A general elective: \_\_\_\_\_
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:  
None \_\_\_\_\_

**Approval Process** The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

- |     |   |                                     |                  |
|-----|---|-------------------------------------|------------------|
| 1.  | <br>Academic Unit Undergraduate Studies Committee Chair  | Shelley Fenno Quinn<br>Printed Name | 2/15/07<br>Date  |
| 2.  | <br>Academic Unit Graduate Studies Committee Chair   | Etsayo Kuara<br>Printed Name        | 2/15/07<br>Date  |
| 3.  | <br><b>ACADEMIC UNIT CHAIR/DIRECTOR</b>  | Mari Noda<br>Printed Name           | 2/15/07<br>Date  |
| 4.  | After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17 <sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to <a href="mailto:asccurrofc@osu.edu">asccurrofc@osu.edu</a> . The ASC Curriculum Office will forward the request to the appropriate committee. |                                     |                  |
| 5.  | <br><b>COLLEGE CURRICULUM COMMITTEE</b>  | CHRISTOPHER HIGHLEY<br>Printed Name | 11/30/07<br>Date |
| 6.  | <br><b>ARTS AND SCIENCES EXECUTIVE DEAN</b>  | Edward Adelman<br>Printed Name      | 2-7-08<br>Date   |
| 7.  | Graduate School (if appropriate)  | Printed Name                        | Date             |
| 8.  | University Honors Center (if appropriate)   | Printed Name                        | Date             |
| 9.  | Office of International Affairs (study tours only)  | Printed Name                        | Date             |
| 10. | <b>ACADEMIC AFFAIRS</b>   | Printed Name                        | Date             |

## Classical Japanese for Linguistics \_

JAPAN 602 Classical Japanese II  
 Call No. 11572-7  
 Time: TR, 1:30-3:18  
 Classroom: HH 0045

### 1. Overview

This course picks up from Japanese 601, but may be taken with the permission of the instructor by those who have studied Classical Japanese (*bungo*) in a non-university setting (usually, a Japanese high school or college). It deals with the study of Old and Middle Japanese texts from the viewpoint of linguistics. Students interested primarily in literary and esthetic aspects of premodern Japanese texts may prefer to take Japanese 603.

The course will be run as a workshop. Students will be graded on the basis of class participation, including presentations to the class (see below). Grades will be determined by class participation, which may include written quizzes (35%), the mid-term (25%), and final paper (40%). Final grades will be assigned to convey the instructor's assessment of the student's success and readiness to proceed to the next higher level of study: D or E means the student is unready to take a more advanced course in the same subject, the difference being that a D recognizes effort by conferring credit; higher grades show that a student is qualified for more advanced study, and that the instructor believes s/he will easily excel (A), do well with effort (B), or experience considerable difficulty (C) if s/he chooses to do so. Grades and quantitative evaluations of performance correspond as follows:

Points	Grade	Points	Grade
92–100	A	76–78	C+
89–91	A-	72–75	C
86–88	B+	69–71	C–
82–85	B	66–68	D+
79–81	B-	62–65	D

### 2. Syllabus

During roughly the first half of the course, students will read portions the Kamakura period Buddhist text *Tannishō*, available on-line at <http://www.otani.ac.jp/tannisyo/index.html> and similar websites. This text illustrates the use of Early Middle Japanese for sustaining a logical argument as well as changes from the language of the Heian period (studied in 601) and Kamakura period language.

Later, a series of reproductions of inscriptions and manuscripts, with commentaries in Japanese will be used. Each student will be assigned a few of these reproductions, do background research on them, and then explain the text to the class, so that other students can ask questions. All the texts will be supplied in electronic format, and Japanese commentaries on each will be supplied.

Before the series of student presentations starts, the instructor will give a few introductory lectures on topics including:

- Major changes in the history of the Japanese language
- Basic results in comparative and internal reconstruction
- Styles of writing and role of written documents in linguistic research

### 3. Recommended References

Lange, Roland A	The phonology of eighth-century Japanese; a reconstruction based upon written records	PL540 .L3 1973
Martin, Samuel E	The Japanese language through time	PL525 .M275 1987
Martin, Samuel E	A reference grammar of Japanese	PL612 .M37
Miller, Roy Andrew	The Japanese language	PL523 .M5
Unger, J. Marshall	Studies in early Japanese morphophonemics	PL525.2 .U53 1993

### 4. General Reminders

#### Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue (telephone 292-3307, TDD 292-0901). For additional information, access

**<http://www.ods.ohio-state.edu>**

#### Academic Misconduct

“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term ‘academic misconduct’ includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee.” (Faculty Rule 3335-5-487) For additional information, access the Code of Student Conduct at

**[http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)**.

*Last Updated 25 October 2007 by J. Marshall Unger*



**The Ohio State University  
Colleges of the Arts and Sciences Course Change Request**

EALL

Academic Unit

Japanese

603

Book 3 Listing (e.g., Portuguese)

Course Number

Summer      Autumn x      Winter      Spring      Year 2007

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: Japanese \_\_\_\_\_
2. Number: 603 \_\_\_\_\_
3. Full Title: Classical Japanese III \_\_\_\_\_
4. 18-Char. Transcript Title: \_\_\_\_\_
5. Level and Credit Hours U G 5 \_\_\_\_\_
6. Description: Continuation of 602  
(25 words or less) \_\_\_\_\_  
\_\_\_\_\_
7. Qtrs. Offered : Sp Qtr \_\_\_\_\_
8. Distribution of Contact Time:  
(e.g., 3 cl, 1 3-hr lab) \_\_\_\_\_
9. Prerequisite(s): 602 or equivalent \_\_\_\_\_  
\_\_\_\_\_
10. Exclusion:  
(Not open to....) \_\_\_\_\_
11. Repeatable to a maximum of \_\_\_\_\_ credits.
12. Off-Campus Field Experience: \_\_\_\_\_
13. Cross-listed with: \_\_\_\_\_
14. Is this a GEC course? For lang courses \_\_\_\_\_
15. Grade option (circle): Ltr    S/U    P  
If P graded, what is the last course in the series? \_\_\_\_\_
16. Is an honors version of this course available? No.  
Is an Embedded Honors version of this course  
available? No. \_\_\_\_\_
17. Other general course information: \_\_\_\_\_

**COMPLETE ONLY THOSE ITEMS THAT CHANGE**

**Changes Requested**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. Classical Japanese continued, literary focus \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. Builds on 601 through close reading of selected primary  
texts, with focus on conventions of literary genres and  
related critical issues. 602 not a prerequisite. \_\_\_\_\_
7. Au, Wi, or Sp Qtr \_\_\_\_\_
8. \_\_\_\_\_
9. 601 or equivalent or permission of instructor \_\_\_\_\_  
\_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_
16. \_\_\_\_\_
17. \_\_\_\_\_

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?  
Yes \_\_\_\_\_
2. Does this course currently satisfy any GEC requirement, if so indicate which category?  
Languages \_\_\_\_\_
3. What other units require this course? Have these changes been discussed with those units?  
The changes have not been discussed with other units because the proposed changes do not involve change in course content. \_\_\_\_\_
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter?  
Attach relevant letters.  
N/A \_\_\_\_\_
5. Is the request contingent upon other requests, if so, list the requests?  
No \_\_\_\_\_
6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu).)  
To make course title and description more accurately reflect actual practice. \_\_\_\_\_
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):  
 Required on major(s)/minor(s)       A choice on major(s)/minors(s)  
 An elective within major(s)/minor(s)       A general elective: \_\_\_\_\_
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:  
None \_\_\_\_\_

**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

- |   |   |                 |
|---|---|-----------------|
| <p>1. Academic Unit Undergraduate Studies Committee Chair</p>   | <p><i>Shelley Fenno Quinn</i><br/>Shelley Fenno Quinn</p> | <p>2/15/07</p>  |
| <p>2. Academic Unit Graduate Studies Committee Chair</p>  | <p><i>Ersuyo Kuraq</i><br/>Ersuyo Kuraq</p>               | <p>2/15/07</p>  |
| <p>3. ACADEMIC UNIT CHAIR/DIRECTOR</p>  | <p><i>Mari Noda</i><br/>Mari Noda</p>                     | <p>2/15/07</p>  |
| <p>4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to <a href="mailto:asccurrofc@osu.edu">asccurrofc@osu.edu</a>. The ASC Curriculum Office will forward the request to the appropriate committee.</p> |   |                 |
| <p>5. COLLEGE CURRICULUM COMMITTEE</p>  | <p><i>C. Higley</i><br/>CHRISTOPHER HIGLEY</p>            | <p>11/30/07</p> |
| <p>6. ARTS AND SCIENCES EXECUTIVE DEAN</p>  | <p><i>Edward Aden</i><br/>Edward Aden</p>                 | <p>2-8-08</p>   |
| <p>7. Graduate School (if appropriate)</p>  | <p>Printed Name</p>                                       | <p>Date</p>     |
| <p>8. University Honors Center (if appropriate)</p>   | <p>Printed Name</p>                                       | <p>Date</p>     |
| <p>9. Office of International Affairs (study tours only)</p>  | <p>Printed Name</p>                                       | <p>Date</p>     |
| <p>10. ACADEMIC AFFAIRS</p>   | <p>Printed Name</p>                                       | <p>Date</p>     |

Japanese 603  
**Classical Japanese III**  
Spring 2007, Call #: 12312-9  
TTH 1:30-3:18, Hagerty 71

Instructor: Dr. Naomi Fukumori  
Office: Hagerty 354  
Phone: 247-7691

Office hours: M 3:00-4:00  
*or by appointment*  
E-mail: [fukumori.1@osu.edu](mailto:fukumori.1@osu.edu)

Texts to be purchased: If you do not have either of these texts, please let me know.

1. A *kogo jiten* (classical Japanese dictionary) of your choice; please show it to me for approval.
1. Helen Craig McCullough. *Bungo Manual*. Ithaca: Cornell East Asian Series, 1988, 1993.

Texts distributed by instructor:

1. Hagiwara Gunpei, ann. *Hôjôki yôkai*. Tokyo: Yûseidô, 1977.
1. Nishio Minoru, ed. and ann. *Nihon koten bungaku taikei: Hôjôki•Tsurezuregusa*. Tokyo: Iwanami shoten, 1957.
1. Suzuki Hideo, et al., eds. *Genshoku Ogura hyakunin isshu*. Tokyo: Bun'eidô, 1999.
1. Selections from:  
Suzuki Hideo. *Koten nyûmon: Koten kaishaku no hôhô to jissai*. Tokyo: Chikuma shobô, 1998.
1. Selections from:  
*Shôgakkan shinpen nihon koten bungaku zenshû*. (as supplement text to *Koten nyûmon*)

On reserve at Main Library:

Joshua Mostow. *Pictures of the Heart: The Hyakunin isshu in Word and Image*. Honolulu: University of Hawaii Press, 1995. (PL 728.5.04.M64.1996)

Translation of the poems in *Hyakunin isshu* with commentary on the poems, as well as the visual depictions of the poems in various media.

**Aims:**

1. To hone the knowledge established in J601 of basic grammatical concepts and categories of *kogo* or “earlier Japanese” and their rhetorical functions in selected texts.
2. To establish a first-hand familiarity with selected texts and genres of the Nara, Heian, and early Kamakura periods.
3. To explore the rhetorical functions of basic grammatical categories in Nara, Heian, and early Kamakura period texts, in historical perspective.
4. To discuss literary issues as they arise from analyses of rhetorical techniques.
5. To experience the classical Japanese literary tradition as a “living tradition” through memorization of the *Hyakunin isshu* during the quarter, and by holding a “J603 *Hyakunin isshu karuta* competition” at the end of the quarter.

**Class procedure, requirements, and grading:**

1. All students will participate in class, and this counts for 30% of the final grade. This participation involves:
  - a) Evidence of preparation of **assigned class readings**: reading aloud, translating, and providing analyses for certain aspects of passages (word meanings, identifying grammatical forms, parsing of phrases and sentences, discussion of rhetoric, etc.). Most reading passages will be assigned in advance, but final determination of assignments will be made in the prior meeting, so as to maintain flexibility of pacing. Therefore, if you must miss a class, confirm the assignment for the next session with a classmate or the instructor.
  - b) **19 Short quizzes** (on the poems of the *Hyakunin isshu*), each to count the equivalent of 1/8 of a class’s performance (each quiz worth 0.20 point). You will be given the first three lines of each poem (first 17-syllables), and you will have to provide the last two lines (14-syllables).
  - c) Occasional in-class reading and analysis of non-assigned but readable texts. (Not graded.)
2. All students will take the midterm (take-home) and will complete a final project (an annotated translation of 10-12 pages of a classical Japanese work, to be decided in consultation with the instructor; students will use the *Shôgakkan nihon koten bungaku zenshû* texts). The midterm will count for 30% of the grade, and the final project will be worth 40%.

**Grading scale:**

100-93	A	86-83	B	76-73	C	67-63	D
92-90	A-	82-80	B-	72-70	C-	62 and below	E
89-87	B+	79-77	C+	69-67	D+		

**Academic Misconduct (University Statement)**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

**Disability Services (University Statement)**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office of Disability Services is located in Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.osu.edu/>.

Tentative Course Schedule  
(May be adjusted as needed)

1. March 27 (T) Introduction Meeting

2. March 29 (TH)

a. *Hyakunin isshu* (hereafter HI) #1-5.

b. *Hôjôki: Hôjôki yôkai* (hereafter crib), pp. 13-16, *Iwanami Hôjôki* (hereafter Iwanami), pp. 23-24, up to *matsu koto nashi*. Primary text in class: crib.

3. April 3 (T)

a. HI #6-10.

b. *Hôjôki* crib, 17-22; Iwanami 24-25, up to *ajikinaku zo haberu*.

4. April 5 (TH)

a. HI #11-15.

b. *Hôjôki* crib, 23-27; Iwanami 25-27, up to *kotowari ni mo sugitari*.

5. April 10 (T)

a. HI #16-20.

b. *Hôjôki* crib, 27-31; Iwanami 27-28, up to *mononofu ni kotonarazu*. Primary text in class from hereafter: Iwanami.

6. April 12 (TH)

a. HI #21-25.

b. *Hôjôki* crib, 32-35; Iwanami 28-29, up to *shirushi nashi*.

7. April 17 (T)

a. HI #26-30.

b. *Hôjôki* crib, 36-40; Iwanami 29-31, up to *waza wo namu mi haberi shi*.

8. April 19 (TH)

a. HI #31-35.

b. *Hôjôki* crib, 41-46; Iwanami 31-33, up to *oboe haberi shika*.

9. April 24 (T)

a. HI #36-40.

b. *Hôjôki* crib, 47-52; Iwanami 33-34, up to *age te kazofu bekara zu*.

c. Midterm distributed.

10. April 26 (TH)

a. HI #41-45.

b. *Hôjôki* crib, 52-55; Iwanami 34-35, up to *kokoro wo yasumu beki*.

11. May 1 (T)

a. *HI* #46-50.

b. *Koten nyûmon* (hereafter *KN*), *Man'yôshû* poems, period 1-3, pp. 77-86.

c. Midterm due at the beginning of class.

12. May 3 (TH)

a. *HI* #51-55.

b. *KN*, *Man'yôshû* poems, period 4 and *Azuma uta*•*sekimori uta*, pp. 87-91.

13. May 8 (T)

a. *HI* #56-60.

b. *KN*, *Genji monogatari*, “Wakamurasaki no kimi,” pp. 145-146.

14. May 10 (TH)

a. *HI* #61-65.

b. *KN*, *Genji monogatari*, “Wakamurasaki no kimi,” pp. 147-149.

15. May 15 (T)

a. *HI* #66-70.

b. *KN*, *Genji monogatari*, “Nonomiya no ichiya,” pp. 151-153.

16. May 17 (TH)

a. *HI* #71-76. \* Note that from this session on, we are looking at **6 poems per session**.

b. *KN*, *Genji monogatari*, “Nonomiya no ichiya,” pp. 154-155.

17. May 22 (T)

a. *HI* #77-82.

b. *KN*, *Kagerô nikki*, pp. 177-180.

c. *KN*, *Murasaki Shikibu nikki*, pp. 181-182.

18. May 24 (TH)

a. *HI* #83-88.

b. *KN*, *Sarashina nikki*, pp. 183-184.

19. May 29 (T)

a. *HI* #89-94.

b. Selection of *setsuwa* from *Konjaku monogatari* and *Uji shûi monogatari*.

20. May 31 (TH)

a. *HI* #95-100.

b. Selection of *setsuwa* from *Konjaku monogatari* and *Uji shûi monogatari*.

Wednesday, June 6 Final project due in instructor's mailbox in Hagerty 398 by 5pm.

*Hyakunin isschu karuta* party: day/time to be determined.

*THIS COURSE WAS LAST OFFERED IN WINTER 2007.*

## **Japanese Historical Linguistics**

JAPAN 681 History of the Japanese Language

Call No. 20803-7

Time: MW, 1:30-3:18

Classroom: UH 0066

Click here for [helpful links at Cornell University](#), including hand-outs by Bjarke Frellesvig on Old Japanese.

### **1. Overview**

This course is aimed at graduate and advanced undergraduate students; some knowledge of Classical Japanese (*bungo*) is desirable.

The twin goals of the course are to introduce the concepts and procedures of historical linguistics and to apply them to the Japanese language. Along the way, we will situate the modern standard language taught in American universities, heard on NHK, etc. in the context of Japanese dialects and discuss the origins of Japanese culture and language.

### **2. Basic Plan**

The course consists of two parts. After the first meeting on Wednesday, 4 January, nine sessions will be lectures based on selected chapters in Lyle Campbell's *Historical Linguistics: an Introduction* (MIT Press, 1999) and *The Languages of Japan* by Masayoshi Shibatani (Cambridge, 1990). (N.B. Use Campbell as a *guide* to basic concepts -- this course is primarily about Japanese; examples from other languages are for illustrative purposes only.) During this period, students will be given examples of premodern Japanese manuscript, with commentaries in Japanese, about which they will prepare class presentations to be given during the following nine sessions of the course.

Grades will be determined by class participation, which may include written quizzes (35%), the mid-term (25%), and final paper (40%). Final grades will be assigned to convey the instructor's assessment of the student's success and readiness to proceed to the next higher level of study: D or E means the student is unready to take a more advanced course in the same subject, the difference being that a D recognizes effort by conferring credit; higher grades show that a student is qualified for more advanced study, and that the instructor believes s/he will easily excel (A), do well with effort (B), or experience considerable difficulty (C) if s/he chooses to do so. Grades and quantitative evaluations of performance correspond as follows:

Points	Grade	Point	Grade
92-100	A	76-79	C+
89-91	A-	72-75	C
86-88	B+	69-71	C-
82-85	B	66-67	D+
79-81	B-	62-65	D



### 3. Detailed Syllabus

0	W	4-Jan	Business meeting
1	M	9-Jan	Fundamentals of historical linguistics: emics/etics, dialects, methods  Analysis of Old Japanese texts  Internal reconstruction  Comparing Japanese and other languages  Role of non-linguistic evidence in the study of Japanese ethnogenesis
2	W	11-Jan	
3	M	16-Jan	
4	W	18-Jan	
5	M	23-Jan	
6	W	25-Jan	
7	M	30-Jan	
8	W	1-Feb	
9	M	6-Feb	
10	W	8-Feb	MIDTERM exam
11	M	13-Feb	Early Middle Japanese to the modern language: student presentations of representative texts
12	W	15-Feb	
13	M	20-Feb	
14	W	22-Feb	
15	M	27-Feb	
16	W	1-Mar	
17	M	6-Mar	
18	W	8-Mar	

*The following additional reference works have been placed on reserve in the Library.*

Croft, William	Explaining language change: an evolutionary approach	P142 .C76 2000
Martin, Samuel E.	A reference grammar of Japanese	PL612 .M37
Martin, Samuel E.	The Japanese language through time	PL525 .M275 1987

### 4. General Reminders

#### Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue (telephone 292-3307, TDD 292-0901). For additional information, access

**<http://www.ods.ohio-state.edu>**

### **Academic Misconduct**

“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term ‘academic misconduct’ includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee.” (Faculty Rule 3335-5-487)  
For additional information, access the Code of Student Conduct at

*[http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)*

*Last Updated 25 October 2007 by J. Marshall Unger*

**The Ohio State University  
Colleges of the Arts and Sciences Course Change Request**

EALL

Academic Unit

Japanese

680

Book 3 Listing (e.g., Portuguese)

Course Number

Summer      Autumn    x    Winter      Spring      Year 2007

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: Japanese
2. Number: 680
3. Full Title: Introduction to Japanese Linguistics
4. 18-Char. Transcript Title:
5. Level and Credit Hours U G 5
6. Description:  
(25 words or less)  
An introduction to the phonology, syntax, and lexicon of the Japanese language.
7. Qtrs. Offered : Au, Wi, Sp Qtrs.
8. Distribution of Contact Time:  
(e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s):  
**103 or 103.01 or 5 cr hrs of 103.51, and Linguist 601; or permission of instructor.**
10. Exclusion:  
(Not open to....)
11. Repeatable to a maximum of \_\_\_\_\_ credits.
12. Off-Campus Field Experience:
13. Cross-listed with:
14. Is this a GEC course? no
15. Grade option (circle):    Ltr      S/U      P
16. Is an honors version of this course available? No.  
Is an Embedded Honors version of this course available? No.

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?

17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE  
Changes Requested**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
9. **J206 or Linguistics 601; or permission of instructor**
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.

Yes.

2. Does this course currently satisfy any GEC requirement, if so indicate which category?

No

3. What other units require this course? Have these changes been discussed with those units?

The changes have not been discussed with other units because the proposed changes do not involve change in course content.

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.

N/A

5. Is the request contingent upon other requests, if so, list the requests?

No

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu).)

The proposed change in prerequisites states more precisely the level of readiness that is needed to successfully complete the course requirements. No changes have been made to the content of the course.

To make course title and description more accurately reflect actual practice.

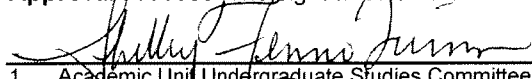
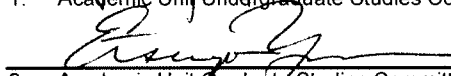

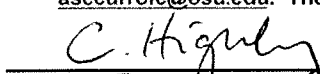

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):

- Required on major(s)/minor(s)       A choice on major(s)/minors(s)  
 An elective within major(s)/minor(s)       A general elective:

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:

None

**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair		Shelley Fenno Quinn	February 12, 2007
		Printed Name	Date
2. Academic Unit Graduate Studies Committee Chair		Esuyo Yuasa	2/12/07
		Printed Name	Date
3. ACADEMIC UNIT CHAIR/DIRECTOR		Mari Noda	2/15/07
		Printed Name	Date
4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17 <sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to <a href="mailto:ascurofc@osu.edu">ascurofc@osu.edu</a> . The ASC Curriculum Office will forward the request to the appropriate committee.			
5. COLLEGE CURRICULUM COMMITTEE		CHRIS HIGLEY	02.11.07
		Printed Name	Date
6. ARTS AND SCIENCES EXECUTIVE DEAN		Edward Adelson	2-8-08
		Printed Name	Date
7. Graduate School (if appropriate)		Printed Name	Date
8. University Honors Center (if appropriate)		Printed Name	Date
9. Office of International Affairs (study tours only)		Printed Name	Date
10. ACADEMIC AFFAIRS		Printed Name	Date

Colleges of the Arts and Sciences Curriculum Office. 10-02-06

Japanese 680 Introduction to Japanese Linguistics (Winter 2007)

Instructor: Mineharu Nakayama (nakayama.1@osu.edu)

Time: MW 1:30-3:18pm

Place: JR139

Call #: 12102-9

Office Hours M & W 12 -1:20 pm or by appointment (381Hagerty Hall)

Textbook: Tsujimura (2007) *Introduction to Japanese Linguistics*, Basil Blackwell  
(2<sup>nd</sup> edition)  
(available at SBX)

References: Kuno (1973) *The Structure of the Japanese Language*, MIT Press.  
Jordan and Noda (1986, 88, 90) *Japanese: The Spoken Language* 1-3 ,  
Yale U. Press.  
Makino and Tsutsui (1986) *A Dictionary of Basic Japanese Grammar*.  
Japan Times.  
Makino and Tsutsui (1995) *A Dictionary of Intermediate Japanese  
Grammar*. Japan Times.  
Group Jamashii (1998) *Nihongo Bunkei Jiten*. Kurosio Publishers.  
McClure (2000) *Using Japanese: A Guide to Contemporary Usage*.  
Cambridge U Press.  
Kaiser, Ichikawa, Kobayashi, and Yamamoto (2001) *Japanese: A  
Comprehensive Grammar*. Routledge.

Course Description:

The aim of this course is twofold. First, the course will expose students to an overview of Japanese language - its history, phonetics, phonology, morphology, syntax, semantics, and pragmatics. The material covered is intended for those interested in Japanese language, linguistics, literature, and pedagogy. Second, the course will instruct students on argumentation and steps for writing a research paper. This will be accomplished primarily through the instructor assisting each student in writing a research paper. The basic steps for critical argumentation are:

- define the problem
- propose a hypothesis for the problem
- substantiate the hypothesis with empirical evidence
- make explicit what the hypothesis cannot deal with,  
i.e., counterevidence

These four steps are also to be followed for the class presentation.

Course Activities:

1. Bring questions on the assigned reading.
2. Reading and writing assignments. The written assignments are to be done on your own.
3. WOW (Why, Oh, Why) Questions. The first step in critical argumentation is the defining of the problem. This step is often the most difficult. To practice this, you will be asked to turn in a question about something related to the Japanese language every

week for the first five weeks. The questions can be on anything as long as it has a possibility, however, remote of being related to the Japanese language. Some appropriate and inappropriate questions:

Appropriate: What is the difference between kara and node ?

Possibly appropriate: Why is that all the famous writers of the Heian period are women?

Probably not appropriate: Why did Japan send troops to Cambodia?

4. Homeworks. There will be six homework assignments.

5. Class Presentation & Research Paper. You will write a research paper on a topic consistent with the course. You need not limit yourself to straightforward linguistic topic. For example, you may do a paper on literary text(s) as long as the research involves a critical analysis of language. The topic should be chosen in consultation with the instructor. The outline and the reference list must be submitted by 2/5 (W). The paper must be typed (double spaced, 10-15 pages). The paper is due on 3/13 (T) Noon (e-mail a Word file to me or put a hard copy in my mailbox). You present your preliminary work in class and incorporate the class discussion into your final paper. Provide the handout for your class presentation.

#### Final Paper

Please include the following information in your outline:

- a) Title of your paper:
- b) What you want to study? Any specific problem/topic?
- c) Why do you want to study that?
- d) Methodology (how to solve the problem)
- e) Objectives/goals
- f) References

General format for the final paper (please use the section and subsection titles)

1. Introduction - state what you are going to discuss in the paper, the organization of the paper, conclusion
2. Body - provide a summary of the previous literature, methodology, your analysis
3. Conclusion - concluding remarks including unsolved problems, future research agenda, etc.
4. References

#### Grade Policy:

WOW Questions -----	10%
Homework -----	40%
Class presentation -----	10%
Research paper -----	40%

A=above 95, A-=95-92, B+=91-88, B=87-84, B-=83-80, C+=79-76, C=75-72, C-=71-68, D+=67-64, D=63-60, E=below 60 (This scale is an example, it is subject to change.)

Late submission of assignments - 5% deduction per class day

Schedule: (subject to minor changes)

Date	Topic	Assignments	Hw due
1/3 (W1)	Introduction & Phonetic inventory	Tsujimura pp.1-20	
1/8 (M2)	Phonetic inventory	Tsujimura pp.1-20	WOW
1/10 (W2)	Phonology (Vowels, Assimilation)	Tsujimura pp.23-50	Phonetics Ex 3, 4, 6
1/15 (M3)	No class, Martin Luther King's Day		
1/17 (W3)	Phonology (Rendaku)	Tsujimura pp.50-66	WOW
1/22 (M4)	Phonology (Accentuation)	Tsujimura pp.66-104	WOW
1/24 (W4)	Morphology (Category, types)	Tsujimura pp.114-136	Phonology Ex 2,3,5
1/29 (M5)	Morphology (Word formation)	Tsujimura pp.136-159	WOW
1/31 (W5)	Morphology (Compounding)	Tsujimura pp.159-198	Phonology Ex 8,9,11
2/5 (M6)	Semantics (Verb types)	Tsujimura pp.340-363	Paper Outline
2/6 (W7)	Semantics (tense/aspect)	Tsujimura pp.364-403	WOW
2/12 (M7)	Semantics (pragmatics)	Tsujimura pp. 403-415	Morphology Ex 2,3,4
2/14 (W7)	Language Variation (style, Gender differences)	Tsujimura pp.428-442	
2/19 (M8)	Language Acquisition	Tsujimura pp. 444-474	Semantics Ex 1,2,6
2/21 (W8)	Syntax (Phrase structure)	Tsujimura pp.206-224	
2/26 (M9)	Syntax (Word order, Scrambling)	Tsujimura pp.229-254	Syntax Ex 1, 3
2/28 (W9)	Syntax (Null anaphora, Reflexive)	Tsujimura pp.254-269	
3/5 (M10)	Class Presentations		
3/7 (W10)	Class Presentations		
3/13 (T)	Noon - Paper Due		

\*\*\*\*\*

### Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <[http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)>, Section 3335-23-04.

### Accommodation

Any student who feels she or he may need an accommodation based on the impact of a disability should contact the coordinating instructor privately to discuss your specific needs. Please contact the Office for Disability Services (614-292-3307) in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities. Their website is [www.ods.ohio-state.edu](http://www.ods.ohio-state.edu).

**The Ohio State University  
Colleges of the Arts and Sciences Course Change Request**

EALL

Academic Unit

Japanese

681

Book 3 Listing (e.g., Portuguese)

Course Number

Summer      Autumn    x   Winter      Spring      Year 2007

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: Japanese
2. Number: 681
3. Full Title: History of the Japanese Language
4. 18-Char. Transcript Title:
5. Level and Credit Hours U G 5
6. Description:  
(25 words or less)  
A survey of the development of the Japanese language from early times to the present.
7. Qtrs. Offered : Au, Wi, Sp Qtrs.
8. Distribution of Contact Time:  
(e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s):  
103 or 103.01 or 5 cr hrs of 103.51, and Linguist 601; or permission of instructor.
10. Exclusion:  
(Not open to....)
11. Repeatable to a maximum of \_\_\_\_\_ credits.
12. Off-Campus Field Experience:
13. Cross-listed with:
14. Is this a GEC course? no
15. Grade option (circle):    Ltr      S/U      P
16. Is an honors version of this course available? No.  
Is an Embedded Honors version of this course available? No.

17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE  
Changes Requested**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
9. J206 or Linguistics 601; or permission of instructor
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?



Yes.

2. Does this course currently satisfy any GEC requirement, if so indicate which category?

No

3. What other units require this course? Have these changes been discussed with those units?

The changes have not been discussed with other units because the proposed changes do not involve change in course content.

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.

N/A

5. Is the request contingent upon other requests, if so, list the requests?

No

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu).)

The proposed change in prerequisites states more precisely the level of readiness needed to successfully complete the course requirements. No changes have been made to the content or goals of the course.

To make course title and description more accurately reflect actual practice.

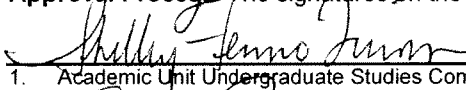
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):

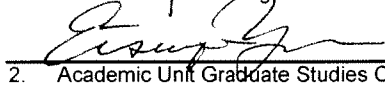
- Required on major(s)/minor(s)       A choice on major(s)/minors(s)  
 An elective within major(s)/minor(s)       A general elective:

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:

None


**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

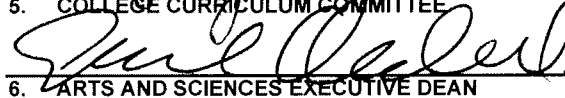
1.  Shelley Tenno Quinn      February 12, 2007  
Academic Unit Undergraduate Studies Committee Chair      Printed Name      Date

2.  Ersayo Quana      2/12/07  
Academic Unit Graduate Studies Committee Chair      Printed Name      Date

3.  Mari Noda      2/15/07  
ACADEMIC UNIT CHAIR/DIRECTOR      Printed Name      Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

5.  CHRIS HIGHLEY      11/30/07  
COLLEGE CURRICULUM COMMITTEE      Printed Name      Date

6.  Edward Adelman      2-8-08  
ARTS AND SCIENCES EXECUTIVE DEAN      Printed Name      Date

7. Graduate School (if appropriate)      Printed Name      Date

8. University Honors Center (if appropriate)      Printed Name      Date

9. Office of International Affairs (study tours only)      Printed Name      Date

10. ACADEMIC AFFAIRS      Printed Name      Date

Colleges of the Arts and Sciences Curriculum Office. 10-02-06

*THIS COURSE WAS LAST OFFERED IN WINTER 2007.*

## **Japanese Historical Linguistics**

JAPAN 681 History of the Japanese Language

Call No. 20803-7

Time: MW, 1:30-3:18

Classroom: UH 0066

Click here for [helpful links at Cornell University](#), including hand-outs by Bjarke Frellesvig on Old Japanese.

### **1. Overview**

This course is aimed at graduate and advanced undergraduate students; some knowledge of Classical Japanese (*bungo*) is desirable.

The twin goals of the course are to introduce the concepts and procedures of historical linguistics and to apply them to the Japanese language. Along the way, we will situate the modern standard language taught in American universities, heard on NHK, etc. in the context of Japanese dialects and discuss the origins of Japanese culture and language.

### **2. Basic Plan**

The course consists of two parts. After the first meeting on Wednesday, 4 January, nine sessions will be lectures based on selected chapters in Lyle Campbell's *Historical Linguistics: an Introduction* (MIT Press, 1999) and *The Languages of Japan* by Masayoshi Shibatani (Cambridge, 1990). (N.B. Use Campbell as a *guide* to basic concepts -- this course is primarily about Japanese; examples from other languages are for illustrative purposes only.) During this period, students will be given examples of premodern Japanese manuscript, with commentaries in Japanese, about which they will prepare class presentations to be given during the following nine sessions of the course.

Grading will be on the basis of class participation, a brief mid-term test, the class presentation, and a final assignment. Final grades will be assigned to convey the instructor's assessment of the student's success and readiness to proceed to the next higher level of study: D or E means the student is unready to take a more advanced course in the same subject, the difference being that a D recognizes effort by conferring credit; higher grades show that a student is qualified for more advanced study, and that the instructor believes s/he will easily excel (A), do well with effort (B), or experience considerable difficulty (C) if s/he chooses to do so. (Finer gradations within each letter grade reflect observed performance in class and on assignments.)

### **3. Detailed Syllabus**

0	W	4-Jan	Business meeting
1	M	9-Jan	Fundamentals of historical linguistics:Â emics/etics, dialects, methods
2	W	11-Jan	
3	M	16-Jan	Analysis of Old Japanese texts
4	W	18-Jan	
5	M	23-Jan	Internal reconstruction
6	W	25-Jan	
7	M	30-Jan	Comparing Japanese and other languages
8	W	1-Feb	
9	M	6-Feb	Role of non-linguistic evidence in the study of Japanese ethnogenesis
10	W	8-Feb	MIDTERM exam
11	M	13-Feb	Â
12	W	15-Feb	Â
13	M	20-Feb	Early Middle Japanese to the modern language: student presentations of representative texts
14	W	22-Feb	
15	M	27-Feb	Â
16	W	1-Mar	Â
17	M	6-Mar	Â
18	W	8-Mar	Â

*The following additional reference works have been placed on reserve in the Library.*

Croft, William	Explaining language change:Â an evolutionary approach	P142 .C76 2000
Martin, Samuel E.	A reference grammar of Japanese	PL612 .M37
Martin, Samuel E.	The Japanese language through time	PL525 .M275 1987
Â		

#### **4. General RemindersÂ**

##### **Disability Services**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue (telephone 292-3307, TDD 292-0901). For additional information, access

**<http://www.ods.ohio-state.edu>**

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##### **Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct"™

includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee. (Faculty Rule 3335-5-487) For additional information, access the Code of Student Conduct at

***[http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)***

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*Last Updated 7 June 2007 by J. Marshall Unger*

## **KOREAN MAJOR**

**Date:** January 29, 2008

**Subject:** Proposed Revisions to the Korean Major

**From:** Jay Hobgood

Subcommittee B initially considered the proposal for the revisions to the Korean major at its meeting on October 11, 2007. The proposal was returned to the Department of East Asian Languages and Literatures (EALL) with requests for clarification and changes. A modified proposal was discussed by Subcommittee B at its meeting on November 15, 2007. After a thorough discussion the subcommittee felt that the Department of EALL had successfully addressed most of the outstanding issues and voted unanimously to approve the revisions with contingencies. The Department of EALL has addressed those contingencies and the proposal is being moved to the CCI for its consideration.

The principal revisions proposed are:

1. Add Korean 600 (Performance Traditions of Korea) to the options that fulfill *Category D (Advanced Studies)*. This course explores cultural expressiveness in the context of Korean performance traditions. It provides majors with a chance to experience Korean language and culture through performance workshops.
2. Add Korean H783 (Honors Research) to the options that fulfill *Category D (Advanced Studies)*.  
 Note 1: I didn't notice until after the subcommittee approved the proposal that neither Korean H783 or EALL H783 exists. A new course request for Korean H783 is being submitted for expedited consideration.  
 Note 2: The subcommittee felt that the role of H783 and its place in majors is a broader question that CCI should discuss at some future time.
3. Add EALL 357 (East Asian Folklore) to the options that fulfill *Category E (Electives)*. The course is an introduction to East Asian folklore and it includes Korean folklore as a portion of the material discussed.
4. Add EALL 346 (Asian American Film) to the options that fulfill *Category E (Electives)*. This course examines film as an art form and as a medium to explore issues relative to the Asian American experience.
5. Add EALL 675 (Women Writers, Culture and Society in East Asia) to the options that fulfill *Category E (Electives)*. This course examines representative works of major women writers from Korea, Japan and China.
6. Add Korean 656 (Interdisciplinary Topics in Korean Politics and Society). This is a new course that provides and interdisciplinary approach to issues of Korean politics and society.
7. Add Comparative Studies 241 (Introduction to Asian American Studies) and History of Art 690.02 (Buddhist Art of Korea), and Philosophy 215 (Asian

Philosophy) to the list of options that fulfill *Category E (Electives)*.

8. The title of EALL 341 is changed from *Thought in China and Japan* to *Thought in China, Japan and Korea*. This course appears in an option in *Category E (Electives)*.

Note: the proposed revisions provide additional options for students but they do not change the number of hours required for the major.

The principal foci for discussion were:

1. The role of H783 in majors and an interest in bringing it to CCI for discussion. Should there be similar options for non-Honors students? Should there be consistent methods for awarding credit for undergraduate research?
2. The revision for inclusion of EALL 341 in the proposed revisions. This was ultimately clarified with reference to the change of the course title.
3. The reason for inclusion of International Studies 201 (Introduction to Peace Studies in *Category E (Electives)*). This course was subsequently withdrawn from the proposal.
4. Numerous formatting and other minor issues.

**Proposed Changes to the Korean Major,  
Department of East Asian Languages and Literatures**

***Proposed Changes to Category D (Advanced Studies):***

- 1) Korean 600: Performance Traditions of Korea 5 crs  
Add to D list of Korean major courses (Advanced Studies).

This course explores cultural expressiveness in the context of Korean performance traditions. It includes guided research, fieldwork, ethnography, and opportunities to experience Korean language and culture through performance workshops. Addition of K600 to D allows majors one more course option for fulfillment of the requirement. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured.

- 2) Honors 783: Honors Research 3-5 crs  
Add to D list of Korean major courses (Advanced Studies).

With the implementation of the Korean major, seniors majoring in Korean arrive at many opportunities to prove their academic excellence, including the DEALL Undergraduate Research Forum and Honors *Graduation with Distinction*. H783 is made an option so that excellent students can take advantages of these opportunities and graduate with honors. Addition of H783 to D allows majors one more course option for fulfillment of the requirement. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured.

***Proposed Changes to Category E (Electives):***

- 3) EALL 357: East Asian Folklore 5 crs  
Add to E list of Korean major courses (Electives).

This course is an introduction to folklore in East Asia and includes Korea as part of that project. The course allows majors one more course option for fulfillment of the 10 credit hours of Electives required for the Korean major. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured.

- 4) EALL 341: Thought in China, Japan, and Korea (formerly “Thought in China and Japan”) 5crs  
Reflect change of course title to E list of Korean major courses (Electives).

In recent years, EALL 341 has incorporated material on Korea as part of its treatment of East Asian thought. The course is integral to situating the study of Korean culture in the larger regional context. EALL 341 allows majors one more course option for fulfillment of the 10 credit hours of Electives required for the Korean major.



(Note: also included in this packet of materials is a Course Change request proposing to change the title of this course to 'EALL 341: Thought in China, Japan, and Korea'.)

5) EALL 346: Asian American Film

Add to E list of Korean major courses (Electives).

This course seeks both to use film as a medium through which to get at issues relevant to the Asian American experience and to treat it as an art form in its own right, one that has a difficult and dialogic relationship with mainstream Hollywood film. It allows majors the opportunity to explore East Asian traditions in American contexts. Addition of EALL 346 to E allows majors one more course option for fulfillment of the 10 credit hours of Electives required for the Korean major. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured.

6) EALL 675: Women Writers, Culture, and Society in East Asia 5crs

Add to E list of Korean major courses (Electives).

This course offers a close examination of representative works of major women writers from Korea, China, and Japan. Addition of EALL 675 allows majors one more course option for fulfillment of the required 10 credit hours of Electives. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured.

7) Korean 656: Interdisciplinary Topics in Korean Politics and Society 5 crs (newly proposed course currently under review by ASC Curriculum Committee)

Add to E list of Korean major courses (Electives).

In response to the expanding vision of the Korean Undergraduate Major Program and the subsequent needs for curricular diversity, Korean 653 is designed to flexibly provide interdisciplinary Korean studies courses in the areas of social science bridging Korean history, politics, gender, religion, philosophy, education, intercultural communication and international relations among others. With Korea's pursuit of national and global identity and its changing relationship with the world as the main theme, topics will include the historical importance of Korea as the crossroad of exchange and influence, Korea's relationship with the surrounding nations and America, the history of the two-Korea conflict, the vision of reunification, and Korea as a major global diasporic identity. Addition of K653 to E will allow majors one more course option for fulfillment of the required 10 credit hours of Electives. Its addition will have no impact on the total number of credit hours required for the major or on how those hours are configured.

8) In addition, add the following courses from other academic units to the E list of Korean major courses (Electives):

Comparative Studies 241: Introduction to Asian American Studies

History of Art 690.02: Buddhist Art of Korea

Philosophy 215: Asian Philosophy

<u>Current Undergraduate Major in Korean</u>	<u>Proposed Undergraduate Major in Korean</u>
<p>PREREQUISITES 101: Level One Korean I 102: Level One Korean II 103: Level One Korean III 104: Level Two Korean I or equivalent 231: Elements of Korean Culture</p>	<p>PREREQUISITES 101: Level One Korean I 102: Level One Korean II 103: Level One Korean III 104: Level Two Korean I or equivalent 231: Elements of Korean Culture</p>
<p><b>CATEGORY A: Language (25 hrs.)</b> 205: Level Two Korean II 206: Level Two Korean III 507: Level Three Korean I 508: Level Three Korean II 509: Level Three Korean III</p>	<p><b>CATEGORY A: Language (25 hrs.)</b> 205: Level Two Korean II 206: Level Two Korean III 507: Level Three Korean I 508: Level Three Korean II 509: Level Three Korean III</p>
<p><b>CATEGORY B: Literature (5 hrs.)</b> 251: Korean Literature in Translation</p>	<p><b>CATEGORY B: Literature (5 hrs.)</b> 251: Korean Literature in Translation</p>
<p><b>CATEGORY C: Linguistics (5 hrs.)</b> 680: Introduction to Korean Linguistics EALL 701: Pedagogical Syntax for East Asian Languages</p>	<p><b>CATEGORY C: Linguistics (5 hrs.)</b> 680: Introduction to Korean Linguistics EALL 701: Pedagogical Syntax for East Asian Languages</p>
<p><b>CATEGORY D: Advanced Studies (10 hrs., either language or literature)</b> 505: Korean Drama in Translation 514: Advanced Reading, Composition, and Conversation in Korean 610: Level Four Korean I 611: Level Four Korean II 612: Level Four Korean III 645: Studies in Korean-American Lit 654: Korean Literary Traditions 753: Language in Literature (repeatable up to 10 hrs.)</p>	<p><b>CATEGORY D: Advanced Studies (10 hrs., either language or literature)</b> 505: Korean Drama in Translation 514: Advanced Reading, Composition, and Conversation in Korean <u>Add Korean 600: Performance Traditions of Korea</u> 610: Level Four Korean I 611: Level Four Korean II 612: Level Four Korean III 645: Studies in Korean-American Lit 654: Korean Literary Traditions 753: Language in Literature (repeatable up to 10 hrs.) <u>Add Honors 783: Honors Research (3-5 crs.)</u></p>
<p><b>CATEGORY E: Electives (10 hrs.)</b> EALL 294: Group Studies in East Asian Folklore</p>	<p><b>CATEGORY E: Electives (10 hrs.)</b> <u>Add Comparative Studies 241: Introduction to Asian American Studies</u></p>

<p>EALL 341: History of Thought in China and Japan EALL 677: Performance Traditions in Contemporary East Asia EALL 683: Scripts of East Asia 600: Performance Traditions of Korea</p>	<p><i><u>Withdraw EALL 294: Group Studies in East Asian Folklore</u></i> <i><u>EALL 341: History of Thought in China, Japan, and Korea</u></i> <i><u>Add EALL 346: Asian American Film</u></i> <i><u>Add EALL 357: East Asian Folklore (formerly EALL 294)</u></i> <i><u>Add EALL 675: Women Writers, Culture, and Society in East Asia</u></i> EALL 677: Performance Traditions in Contemporary East Asia EALL 683: Scripts of East Asia <i><u>Add History of Art 690.02: Buddhist Art of Korea</u></i> 600: Performance Traditions of Korea <i><u>Add 656: Interdisciplinary Topics in Korean Politics and Society</u></i> <i><u>Add Philosophy 215: Asian Philosophy</u></i></p> <p><i><u>Note: Courses in italics and underlined have been updated. The other courses are unchanged.</u></i></p>
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**Department of East Asian Languages  
and Literatures**

398 Hagerty Hall  
1775 College Road  
Columbus, OH 43210-1340  
Phone (614) 292-5816  
Fax (614) 292-3225  
Website address:  
<http://deall.osu.edu/>

***Requested changes for the Korean major (indicated in italics):***

a. They would like to know why is EALL341 in the proposal #4 since it looks like it is on both Current and Proposed (according to the Comparison Table).

*The name of the course is being changed from "Thought in China and Japan" to "Thought in China, Japan, and Korea". This is a matter not of adding the course to category E but of noting the change in the course title. The Korean major changes narrative has been revised to reflect this (please see proposal #4).*

b. please add E to the grading scale in Kor 600 & 656 or specify that students cannot fail these courses

*"E" has been added to the grading scale for both Korean 600 and Korean 656.*

*\*\*c. In addition, the "Proposed Changes to the Korean Major" has been revised to reflect the withdrawal of International Relations 201 from the proposed major Electives.*

**The Ohio State University  
Colleges of the Arts and Sciences Course Change Request**

EALL

Academic Unit

EALL

341

Book 3 Listing (e.g., Portuguese)

Course Number

Summer      Autumn    x    Winter    x      Spring    x    Year 2007

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: EALL
2. Number: 341
3. Full Title: Thought in China and Japan
4. 18-Char. Transcript Title:
5. Level and Credit Hours U G 5
6. Description:  
(25 words or less)  
The shaping of two cultures; essentials of the major traditional schools of thought in China and Japan and their impact on society.
7. Qtrs. Offered : Au, Wi, Sp Qtrs.
8. Distribution of Contact Time:  
(e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s):
10. Exclusion:  
(Not open to...)
11. Repeatable to a maximum of \_\_\_\_\_ credits.
12. Off-Campus Field Experience:
13. Cross-listed with:
14. Is this a GEC course? yes
15. Grade option (circle):  Ltr     S/U     P
16. Is an honors version of this course available? No.  
Is an Embedded Honors version of this course available? No.
17. Other general course information:

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?

**COMPLETE ONLY THOSE ITEMS THAT CHANGE**

**Changes Requested**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. Thought in China, Korea, and Japan
4. \_\_\_\_\_
5. \_\_\_\_\_
6. The shaping of three cultures; essentials of the major traditional schools of thought in China, Korea, and Japan and their impact on society.
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_
16. \_\_\_\_\_
17. \_\_\_\_\_

2. Does this course currently satisfy any GEC requirement, if so indicate which category?

Yes. Arts and Humanities Culture and Ideas course

3. What other units require this course? Have these changes been discussed with those units?

The changes have not been discussed with other units because the proposed changes do not involve them.

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.

N/A

5. Is the request contingent upon other requests, if so, list the requests?

No

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu).)

The proposed change in the scope of the course (embracing Korea as well as China and Japan) reflects adjustments made to the course to accommodate the new Korean major in DEALL.

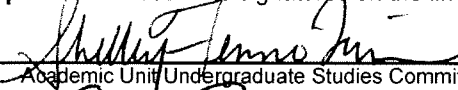
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):


- Required on major(s)/minor(s)       A choice on major(s)/minors(s)
- An elective within major(s)/minor(s)       A general elective:


8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:

None

**Approval Process** The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.


1.  Shelley Fenno Quinn 2/14/07  
 Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2.  Etsuyo Tsuchida 2/15/07  
 Academic Unit Graduate Studies Committee Chair Printed Name Date

3.  Mari Noda 2/15/07  
 ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

5.  CHRIS HIGHLEY 11/30/07  
 COLLEGE CURRICULUM COMMITTEE Printed Name Date

6.  Edward Adels 2-8-08  
 ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Affairs (study tours only) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

EALL 341  
Winter 2007  
Prof. Patricia Sieber

## **Thought in China, Japan and Korea: Texts, Issues and Interpretations**

Meeting Time: Mo & We, 4:30-6:18 p.m.

Location: 115 Mendenhall Laboratory

Instructor: Patricia Sieber

Contact Info: 377 Hagerty Hall (office), 398 Hagerty Hall (mailbox), 292-2464 (phone), sieber.6@osu.edu (e-mail)

Office Hours: Wed 12:30 to 1:15, by appointment, and by email.

**Course Objectives:** The course has three goals. First, you will develop a sense of some key ideas in major East Asian philosophical and religious traditions, namely Confucianism, Buddhism, Shintoism and Shamanism. As these traditions continue to play an important role in contemporary China, Japan, Korea and increasingly gain visibility and adherents in the West, such an understanding is crucial for global citizens of the 21st century. Rather than trying to cover the breadth of these traditions, we will focus on a number of case studies. Second, you will hone your reading and writing skills by engaging primary sources written by East Asian writers. Working from English translations, we will use these texts in three ways: first, as a window unto the complex and diverse philosophical and religious traditions; second, as a means to gauge how individuals negotiated their own desires, the demands of their societies, and the resources and constraints inherent in their philosophies and religions, and third, as an entryway into an appreciation of the aesthetic and literary appeal of philosophical and religious expression. In order to facilitate an appreciation of the texts and ideas involved, we will also consult a range of secondary readings. Finally, we will approach these materials from an academic point of view, but we will also ask how they interface with contemporary ethical concerns.

### **Required Reader:**

*Reader for EALL 341* (2007). Available at Cop-Ez, Tuttle Garage. All readings for this class are contained in the reader. It is crucial that you do the readings ahead of class. Pagination indicated below refers to the texts in the original books and journals.

### **How To Succeed in this Class:**

**The Pragmatic Aspect:** Total number of points: 100 Grading system: 90+ A range; 80+ B range etc. Below 60: E. Composition of points: **1. Class participation** 10: Your success on this front will largely depend on reading the assignments (RA) **before** you come to class. Discussion is a vital aspect of this course despite the size of the class.

Unexcused absences and unprepared attendance will adversely affect your grade. **2. Group Project** (in-class presentation on a class-related topic of your choice; collective grade; i.e., as a general rule, each person in the group obtains the same number of points: 20. **3. Short Writing Assignments** (two written analyses written in response to assigned readings (detailed hand-out to follow): 10 points each, 20 points altogether. The papers will be due at the beginning of class that day; lateness will be penalized. **4. Final paper:** 30 points (at least 8 pages of original and analytical writing on a topic related to the class; part of the points will be allocated to the success of the student presentation in week 10; detailed hand-out to follow) **5. Final examination** (essay questions only): 20.

**The Experiential Aspect:** Most things in life are a requirement of some kind. Breathing, for example, eating and so on. Whether or not fulfilling a requirement is a chore or a joy depends in large measure on one's attitude. Just because many of their works were commissioned or executed for a specific occasion did not stop Mozart, Michelangelo, Du Fu or Dogen from producing masterpieces. Similarly, consider this required class an opportunity to do some of the things you like to do: having fun, for example, meeting some interesting people (those dead folks who wrote the stuff we'll read, for instance, your classmates, yourself), connecting more deeply with your own cultural tradition, and/or experimenting with unfamiliar ideas and getting a kick out of the novelty (a form of mental skateboarding if you will). In short, hit your own groove of productive engagement and a good grade will follow.

**Academic Misconduct:** It is the responsibility of the Committee on Academic Misconduct to investigate and establish procedures for the investigation of all reported cases of academic misconduct. The term "academic misconduct" includes, but is not limited to, cases of plagiarism and dishonest practices in conjunction with examinations. For additional information, see Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).

**Disability Services:** Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated. Students should inform the instructor as soon as possible of their needs. The Office of Disability Services is located in 150 Pomerene Hall, 1760 Neil Ave.; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>



## Course Schedule

### Introduction

#### Week 1

**Wednesday Jan 3:** Introduction of the Course and of the Participants; list of pressing ethical issues

#### Week 2: Terms and Approaches in East Asian Thought

**Monday Jan 8: Terms and Terminology: An Overview**  
Lecture

**Wednesday Jan 10: Hallmarks of East Asian Thought**  
Lecture

**Preparation for Group Presentation:** Form a group of 3-4 people; choose a topic on which you would like to make a presentation sometime during the quarter; write up a paragraph and the names of the participants; propose a tentative date

#### Week 3: The Confucian Tradition

**Monday Jan 15: Martin Luther King Jr. Holiday/No class**

**Wednesday Jan 17: Film on Confucianism**

#### Week 4: Individuality in Confucian Thought

**Monday Jan 22: Individual Morality vs. Aristocratic Birth: The Program of Confucius**

**RA (Reading Assignment): P (Primary Source):** Chichung Huang, tr. "Book Eleven," *The Analects* (New York: Oxford University Press, 1997), pp. 116-124.

**Wednesday Jan 24: Taking Confucianism to the People: Wang Yangming (1472-1529) and the Moral Mind (*xin*)**

**RA: S (Secondary Source):** Julia Ching, *To Acquire Wisdom: The Way of Wang Yang-ming* (New York: Columbia University Press, 1976), pp. 25-74.

#### Week 5: The Buddhist Tradition

**Monday Jan 29: Life of the Buddha**

**RA: S:** Kevin Trainor, ed., *Buddhism: The Illustrated Guide* (Oxford: Oxford University Press, 2001), pp. 58-79.

**Wednesday Jan 31: From Theravada to Mahayana Buddhism**

**RA: S:** Kevin Trainor, ed., *Buddhism: The Illustrated Guide* (Oxford: Oxford University Press, 2001), pp. 176-207.

**P:** (1) Burton Watson, tr., "Devadatta," and "The Universal Gateway," in *Lotus Sutra* (New York: Columbia University Press, 1993), pp. 182-189 and 298-306.  
(2) Nelson Foster et al., "Bankei," in *A Roaring Stream* (Hopewell, NJ: Ecco Press 1996), pp. 296-304.

**Week 6: Quandaries of Life and Death in Buddhism**

**Monday Feb 5: The Question of Enlightenment**

**RA: P:** (1) Albert Low, *Zen and the Sutras* (Boston: Tuttle, 2000), pp. 21-55; (2) Robert Thurman, tr., "The Goddess," *The Holy Teaching of Vimalakirti* (University Park, PA: Penn State Press, 1976), pp. 56-63; (3) Nelson Foster et al., "Ikkyuu," *The Roaring Stream* (Hopewell, NJ: Ecco Press 1996), pp. 267-273.

**WA: First Writing Assignment Due**

**Wednesday Feb 7: The Problem of Rebirth**

**RA: S:** William LaFleur, *Liquid Life: Abortion and Buddhism in Japan* (Princeton: Princeton University Press, 1992), pp. 2-43.

**P:** (1) Luis Gomez, tr., *The Shorter Sukhavativyuha Sutra*, in his *Land of Bliss: The Paradise of the Buddha of Measureless Light* (Honolulu: University of Hawaii Press, 1996), pp. 145-151.  
(2) William LaFleur, tr., "The Way to Memorialize One's Mizuko," in his *Liquid Life*, pp. 221-223.

**Week 7: The Linguistic Paradoxes of Daoism**

**Monday Feb 12: Naming the Unnameable**

**RA: S:** Michael LaFargue and Julian Pas, "On Translating the *Tao-te-ching*," in *Lao-tzu and the Tao-te-ching*, pp. 277-301.

**WA:** Abstract of final paper with bibliography. Submit over email to sieber.6@osu.edu.

**Wednesday Feb 14: The Contexts of the *Daodejing* [Tao-te-ching]**

**RA: P:** (1) Moss Roberts, tr., *Daodejing* (Berkeley: University of California Press, 2001), pp. 27-54; (2) R.J. Lynn, tr., *The Classic of the Way and the Virtue* (New York: Columbia University Press, 1999), pp. 51-71; (3) Stephen R. Bokenkamp, tr., *Early Daoist Scriptures* (Berkeley: University of California Press, 1997), pp. 78-93.

**Week 8: The Importance of Shamanism**

**Monday Feb 19: Origins of Shamanism**

**RA: S:** Laurel Kendall, *Shamans, Housewives, and Other Restless Spirits* (Honolulu: University of Hawaii Press, 1985), pp. 1-21 and 54-85.

**WA:** Second Writing Assignment Due

**Wednesday, Feb 21: Modern Meanings of Shamanism**

**RA: S:** Kwang-ok Kim, "Rituals of Resistance: The Manipulation of Shamanism in Contemporary Korea," in *Asian Visions of Authority* (Honolulu: University of Hawaii, 1994), pp. 195-219.

**Week 9: The Many Faces of Shintoism**

**Monday Feb 26: The Early History**

**RA: P/S:** Coogan, "Shinto," *Eastern Religions* (New York: Oxford University Press, 2005).

**Wednesday Feb 28: The Modern Invention of Shinto**

**Week 10: Summary, Presentations & Review**

**Monday, March 5: Individual Student Presentations**

**Wednesday, March 7: Individual Student Presentations**

**Week 11:**

**Monday, March 12, 3:30-5:18 [note that the final examination time is different from class time]**

**Final Paper due**

**Final Examination**

## Sample Syllabi

# Korean 600: Performance Tradition in Contemporary Korea w/ P'ansori, Ancient Art of Storytelling!

11717-9, 5 Credits, Fall 2005  
Time & Classroom: Wed. 3:30-6:30 pm  
Place: Saint Stephens Episcopal Church,  
30 W. Woodruff Ave. bet. College Rd. & High

Instructor: Professor Chan E. Park  
Office: Hagerty Hall 352 (ph: 292-1908/5816), hour: Tues 2:30-3:18 & by appoint.  
Email: [chanpark+@osu.edu](mailto:chanpark+@osu.edu)

What is performance? How does performance express ethnicity, gender, and humanity? What relationship does the stage have with the changing society, people, and time? What sort of existence is “traditional performance”? With Korean oral performance tradition as the main subject of inquiry, this course theoretically, textually, interdisciplinarily, ethnographically, and most importantly, performatively addresses these questions. Particular attention is paid to: the relationship between ritual and entertainment, folk and popular, poetics and politics, tradition and adaptation, performance and reception, the shifting mode of transmission from orality to literacy and into technology, and discussion of gender and socio-political revelation in performance. Students interested in performance, ethnicity, cultural studies, music, theater, storytelling, literature, folklore, anthropology, Asian, Asian-American, Korean culture among others, both graduate and undergraduate are welcome.

## **Course Format**

The course builds on lectures, discussions, presentations, and 10 weekly workshops in *p'ansori* story-singing. Students follow closely the weekly reading schedule and keep their journal entries up-to-date.

## **Grading**

-2 reading response presentations, 20%, 2-typed double-spaced pages, and 1 page hand-out for everyone

-Performance participation and journal entries, 40%

-Final project: 40% (Choose from the following options)

1. term paper: -graduate: 15 pages  
-undergraduate: 8 pages

- clarity of theme, persuasive and focused development, and conclusion.
- Sources should be cited in consistent manner, in a separate bibliography.

2. creative project + written report (8 pages for graduate, 4 pages for undergraduate, discussing the theme, rationale, goal of the creative project, and in what way(s) the project enhanced your understanding of what performance is.)

Grading scale:

	94-100: A	90-93: A-
87-89: B+	84-86: B	80-83: B-
77-79: C+	74-76: C	70-73: C-
67-69: D+	64-66: D	60-63: D-
below 60: E		

**Attendance**

You have total 1-absence allowances for emergencies or sicknesses. Each absence after that will lower your grade by 3 final points.

**Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. (The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations.) Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct at [http://studentaffairs . Osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.Osu.edu/info_for_students/csc.asp) or <http://oaa.ohio-state.edu/coam/home.html> .

**Disability Services**

Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.

**Textbooks**

Required: Ready at UBX

Bauman, Richard. *Verbal Art as Performance*. Prospective Heights, Ill: Waveland Press, 1977.

Ong, Walter J. *Orality & Literacy*. London and New York: Routledge, 2002.

Park, Chan E. *Voices from the Strawmat*. University of Hawaii Press, 2003.

Schechner, Richard and Willa Appel eds. *By Means of Performance*. Cambridge: Cambridge University Press, 1990.

E-Reserve list:

“Book 17: Yo Ki or Record of Music,” in *Sacred Books of the East, Volume 28*, edited by Max Muller. Oxford: Clarendon Press, 1885.

“Art”, by Gerald L. Pocius, in *Journal of American Folklore* 108 (430), 413-431.

“Tradition” by Henry Glassie, in *Journal of American Folklore* 108 (430), 395-412.

“Korea,” in *The Cambridge Guide to Asian Theatre*, edited by James R. Brandon. Cambridge University Press, 1993: 180-189.

*Traditional Korean Theatre*, by Oh-kon Cho. Berkeley: Asian Humanities Press, 1988: 96-107 & 112.

“Resistance Theatre in South Korea,” in *The Playful Revolution*, by Eugene Van Erven. Indiana University Press, 1992: 95-113 & 248-249.

“Introduction,” by Kathleen M. Ashley, in *Victor Turner and the Construction of Cultural Criticism*. Indiana University Press, 1990: ix-xxii.

**Weekly Schedule:**

**Week 1, 9/21: Traditional performance today**

\*Readings: Max Muller edited, *Yo Ki* (Li Ji, Yegi)  
Pocius, “Art”  
Brandon, *Cambridge Guide to Asian Theatre*, 180-189

Key concepts in the study of performance

\*video

**Week 2, 9/28: culture of orality and oral narrative**

\*Readings: Ong, 5-15  
Bauman, 7-24  
Park, 1-25  
Oh-kon Cho, *Traditional Korean Theatre*, 96-107.

**Week 3, 10/5: Origins of p'ansori**

\*Readings: Glassie, "Tradition"  
Chan E. Park, 27-55  
Bauman, 25-48  
Ong, 16-30  
In Schechner, 149-166 (Du-hyun Lee)  
\*Video, Arirang

**Week 4, 10/12: Article response presentation 1**

**Week 5, 10/19: performance as liminal phenomenon**

\*Readings: Kathleen Ashley, Victor Turner...., ix-xxii.  
Park: 56-84

**Week 6, 10/26: Practice**

\*Rehearsal for Oct 28 (4-6 pm) at "Year of languages event"

**Week 7, 11/2: "Singing Theater"**

\*Readings: Park, 85-113  
Ong, 31-77  
In Schechner, 8-49 (Turner, Schechner)

\*Final project proposal.

\*Video: *Ch'anggûk*, *Shim Ch'ong*

**Week 8, 11/9: Article response presentation 2**

\*workshop: Song of Ten Raps, from Chunhyang

**Week 9, 11/16: "Singing film"**

\*Read: Park, 202-232  
\*Film: *Chunhyang*

**Week 10, 11/23: Tradition crossculturally**



- \*Read: Park, 114-145, 245-272  
Van Erven, 95-113
- \*Film: Chan Park's experimental p'ansori
- \*journal entries due.

**Week 11, 11/30: Student final project presentation**  
\*paper and written report due Dec 2 Friday, 5:00 pm.

**Bibliography:**

Bauman, Richard. *Verbal Art as Performance*. Prospect heights, Illinois: Waveland Press, Inc., 1977.

----- ed. *Folklore, Cultural Performances, and Popular Entertainments*. New York: Oxford University Press, 1992.

Choi, Chungmoo. "Hegemony and Shamanism: The State, the Elite, and the Shamans in Contemporary Korea." In *Religion and Society in Contemporary Korea*. Edited by Lewis R. Lancaster and Richard K. Payne, 19-48. Berkeley: University of California Berkeley, 1997.

Foley, John Miles. *The Singer of Tales as Performance*. Bloomington: Indiana University press, 1995.

Fox, Richard G. Ed. *Nationalist Ideologies and the Profuction of National Cultures*. American Ethnological Society Monograph Series, Number 2.

Hesselink, Nathan, Chan Park, et al. "Re-Cycling an Oral Tradition Transnationally," In *Contemporary Directions: Korean Folk Music Engaging the 20<sup>th</sup> Century and Beyond*. Berkeley: University of California at Berkeley Press, 2002.

Howard, Keith. *Bands, Songs, and Shamanistic Rituals: Folk Music in Korean Society*. Royal Asiatic Society, Korea Branch, 1989.

Hufford, Mary, ed. *Conserving Culture: A New Discourse of Heritage*. University of Illinois Press, 1994.

Killick, Andrew. "The Invention of Traditional Korean Opera and the problem of the Traditionesque: 'Ch'anggûk' and its Relation to p'ansori' Narratives," PhD dissertation, University of Washington, 1998.

Ong, J. Walter. *Orality & Literacy*. London: Routledge, 1982.

Park, Chan E. "Playful Construction of Gender in P'ansori Storytelling," Korean Studies Journal, no. 22, University of Hawai'I, 1998.

----- . "Authentic Audience' iin P'ansori, a Korean Storytelling Tradition," in *Journal of American Folklore*, Vol. 113 (2000): 270-286.

----- . *Voices from the Strawmat: Toward an Ethnography of P'ansori Singing*. University of Hawaii Press, 2002.

Pihl, Marshall R. *The Korean Singer of Tales*. Cambridge: Harvard University Press, 1994.

Schechner, Richard and Willa Appel eds. *By Means of Performance*. Cambridge: Cambridge University Press, 1990.

Schechner, Richard and Mady Schuman eds. *Ritual, Play, and Performance*. The Seabury Press, 1976.

Shils, Edward. *Tradition*. Chicago: University of Chicago Press, 1981.

Song Bang-song (Song Pangsong). *The Sanjo Tradition of Korean Kômun'go Music*. Seoul: Jung Eum Sa (Chôngûmsa), 1986.

# Korean 656: Interdisciplinary Topics in Korean Politics and Society

5 Credits, Spring 2007

Time & Classroom: To be decided

Proposed by: Professor Chan E. Park

Office: Hagerty Hall 352 (ph: 292-1908/5816)

Email: [chanpark+@osu.edu](mailto:chanpark+@osu.edu)

In response to the expanding vision of the Korean Undergraduate Major Program, the East Asian Master's Degree Program, and the subsequent needs for curricular diversity, Korean 653 is designed to flexibly provide interdisciplinary Korean studies courses in the areas of social science bridging Korean history, politics, gender, religion, philosophy, education, intercultural communication and international relations among others. With Korea's pursuit of national and global identity and its changing relationship with the world as the main theme, topics will include the historical importance of Korea as the crossroad of exchange and influence, Korea's relationship with the surrounding nations and America, the history of two-Korea conflict, the vision of reunification, and Korea as a major global diasporic identity. Korean 653 will be offered once a year, in consultation among the collaborating members of faculty across disciplines, and will be taught by a select visiting professor in Korean studies, international studies, journalism, media, political science, sociology, history, gender, ethnicity, or minority studies whose scholarly vision best responds to our interdisciplinary Korean studies vision. Korean 653 invites graduate students working in Korea-comparative, Korea-focused, or Korea-related areas, undergraduate Korean majors, and other motivated students interested in ethnicity, cultural studies, Asian-American, journalism, global studies, and international studies among others.

## **Course Format**

The course builds on readings, select feature and documentary film clips, lectures, discussions, and presentations. Students follow closely the weekly reading schedule.

## **Grading**

-2 Article response presentations, 20%, 1 page hand-out for everyone.

-mid-term research prospectus, 20 % (includes final paper topic, abstract, bibliography)

-1 field project, 20% (ethnographic work such as interviews, documentations, questionnaires as related to the student research topic, then to be incorporated into

final paper)

-Final presentation and paper, 30% (15-pages for graduate, and 8 pages for undergraduate)

-classroom participation, 10%

-length: 15-pages for graduates, 8 pages for undergraduates.

-clear theme, development, focus, relevance, and conclusion.

-Sources to be cited in consistent manner, in a separate bibliography.

Grading scale:

	94-100: A	90-93: A-
87-89: B+	84-86: B	80-83: B-
77-79: C+	74-76: C	70-73: C-
67-69: D+	64-66: D	60-63: D-
below 60:E		

**Attendance**

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**Textbooks**

Required:

E-Reserve Reader: to be selected and compiled by each instructor differently.

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### **Disability Services**

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## **Division, Politics, and Diplomacy of Two Koreas**

### **Sample course schedule**

#### **Weekly Schedule**

##### **Week 1: Introduction: Korea Unmasked**

\*Readings: Rhie, W-B. (2002). Korea Unmasked: In Search of the Country, the Society and the People.

Breen, M. (2004). The Koreans: Who They Are, What They Want, Where Their Future Lies.

##### **Week 2: China, Japan and Korea: History and Hysteria**

\*Readings: Brown, Ju & John Brown. (2006). China, Japan, Korea Culture and Customs.

##### **Week 3: Korea's Cultural Codes**

\*Readings: Selected readings from Korea's Business and Cultural Code Words

\*Article response 1

##### **Week 4: Faces of Korean Religions**

\*Readings: Yu, Chai-Shin and R. W. L. Guisso, eds. Shamanism: The Spirit World of Korea (Studies in Korean religions and culture). Asian Humanities Press, January 2003.

Yu, Chai-Shin, ed. The Founding of Catholic Tradition in Korea (Studies in Korean Religions and Culture, V. 7), Asian Humanities Press, 2004.

##### **Week 5: Guest Lecture**

We will invite a faculty member of the department of history at the Korea Military Academy to discuss the Korean War and its tremendous impact on East-Asian countries.

\*Readings: Peters, Richard A. and Xiaobing Li. Voices from the Korean War: Personal Stories of American, Korean and Chinese Soldiers.

Tarling, Nicholas. Britain, Southeast Asia and the Impact of the Korean War.

Mid-term prospectus due.

##### **Week 6: US-Korea Relationship after the Korean War**

\*Readings: Taylor, K. (2005). Achieving a Durable Peace in Korea : an Assessment of the Security Situation on the Korean Peninsula.

\*Article response presentation 2

### **Week 7: The Globalization-Culture Nexus**

\*Readings: Alford, F. (1999). Think No Evils: Korean Values at Age of Globalization

Field work presentation

### **Week 8: North Korea: Enigma and Threat**

\*Readings: Kong, D-O. (2000). North Korea Through the Looking Glass.  
Jasper Becker, Rogue Regime: Kim Jong Il and the Looming Threat of North Korea pp40-101.  
Bruce Cumings, North Korea, pp43-102.

### **Week 9: Unification, Holy Grail, Unholy Nightmare?**

\*Readings: Polack, J & Lee, C-M. (1999). Preparing for Korean Unification.  
Koo, B-H. (2006). The Six Party Talks: A Critical Assessment and Implications for South Korea's Policy toward North Korea.

### **Week 10: Student final project presentation**

#### **Suggested Bibliography:**

(For the interdisciplinary nature of the course, the sources are gathered from multiple disciplines such as history, gender study, anthropology, education, politics, business, and cultural studies.)

Bae, Kyuhan. The Culture of Korean Industry: An Ethnography of Poongsan Corporation," in Pacific Affairs, 1994.

Baldovi, Louis (ed.). A Foxhole View: Personal Accounts of Hawaii's Korean War Veterans. The University of Hawaii Press, 2002.

Breen, Michael. The Koreans: Who They Are, What They Want, Where Their Future Lies, 2004.

Brown, Ju & John Brown. China, Japan, Korea Culture and Customs. BookSurging Publishing, 2006.

Bruce Cumings, North Korea. New York: New Press, 2004.



Buswell, Robert E. Tracing Back the Radiance: Chinul's Korean Way of Zen. The University of Hawaii Press, 1991.

----- . Currents and Countercurrents: Korean Influences on the East Asian Buddhist Traditions. University of Hawaii Press, 2005.

Buzo, Adrian; Tony Prince (trans.) Kyunyo-jon: The Life, Times and Songs of a Tenth-Century Korean Monk. The University of Hawaii Press, 1993.

Chai, Alice Yun. "Asian-Pacific Feminist Coalition Politics: The Chongshindae / Jugunianfu ("Comfort Women") Movement." Korean Studies 17 (1993): 67-91.

Chang, Chan Sup and Nahn Joo Chang. The Korean Management System: Cultural, Political, Economic Foundations. Quorum Books, 1994.

Choi, Chungmoo. "Hegemony and Shamanism: The State, the Elite, and the Shamans in Contemporary Korea." In Religion and Society in Contemporary Korea. Edited by Lewis R. Lancaster and Richard K. Payne, 19-48. Berkeley: University of California Berkeley, 1997.

De Mente, Boye. Korean Business Etiquette: The Cultural Values And Attitudes That Make Up The Korean Business Personality. Tuttle Publishing. 2004.

Fox, Richard G. Ed. Nationalist Ideologies and the Production of National Cultures. American Ethnological Society Monograph Series, Number 2.

Goldstein, Donald M. and Harry J. Maihafer. The Korean War: The Story and Photographs (America Goes to War). Potomac Books, 2001.

Grewal, Inderpal and Caren Kaplan, "Introduction: Transnational Feminist Practices and Questions of Postmodernity" in Scattered Hegemonies: Postmodernity and Transnational Feminist Practices, edited by Grewal and Kaplan. Minneapolis: University of Minnesota Press, 1994.

Grewal, Inderpal. "Women's Rights as Human Rights": Feminist Practices, Global Feminism, and Human Rights Regimes in Transnationality," Citizenship Studies 3(3): 337-354, 1999.

Harrison, Selig S. Korean Endgame: A Strategy for Reunification and U.S. Disengagement (Century Foundation Book). Princeton University Press, 2003.

Guenther, Herbert. Introduction of Buddhism to Korea: New Cultural Patterns (Studies in Korean religions and culture). Asian Humanities Press. 2003.

Hyun, Peter. In the New World: The Making of A Korean American. The University of Hawaii Press, 1995.

Hoare, J. E. & Susan Pares (eds.). Korea: The Past and the Present: Selected Papers

and from the British Association for Korean Studies BAKS Paper Series, 1991-2004, 2005.

Janhunen, J. Manchuria: An Ethnic History. Helsinki: Finno-Ugrian Society, 1996.

Kandiyoti, Deniz, "Identity and its Discontents: Women and the Nation" in Colonial Discourse and Post-Colonial Theory: A Reader, edited by Patrick Williams and Laura Chrisman. New York: Columbia University Press, 1994.

Kang, Connie K. Home Was the Land of Morning Calm: A Saga of a Korean-American Family. Da Capo Press, 2003.

Kang, David C. Crony Capitalism: Corruption and Development in South Korea and the Philippines. Cambridge University Press, 2002.

Kendall, Laurel. Shamans, Housewives, and Other Restless Spirits: Women in Korean Ritual Life. University of Hawaii Press, 1985.

----- The Life and Hard Times of a Korean Shaman: Of Tales and Telling Tales. University of Hawaii , 1988.

----- An Initiation Kut for a Korean Shaman. The University of Hawaii Press, 1992.

Kibria, Nazli. Becoming Asian American: Second-Generation Chinese and Korean American Identities. Johns Hopkins University Press, 2003.

Kim, Han-Kyo (trans.). The Spirit Of Independence: A Primer of Korean Modernization and Reform by Syngman Rhee. The University of Hawaii Press, 2000.

Kim, Kyung-Ai. "Nationalism: An Advocate of, or a Barrier to, Feminism in South Korea." Women's Studies International Forum 19(1/2): 65-74, 1996.

Kim, Seung-kyong. "'Big Companies Don't Hire Us, Married Women' : Exploitation and Empowerment Among Women Workers in South Korea," Feminist Studies 22(3): 555-571, 1996.

Koo, Hagen. Korean Workers: The Culture and Politics of Class Formation, Cornell University Press, 2001.

Korean National Commission for UNESCO. Korean Anthropology: Contemporary Korean Culture in Flux (Anthology of Korean Studies), 2003.

Korean Overseas Culture and Information Service. A Guide to Korean Cultural Heritage Korean Overseas Culture and Information. Hollym, 2004.

Lancaster, Lewis R. and Chai-Shin Yu. Buddhism in the Early Choson: Suppression and Transformation (Studies in Korean Religions and Culture). Asian Humanities Press, 2002.

- Lancaster, Lewis R., Kikun Suh, and Chai-Shin Yu. *Buddhism in Koryo: A Royal Religion* (Studies in Korean Religions and Culture). Asian Humanities Press, 2002.
- Lee, Jae-Hyup. *Dynamics of Ethnic Identity : Three Asian American Communities in Philadelphia* (Asian Americans: Reconceptualizing Culture, History, Politics). Routledge, 1998.
- Lee, Kibaik. *A New History of Korea*, trans. E. W. Wagner with E. J. Shultz. Harvard University Press, 1984.
- Lee, Kwang-kyu. *Korean Traditional Culture*. Jimoondang International, 2003.
- Lee, Lauren. *Korean Americans (Cultures of America)*. Benchmark Books, 1995.
- Lee, Peter H., Yŏngho Ch'oe, and Hugh H. W. Kang. *Sources of Korean Tradition*, Vol. 1. Columbia University Press, 1996.
- Lee, Sang-Dawn. *Big Brother, Little Brother: The American Influence on Korean Culture in the Lyndon B. Johnson Years*. Lexington Books, 2003.
- Lee, Sang-hae. *Seowon: The Architecture of Korea's Private Academies* (Korean Culture Series). Hollym International, 2005.
- Mani, Lata. "Multiple Mediations: Feminist Scholarship in the Age of Multinational Reception," *Feminist Review* 35(Summer): 24-41, 1990.
- McClintock, Anne, *Imperial Leather*. Routledge, 1995.
- Margolis, Diane Rothbard. "Women's Movements Around the World: Cross-Cultural Comparisons," *Gender & Society* 7(3): 379-399, 1993.
- Moon, Seungsook. "Carving Out Space: Civil Society and the Women's Movements in South Korea" *Journal of Asian Studies* 61, 2002.
- Mueller, Carol McClurg, "Building Social Movement Theory" in *Frontier in Social Movement Theory*, edited by Aldon D. Morris and Carol McClurg Mueller. Yale University Press, 1992.
- Nahm, A. C. *Korea: Tradition and Transformation. A History of the Korean People*, 2<sup>nd</sup> edition. Elizabeth, NJ: Hollym, 1996.
- Patterson, Wayne. *The Korean Frontier in America: Immigrants to Hawaii, 1896-1910*. University of Hawaii Press, 1988.
- . *The Ilse: First-Generation Korean Immigrants in Hawaii, 1903-1973*. University of Hawaii Press, 2000.
- Peters, Richard A. and Xiaobing Li. *Voices from the Korean War: Personal Stories of*

American, Korean and Chinese Soldiers. University Press of Kentucky, 2004.

Portal, Jane and Beth McKillop. North Korean Culture and Society (British Museum Research Publication). British Museum Press, 2004.

Riley, Denise. "Am I That Name?" Feminism and the Category of 'Women' in History. University of Minnesota Press, 1990.

Saccone, Richard. The Business of Korean Culture. Hollym, 1995.

Seth, Michael. Education Fever: Society, Politics, and the Pursuit of Schooling in South Korea. University of Hawaii Press, 2002.

Tarling, Nicholas. Britain, Southeast Asia and the Impact of the Korean War. University of Hawaii Press, 2006.

Wells, Kenneth M. "The Price of Legitimacy: Women and the Kunuhoe Movement, 1927-1931" in Colonial Modernity in Korea, edited by Gi-Wook Shin and Michael Robinson, Harvard University Press, 1999.

----- ed. South Korea's Minjung Movement: The Culture and Politics of Dissidence (Studies from the Center for Korean Studies). University of Hawaii Press, 1995.

Yu, Chai-Shin, ed. The Founding of Catholic Tradition in Korea (Studies in Korean Religions and Culture, V. 7), Asian Humanities Press, 2004.

-----, ed. Korea and Christianity (Studies in Korean Religions and Culture, V. 8), Asian Humanities Press, 2004.

Yu, Chai-Shin and R. W. L. Guisso, eds. Shamanism: The Spirit World of Korea (Studies in Korean religions and culture). Asian Humanities Press, January 2003.

**EALL 675: Woman Writers, Culture, and Society in East Asia**

Call #: 02504-1

Winter 2007

T, Th 3:30-5:18

Hagerty Hall 42

**Instructor:** Dr. Naomi Fukumori

**Office:** Hagerty Hall 354

**Office Hours:** Tuesdays 3:30-5,  
and by appointment

**Phone:** 247-7691

**E-mail:** fukumori.1@osu.edu

**Course description:**

This course will examine autobiographical writings from premodern China, Japan, and Korea written primarily by women. Such a comparative approach to texts drawn from these three traditions will allow us to develop critical perspectives on the nature of the autobiography genre, as well as the figurations of “woman” within various milieus (social, political, geographical, historical). We will read and discuss these writings keeping in mind such questions as: What historical conditions facilitated female literary expression? How does social class factor into literary creation? What is the relationship between language usage and gender? What is the relationship between genre and gender? Are there issues particular to female autobiography? What was the history of transmission of such autobiographical texts? What role did such texts play in the formation of ideas about gender, literature, culture, and the nation? How have these texts been “read” by later generations? To investigate the cultural construction of femininity and womanhood, we will also read texts of anonymous authorship and male-authored texts notable for their portrayals of premodern East Asian women.

**Class procedure:**

This class relies on an engaged and informed group conversation. The instructor will provide guidelines for reading to facilitate preparation for class meetings. Students, in preparation for each meeting, should identify specific passages from the reading(s) to contribute to the discussion. **Students are expected to bring the assigned readings to class.**

**Evaluation:**

1. **Class attendance/participation 36%**
2. **Three 3-page analytical papers 24%: Papers will be worth 8% each; they are due at the beginning of class on the day they are due (1/23, 2/13, 3/6). Guidelines will be distributed.**
3. **Final paper 40%: 10-15 pages; detailed guidelines will be distributed.**

**Grading scale:**

<b>A</b>	<b>100-93</b>	<b>C+</b>	<b>79-77</b>
<b>A-</b>	<b>92-90</b>	<b>C</b>	<b>76-73</b>
<b>B+</b>	<b>89-87</b>	<b>C-</b>	<b>72-70</b>
<b>B</b>	<b>86-83</b>	<b>D+</b>	<b>69-67</b>
<b>B-</b>	<b>82-80</b>	<b>D</b>	<b>66-63</b>

**Class Web Page on Carmen**

The course will have a Carmen web page. Carmen can be accessed at this address (URL): [carmen.osu.edu](http://carmen.osu.edu)

In order to log-in, you will need to provide your username (last name.#; for example, fukumori.1) and your password. This is the same username and password used to check your OSU e-mail and view your grades online. Make certain to use lowercase letters for your username. The course syllabus and other materials (e.g., reading guides) related to the course will be available on the page.

**Academic Misconduct (University Statement)**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed—illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

**Disability Services (University Statement)**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and they should inform the instructor as soon as possible of their needs. The Office of Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**Texts:**

*Available at Student Book Exchange (SBX) (14<sup>th</sup> Ave. and N. High St., Phone: 291-9528)*

1. Hyegyonggung Hong Ssi. The Memoirs of Lady Hyegyong. JaHyun Kim Haboush, trans. Berkeley and LA, CA: University of California Press, 1996.
2. Michitsuna no haha. The Kagerô Diary. Sonja Arntzen, trans. Michigan Monographs in Japanese Studies, Number 19. Ann Arbor, MI: Center for Japanese Studies, The University of Michigan, 1997.
3. Sei Shônagon. The Pillow Book of Sei Shônagon. Ivan Morris, trans. New York: Columbia University Press, 1991.
4. Shen Fu. Six Records of a Floating Life. Leonard Pratt and Chiang Su-hui, trans. New York: Penguin, 1983.
5. Sugawara Takasue no musume. As I Crossed a Bridge of Dreams. Ivan Morris, trans. NY: Penguin, 1971.
6. EALL 675 Course packet (prepared by Zip Publishing)  
This packet will include all reading materials not included in the above texts.

**\*\*All above reading materials, except the course packet, have been placed on closed reserve at Sullivant Library. The course packet can be checked out for 2-hour intervals from the Department of East Asian Languages and Literatures (398 Hagerty Hall); at 4:30 pm, it can be checked out overnight, to be returned by 9 am.**

**Recommended Text (on closed reserve at Sullivant Library):**

Ko, Dorothy, JaHyun Kim Haboush, and Joan R. Piggott. Women and Confucian Cultures in Premodern China, Korea, and Japan. Berkeley: University of California Press, 2003.

## Course Schedule

(RA=reading assignment; WA=writing assignment)

### Week 1:

1. 1/4 (Th) Introduction to course

### Week 2:

2. 1/9 (T) Tackling “autobiography”

#### RA:

- 1) Lejeune, Philippe. “The Autobiographical Pact.” In On Autobiography, pp. 3-30. Minneapolis: University of Minnesota Press, 1989. [distributed at 1/4 session]
- 2) Smith, Sidonie and Julia Watson. Chapter 7 “A Tool Kit: Twenty Strategies for Reading Life Narratives.” In Reading Autobiography: A Guide for Interpreting Life Narratives, pp. 165-179. Minneapolis: University of Minnesota Press, 2001. [distributed at 1/4 session]

Guideline for reading: Identify the defining characteristics of autobiography that Lejeune isolates in his essay. Consider the “strategies for reading life narratives” outlined by Smith and Watson as you embark on the WA.

**WA:** Type two pages of autobiographical prose about your life. This assignment will not be graded (throw aside inhibitions!), but will merely count as class participation. Choose any format you prefer and represent your life in the manner you would like. Consider the following factors: Who is your audience (it does not have to be your classmates)? What would you like to emphasize (or de-emphasize) about your life in just two pages? The instructor will compile the autobiographies and make copies for each member of the class. In order to facilitate this, please e-mail (fukumori.1@osu.edu) or drop off in the instructor’s office mailbox in Hagerty Hall 398 a copy of your writing, by 9:30 am on 1/9. In class, be prepared to discuss the decisions involved in writing your piece.

3. 1/11 (Th) **China: The Learned Courtesan of Tang China (618-907), Xue Tao (768-ca. 832)**

#### RA:

- 1) Ko, Dorothy, JaHyun Kim Haboush, and Joan Piggott. “Introduction.” From Women and Confucian Cultures in Premodern China, Korea, and Japan, pp. 1-24. [distributed at 1/9 session]
- 2) Excerpts from Brocade River Poems: Selected Work of the Tang Dynasty Courtesan XUE TAO. (Course packet)



**Week 3:**

4. 1/16 (T) **China: The Educated Gentry Woman in Song China (960-1279), Li Qingzhao (1084-ca. 1151)**

**RA:**

- 1) "Interlude: Li Qing-zhao's Epilogue to Records of Metal and Stone"
- 2) Owen, Stephen. "The Snares of Memory." (Both in course packet)

5. 1/18 (Th) **Li Qingzhao, 2**

**RA:** Poems of "Li Qingzhao." From Women Writers of Traditional China: An Anthology of Poetry and Criticism. (Course packet)

**Week 4:**

6. 1/23 (T) **Japan: Court Ladies of Heian Japan (794-1185) I, Michitsuna no haha (active 954-974)**

**RA:** The Kagerô Diary, Book 1

**WA:** Write a three-page analytical paper on some aspect of Xue Tao and/or Li Qingzhao's work in light of class discussions and your own interests.

7. 1/25 (Th) **Michitsuna no haha, 2**

**RA:** The Kagerô Diary, Book 2

**Week 5:**

8. 1/30 (T) **Michitsuna no haha, 3**

**RA:** The Kagerô Diary, Book 3

9. 2/1 (Th) **Japan: Court Ladies of Heian Japan II, Sei Shônagon (ca. 966-ca. 1016)**

**RA:** The Pillow Book of Sei Shônagon, pp. 21-134

**Week 6:**

10. 2/6 (T) **Sei Shônagon, 2**

**RA:** The Pillow Book of Sei Shônagon, pp. 135-264

11. 2/8 (Th) **Japan: Court Ladies of Heian Japan III, Sugawara Takasue no musume (born 1008)**

**RA:** As I Crossed a Bridge of Dreams, pp. 31-72 (up to section 14)

**Week 7:**

12. 2/13 (T) **Sugawara Takasue no musume, 2**

RA: As I Crossed a Bridge of Dreams, pp. 72-end

WA: Write a 3-page analytical paper on Kagerô Diary, The Pillow Book, and/or As I Crossed a Bridge of Dreams in light of class discussions and your own interests.

13. 2/15 (Th) **China: Educated Woman in Ming China (1368-1644), Li Yuying (1506-after 1522)**

RA: Waltner, Ann. "Writing Her Way Out of Trouble." (Course packet)

**Week 8:**

14. 2/20 (T) **China: Educated Women in Qing China (1644-1911), He Shuangqing (b. 1715)**

RA:

1) Fong, Grace S. "De/Constructing a Feminine Ideal in the Eighteenth Century: Random Records of West-Green and the Story of Shuangqing."

2) Poems of "He Shuangqing." From Women Writers of Traditional China: An Anthology of Poetry and Criticism.

3) Choy, Elsie, trans. Selections from Random Records of West-Green excerpted from Leaves of Prayer: The Life and Poetry of He Shuangqing, a Farmwife in Eighteenth-century China.

(All in course packet)

Additional directions for RA: Read the selections in order of the above listing. For reading #3, read the sections from Random Records of West-Green that correspond to the translated poems in reading #2 (that is, you are not required to read the entire selection, although I recommend that you skim through it). Below are the cross-references of the poems in reading #2 to the page numbers (of original text, not course packet) of corresponding passages in reading #3. The first number refers to poem numbers in reading #2, and the latter refer to the page numbers in reading #3.

87.1/95-6

87.2/127-9

87.3/76-7

87.4/77-8

87.5/78-9

87.6/127-8

87.7/49-50

87.8/50-1

87.9/53-5

87.10/55-7

87.11/84-9

87.12/108-9

87.13/121-125

15. 2/22 (Th) **Educated Women in Qing China**

**RA:** Shen Fu (1763-after 1809). Six Records of a Floating Life, Part 1 and 2

**Week 9:**

16. 2/27 (T) **Educated Women in Qing China/Korea: Women of the Choson Dynasty (1392-1910)**

**RA:** Six Records of a Floating Life, Part 3 and 4

**Film viewing:** Chunhyang (2000), director: Im Kwon Taek

17. 3/1 (Th) **Korea: Women of the Choson Dynasty (1392-1910), anonymous writers and the eighteenth-century folk heroine Chunhyang**

**RA:** “Lament for a Needle” and “The Dispute of a Woman’s Seven Companions.”

(Course packet)

[Begin reading The Memoirs of Lady Hyegyong]

**Film viewing:** Chunhyang (2000), director: Im Kwon Taek

**Week 10:**

18. 3/6 (T) **Korea: Women of the Choson Dynasty, Lady Hyegyong (1735-1815), 1**

**RA:** The Memoirs of Lady Hyegyong, The Memoir of 1795 and The Memoir of 1801.

**WA:** Write a three-page comparative essay discussing how an issue or theme of your choice is addressed in texts from at least two of the cultural traditions—Japanese, Chinese, or Korean—that we have been examining.

19. 3/8 (Th) **Korea: Lady Hyegyong, 2**

**RA:** The Memoirs of Lady Hyegyong, The Memoir of 1802 and The Memoir of 1805  
/Wrap-up Session

**Final paper due date:** 3/15 (Th) Submit by 5 pm to instructor’s mailbox in Hagerty Hall 398.

## **EALL 346: Asian American Film**

Winter, 2006

Room: MQ 0160  
Time: T/Th 2:30-4:30  
Instructor: Kirk A. Denton  
Office: Hagerty Hall 375  
Phone: 292-5548 (Office)  
E-mail: denton.2@osu.edu  
course webpage: <http://people.cohums.ohio-state.edu/denton2/courses/c346/e346.htm> □  
Office hours: W 1:30-3:30

### **Goals:**

This course seeks both to use film as a medium through which to get at issues relevant to the Asian American experience and to treat it as an art form in its own right, one that has had a difficult and dialogic relationship with mainstream Hollywood film. The course begins with a brief historical overview of the Asian American experience and introduces issues of Asian American identity. It then spends a week looking at "representations" of Asians in mainstream Hollywood film, which are crucial to understanding the emergence of a self-conscious Asian American cinema in the 1960s and 1970s. That cinema began with the documentary form, and the documentary continues to be central to it, so the next three weeks look at three different kinds of documentaries: family histories, social histories, and political documentaries. Reacting against mainstream representations, these films make Asians Americans subjects of history and not passive objects of it, or they draw attention to historical, social, or political issues absent in the mainstream media. We next turn our attention to feature-length fictional films, pursuing through them issues of identity, generational conflict, and history, all of which are key to the Asian American experience. These films are narrated in a fairly mainstream Hollywood style, which raises the important question of whether Asian American film can be "oppositional."

Finally, we look at some experimental filmmakers who have rejected that style altogether as too intertwined with racist values. Films viewed in the class treat the experience of Chinese, Koreans, Indians, and Japanese in America, although the emphasis is on Chinese and Japanese Americans (something necessitated by the availability of films).

The course will be conducted primarily in lecture/discussion format. "Primary" films will be viewed in class, but students will also be expected on occasion to view "secondary" films outside of class. Films will be put on reserve at the Hagerty Hall computer lab. A course listserv will keep students posted on film viewings and allow them to express themselves in written form.

**Texts** (available at SBX):

Takaki, Ron. 1998. *Strangers from a Different Shore: A History of Asian Americans*. Boston: Back Bay Books.

Xing, Jun. 1998. *Asian America Through the Lens History, Representation and Identity*. Alta Mira Press.

**Recommended Asian American Film Readings**

Ang, Ien. "To Be or Not to Be Chinese: Diaspora, Culture and Postmodern Ethnicity." *Southeast Asian Journal of Social Sciences* 21, no. 1 (1993).

Chan, Jachinson. *Chinese American Masculinities From Fu Manchu to Bruce Lee*. NY: Routledge, 2001.

Chen, Shehong. *Being Chinese, Becoming Chinese American*. Urbana: University of Illinois Press, 2006.

Chan, Suheng. *Asian Americans: An Interpretive History*. Boston: Twayne, 1991.

Chang, Victoria M., ed. *Asian American Poetry: The Next Generation*. Urbana: University of Illinois Press, 2004.

Feng, Peter X. "In Search of Asian American Film." *Cineaste* 21, no. 1-2 (1995).

-----". "Redefining Asian American Masculinity: Steven Okasaki's 'American Sons.'" *Cineaste* 22, no. 3 (1996).

-----". "Being Chinese American, Becoming Asian American: Chan is Missing." *Cinema Journal*, 354 (Summer 1996).

-----". *Identities in Motion: Asian American Film and Video*. Durham: Duke UP, 2002.

-----". ed. *Screening Asian Americans*. New Brunswick: Rutgers University Press, 2002.

- Garcia, Roger, ed. *Out of the Shadows: Asians in American Cinema*.  
Locarno: Festival Internazionale del Film di Locarno, 2001.
- Gee, Bill. *Asian American Media Reference Guide*. 2nd Ed. NY: Asian  
CineVision, 1990.
- Ito, Robert B. "'A Certain Slant': A Brief History of Hollywood  
Yellowface." *Bright Lights Film Journal*
- Kashiwabara, Amy. "Vanishing Son: The Appearance, Disappearance, and  
Assimilation of the Asian-American Man in American Mainstream Media."
- Lee, Robert G. *Orientalists: Asian Americans in Popular Culture*.  
Philadelphia: Temple University Press, 1999.
- Leong, Russell, ed. *Moving the Image: Independent Asian Pacific American  
Media Arts*. Los Angeles UCLA Asian American Studies Center 1991.
- Liu, Sandra, and Darrel Hamamoto, eds. *Countervisions: Asian American  
Film Criticism*. Philadelphia: Temple University Press, 2000.
- Marchetti, Gina. *Romance and the Yellow Peril: Race, Sex, and Discursive  
Hollywood Strategies in Hollywood Fiction*. Berkeley: University of  
California Press, 1993.
- Studlar, Gaylyn and Matthew Bernstein, eds. *Visions of the East:  
Orientalism in Hollywood*. New Brunswick, NJ: Rutgers University Press,  
1997.
- Wu, Jean Yu-wen Shen and Ming Song, eds. *Asian American Studies: A  
Reader*. New Brunswick, NJ: Rutgers University Press, 2000.
- Xing, Jun. "Imagery, Counter Memory, and Re-visioning of Asian American  
History: Rea Tajiri's *History and Memory for Akiko and Takashige*." In  
Annette White-Parks, et al., eds, *A Gathering of Voices on the Asian  
American Experience*. Fort Atkinson, WI: Highlands Press, 1994, 93-100.
- Yin, Xiao-huang. *Chinese American Literature since the 1850s*. Urbana:  
University of Illinois, 2000.

## **Links to Asian American Studies sites**

### ***General***

Amerasia Journal (Editor, Russell Leong, UCLA) □ Asian American  
Association (OSU) □ The Asian American Cybernauts Page (excellent site,  
including--on the Concerns page--excerpts from texts) □ Asian American  
Resources (University of California, Santa Barbara) □ Asian American  
Studies (The Ohio State University Library) □ Asian American Studies  
Center (UCLA) □ Asian American Studies Program (OSU) □ Asian Nation:  
The Landscape of Asian America [one of the best sites out

there] □ [AsianWeek](#) (The Voice of Asian America) □ [Center for the Study of the Chinese Southern Diaspora](#) □ [Chinese American Museum of Chicago](#) □ [Chinese Cultures Abroad](#) (Vincent Kelly Pollard, University of Hawai'i-Manoa) □ [ImaginAsian Radio](#) (SF-based radio station devoted to Asian American music and culture) □ [ImaginAsian TV](#) (cable tv channel devoted to "promoting and serving the diverse cultures that comprise the Asian American community") □ [Isei Magazine: Korean American Voices at Harvard](#) □ [Japanese American National Museum](#) (LA) □ [Journal of Asian American Studies](#) (John Hopkins University; Project Muse journal) □ [Model Minority](#) (a guide to Asian American empowerment) □ [Nikkei Heritage](#) (National Japanese American Historical Society) □ [Organization of Asian Americans](#) □ [Peter X Feng's homepage](#) [with good links to important resources for Asian American film and cultural studies]

### ***History***

[Chinese American History Time Line](#) □ [Chinese American Museum](#) (LA)  
□ [Chinese Exclusion Act \(1882\)](#) □ [Chronology of Asian American History](#) (from Suheng Chan, *Asian Americans, An Interpretive History*) □ [Crossing East](#) (radio documentary on Asian American history in eight 1-hour segments) □ [Fair: US Immigration History](#) □ [The History of San Francisco's Chinatown](#) □ [Japanese American National Museum](#) (LA) □ [Japanese Internment website](#)  
□ [Korean Americans](#) (a brief overview of Korean immigration to the US) □ [Korean Heritage Library](#) (University of Southern California)  
□ [Museum of Chinese in the Americas](#) (NYC) □ [Wing Luke Asian Museum](#) (Seattle)

### ***Film***

[Ancestors in the Americas](#) (Center for Educational Telecommunications, Loni Ding; and a PBS documentary) □ [AsianAmericanFilm.com](#) (Greg Pak) □ [Asian American International Film Festival](#) (NYC) □ [Asian American Media Arts](#) [prepared by Prof. Peter Feng] □ [Asian Cinevision](#) (ACV)  
□ [Asian Education Media Service](#) (University of Illinois) □ [Chicago Asian American Film Festival](#) □ [Chicago Asian American Showcase 2001](#) □ [Faces of the Past, Voices of the Present](#) [documentary on the internment of Japanese by OSU student Gena Duberstein; can be viewed online] □ [Media Resouces Center](#) (UC, Berkeley) □ [NAATA](#) (National Asian American Telecommunications Association) □ [San Francisco International Asian](#)

American Film Festival □ Visual Communication (Southern California Asian American Studies Central, Inc.)

## **Theater**

Ma-Yi Theatre Company □ National Asian American Theater Company  
□ National Asian American Theater Festival (inaugural year 2007) □ Pan Asian Repertory Theater (NY-based theater company that specializes in performing Asian American plays)

## **Literature**

Angel Island Immigration Station Poetry  
Asian American Literature: History, Classroom Use, Bibliography and WWW Resources  
Asian American Writers' Workshop

## **Assignments/Grading**

Students are expected to view all films (those shown in class and those on reserve) and keep up with weekly readings. Students will be evaluated on their class participation (10%), two reaction papers (40%), and a final project (50%). Oral participation in class and participation through a course listserv count as "participation." The reaction papers ask you, in 3-4 pages, to express your thoughts on particular films, one documentary and one feature film.

### **Two "reaction" papers:**

(1) For the first reaction paper, students will write on any ONE of the following documentaries: *Yellow Tale Blues*, *Who's Going to Pay for these Donuts?*, *History and Memory*, or *Sa-I-Gu: From Korean Women's Perspective*. Your paper should be around 3 pages long. In preparing your papers, you should NOT consult secondary readings. The point of these assignments is for you to actively engage with the film. You may begin with a "gut" reaction (i.e., how did the film make you feel), but you should also try to intellectualize your feelings (i.e., why does the film make me feel this way). A reaction paper should NOT be a summary of the plot. We want you to think about more subtle levels of meaning. In addition to the film's themes and content, you should also take into consideration issues of film technique, narrative style, and cultural codes.



(2) *Picture Bride* (week 8).

**Final project (film production):**

Students are encouraged to produce their own films for their final projects, although conventional research papers, websites, etc. are also acceptable. Research papers can be, for example, analyses of individual films, comparative analyses of several films, or investigation of some aspect of Asian American history or social experience through film. Video/digital-video productions can be either documentary or fictional in form, but they must, of course, have some aspect of Asian American experience as their central theme. A website, for example, might focus on visual representations of Asians in mass media. At the end of the class, we will have a mini film festival, in which student films are shown to the class (and perhaps open to others). Equipment for making films can be borrowed from Office of Information Technology, Classroom Services (Room 11 Lord Hall). Another possible source of equipment and multimedia services is the Digital Union (Room 370, Sciences and Engineering Library).

When filming, please be aware of the following:

-the voice of the cinematographer (the one holding the camera and doing the filming) is right next to the camera mike; unless this is part of your design, the cinematographer's voice should not be heard

-to make for a balanced sound, it is best to use a microphone with an extension that can be moved close to your "actors"; one can balance sound in the editing stage as well

-be sure to test out your final product on the equipment in our classroom; supported formats include DVD, Quicktime, WMV, Realplayer

-experiment with different film techniques and try a film that only has a still camera placed in front of interviewees

**Final project (research paper)**

If you are writing a conventional research paper, please consider the following. You may not write about a film that we have already seen and discussed in class. I would prefer you work on a single film rather than engage in comparative analysis, but I might also accept proposals to treat a

group of films by looking at common styles or themes. You may consult secondary sources, but it is not necessary that you do so. If you consult secondary sources, please use proper bibliographic format (MLA or Chicago Style), giving credit where credit is due. Rest assured that I am very familiar with the secondary literature. Any use of these materials without proper references will be considered plagiarism, a serious infraction of academic protocol (see Academic Misconduct below).

This paper is different from your "reaction" papers. Your analysis should offer an interpretation of the meaning of the film, which might ultimately be ambiguous or paradoxical. Your analysis should take into consideration the form and style, not just content. In other words, please think about how meaning is conveyed through the form of the film (e.g., its narrative structure, editing, use of camera, mise en scene). You might also want to consider in your analysis the socio-historical and cultural context that produced the film(s). What social function did the film have in the period of history in which it was written? Does this context somehow shape our reading of the film? However, do not allow this historical approach to limit your own subjective interpretation. Engage yourself creatively with the film(s), but be sure to draw evidence for your interpretation from the film(s) itself.

I would recommend to all of you (especially those of you who lack experience in writing papers) to avail yourself of the services of the OSU Writing Center. I expect your papers to be grammatically correct, written in proper academic style, well structured, organized logically and argued coherently. Open with an explicit statement explaining your argument or interpretation; follow this with a brief (no longer than one page) synopsis of the plot of the film; finally, present a systematically-argued, analysis, being sure to include evidence (citations) from the film(s) to substantiate your views. Use the present tense, not the past, to describe the contents of the film(s) you are analyzing; think of the world of the film as alive in the present. Harvard's Writing Center has an extensive list of tools with down-to-earth, practical advice on how to approach research and writing. The George Mason University Writing Center Guide to Writing about Film is also useful.

Grades adhere to the following scale:

A = 90 and above

B = 80-90  
C = 70-80  
D = 60-70  
E = 60 and below

### **Academic Misconduct**

Academic misconduct is defined as any activity which tends to compromise the academic integrity of the institution, or subvert the educational process. Examples of academic misconduct include, but are not limited to: (a) violation of course rules as contained in the course syllabus or other information provided the student; violation of program regulations as established by departmental committees; (b) providing or receiving information during quizzes and examinations such as course examinations and general examinations; or providing or using unauthorized assistance in the laboratory, at the computer terminal, or on field work; (c) submitting plagiarized work for an academic requirement. Plagiarism is the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas; (d) falsification, fabrication, or dishonesty in reporting research results; (e) serving as, or enlisting the assistance of, a "ringer" or substitute for a student in the taking of examinations; (f) alteration of grades or marks by the student in an effort to change the earned grade or credit; and (g) alteration of University forms used to drop or add courses to a program, or unauthorized use of those forms.

### **Disability Services**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located at 150 Pomerene Hall, 1760 Neil Ave; TEL: 292-3307; TDD: 292-0901.

## SCHEDULE

**Week One: Historical background/Film History** □ Readings: Takaki 1998: 3-78. Yale Film Studies Film Analysis Website

**Week Two: Hollywood Representations of Asians** □ Viewings: *Slaying the Dragon* (60 min), and clips from several Hollywood films.

Readings: Jun Xing 1998, 53-86.

**Week Three: Identity, Personal Diary and Family Portraits** □ Viewings: *Yellow Tale Blues* (30min), dir. by Christine Choy and Renee Tajima; *Who's Going to Pay for these Donuts?* (58min), dir. by Janice Tanaka.

Readings: Xing 1998: 87-124.

**Week Four: Social History (first reaction paper due on Tuesday of this week)** □ Viewings: *History and Memory* (31min), Rea Tajiri; *Sa-I-gu: From Korean Women's Perspective* (31mins), dir. by Dai Sil Kim-Gibson. □ □ Readings: Xing 1998: 87-124; Takaki 1998: 357-405. □ □ **Week Five: Politics** □ Viewings: *Who Killed Vincent Chin* (83min), dir. by Rene Tajima-Pena and Christine Choy.

Readings: Xing 1998: 87-124; Athea Yip, Remembering Vincent Chin

**Week Six: Identity** □ Viewings: *Chan Is Missing* (80min), dir. by Wayne Wang. [Interview with Wayne Wang]

Readings: Takaki 1998: 230-269

**Week Seven: Generations** □ Viewings: *The Joy Luck Club* (139min), dir. by Wayne Wang.

Readings: Xing 1998: 125-156

**Week Eight: Immigration** □ Viewings: *The Picture Bride* (95min), dir. by Kayo Hatta. [The Picture Bride website]

Readings: Takaki 1998: 132-176

**Week Nine: Family Drama** □ Viewings: *Mississippi Masala* (118min), dir. by Mira Nair [Mira Nair bio; Interview with Mira Nair]. □ □ Readings:

Takaki 1998: 294-314

**Week Ten: Avant-Garde** □ Viewings: *Surname Viet, Given Name Nam* (dir. Trinh T.Minh-ha)

Readings: Xing 1998: 157-174.

**EALL 357 (Note: changed from EALL 294 Group Studies)**

East Asian Folklore

Spring 2006

Professor Mark Bender

2:30-4:18 T and TH

Office hours: Monday 9:30-10:15 (and by appointment)

Office 366 Hagerty Hall

**E-mail:** [bender.4@osu.edu](mailto:bender.4@osu.edu) (this is the best way to contact me)

For web-page: [deall.ohio-state.edu](http://deall.ohio-state.edu)

DEALL Office: 292-5816; my office: 292-1746

**Course Description:** This course introduces the traditional folklore of various cultures in East Asia. Considering folklore as a dynamic process, the course will examine specific items of folk activity in the cultures of China, Korea, and Japan, giving due to local, majority, and minority ethnic cultures. In the first two weeks of the course, discussions will center on key terms such as “folklore,” “tradition,” “context,” “performance,” and “genre.” In ensuing weeks, the themes of folk song, narrative, dance, material culture, epic, rituals, and ethnic tourism will be explored. **This quarter, there will be an especially heavy focus on certain ethnic minority cultures in southwest China.**

**Objectives:** The objective of this course is to introduce essential aspects of folklore in East Asia by providing a theoretical and ethnographic basis for the understanding of various aspects of folklife. Upon completing the course, students will have a basis for more advanced study of local cultures in East Asia, particularly in SW China.

**Grading:** Grades will be based on the following criteria:

class participation (includes regular attendance and “hands on” activities), 10%

on-line take-home quiz 1, 20%

take-home quiz 2, 20%

project, 40%

presentation, 10%

Quiz 1 is an on-line project; quiz 2 is a combination of objective questions and short essay. It will cover key terms and ideas discussed in class and in the readings. The project and presentation serve as a two-part final exam in the course.

Testing schedule:

Quiz 1: **On-line project quiz due on Thursday April 6.**

Quiz 2: **Take-home quiz due Thursday May 4**

Project: due at the regularly scheduled final exam date in finals week (exact date to be announced)

Presentation: scheduled for the last week of class

**Grade Scale:**

A = 92%	A- = 90%	
B+ = 88 %	B = 82%	B- = 80%
C+ = 78%	C = 72%	C- = 70%
D+ = 68%	D = 60 %	E = sorry

**Required texts:**

- 1) Sims, Martha (2005). *Living Folklore: An Introduction to the Study of People and Their Traditions*. [Basic folklore theory—will help with basic folklore lectures and organizing project.]
- 2) Alexandra David-Neel (2004). *The Superhuman Life of Gesar of Ling*. Shambala. [Great example of Tibetan oral-connected literature – we'll be discussing this in class.]
- 3) Yang Erche Namu and Christine Mathieu (2004). *Leaving Mother Lake: A Girlhood on the Edge of the World*. New York: Back Bay Books/Little Brown and Co. [Autobiography of a Moso woman from Lake Lugu who becomes a pop singer. Discussed in class.]
- 4) Bender, Mark, trans. (2006). ). *Butterfly Mother: Miao (Hmong) Creation Epics from Guizhou, China*. Indianapolis: Hackett Publishing Company. [Good example of epic tradition from southwest China. We will perform parts of this in class.]

**Optional texts:**

- 1) Du, Shanshan (2002). *Chopsticks Only Work in Pairs: Gender Unity and Gender Equality Among the Lahu of Southwest China*. New York: Columbia University Press. [A study of a people from southern Yunnan province—useful text.]
- 2) Harrell, Steve, Ma Erzi, Bamo Qubumo (2001). *Mountain Patterns: The Survival of Nuosu Culture*, Seattle: University of Seattle Press. [Lots of great pictures of Yi culture in southern Sichuan and northern Yunnan. Please order it yourself.]
- 3) Harrell, Stevan, ed. (2005). *Ways of Being Ethnic in Southwest China (Studies on Ethnic Groups in China)*. Seattle: University of Washington Press. [Harder than the other texts, but interesting.]

**Online readings:** Some texts will be placed on-line in Carmen. Please open a Carmen account if you do not have them. To find Dr. Bender's website, go to the DEALL homepage under "faculty."

**Projects and Presentations:** There will be a series of "hands on" activities throughout the quarter. Each activity is an opportunity to explore a particular aspect of folklore by actually working through a process of documentation, production, or otherwise experientially engaging a tradition. In some cases the project will be done in class, in other instances, it will be a take home item. Feel free to share ideas and materials with each other, but do your own work.

**Class time:** Class time will consist of: 1) introductory lectures by the instructor; 2) class discussions on readings; 3) workshop project activities; 4) multi-media presentations and discussions; 5) in-class presentations

**Disability Services:** Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and they should inform the instructor as soon as possible of their needs. The Office of Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**Academic Misconduct:** It is the responsibility of the Committee on Academic Misconduct to investigate and establish procedures for the

investigation of all reported cases of academic misconduct. The term “academic misconduct” includes, but is not limited to, cases of plagiarism and dishonest practices in conjunction with examinations. For additional information, see Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)). **If any questions on proper use of sources, please check with the instructor BEFORE turning in your assignments!**

## **Weekly Schedule:**

### **Week I (March 27-31): Folklore in East Asia: Theoretical and Historical Perspectives**

Films: excerpts from Dr. Bender’s videos

Class activity: virtual ethnography

Readings: excerpts from Greenwood Encyclopedia of World Folklore and Folklife (Vol. Two); Sims, Chapter One

**On-line take-home quiz project:** 1) Go on-line and find one or more “useful” sources about any **three** of these cultures: Miao (in Southeast Guizhou province); Dong (Gaem); Yi (get info about these two groups: Sani and Nuosu, and the Ten Month Solar Calendar in Chuxiong); Bai (Minjia, Min-chia); Naxi (Na-khi); Moso (also look under Mosuo, Na-zhe, Na); Tibetan (in Shangrila, Yunnan); 2) Select out relevant paragraphs, images, etc. to communicate what you feel is basic information about each culture; 3) make a small binder that includes your basic information; 4) include a simple map showing approximate location of all of the groups listed above. **Note:** it may help in some searches if you type the word “nationality” or “ethnic group” after each name (Miao nationality, for instance). **Due: Thursday April 6.**

### **Week II (April 3-7): Looking at Folk Culture in East Asia**

Japan and South Korea

Films: T: “As Iwate Goes: Is Culture Local?”; footage of National Folklore Museum, Seoul; Korean “living museum” folk village; Th: “Iyomante”; “Ainu Song and Dance”; talchum drama; shaman rituals; South Korea

Class activity: discussions of films; “framing” exercise

Readings: excerpts from Greenwood Encyclopedia of World Folklore and Folklife (Vol. Two); Sims, Chapter Six; read Chapter One of *Leaving Mother Lake: A Girlhood on the Edge of the World*

**Take-home quiz due on Thursday April 6.**

### **Week III (April 10-14): Song Traditions of the Miao and Dong**

Miao and Dong Traditions



Films: Dr. Bender's videos; tba

Class activity: antiphonal singing (*Butterfly Mother*)

Readings: Sims, Chapter Five; passages from *Butterfly Mother*; Dong (Gaem) folksongs; other handouts; continue reading *Leaving Mother Lake: A Girlhood on the Edge of the World*

#### **Week IV (17-21): Dancing with Ashima**

Sani Traditions

Films: "Dancing with Ashima"

Class activity: Sani folk dance

Readings: Swain (2000); continue reading *Leaving Mother Lake: A Girlhood on the Edge of the World*; read Chapter One of *The Superhuman Life of King Gesar* (read regularly – finish by Week 8)

#### **Week V (April 24-28): Folk Costume Project**

Bai Traditions, Naxi and Moso, Yi Traditions (Nuosu and Chuxiong area), Miao and Dong traditions

Class activity: 1) examine and draw an object of clothing in class; 2) examine and design an item of folk costume to make and wear (**the detailed design or actual costume is due last week of class**)

Films: Dr. Bender's videos

Readings: Sims, Chapter Three; *Seventh Sister and the Serpent* (Bender web-site); excerpts from *Mountain Patterns*; other handouts

**Take-home quiz:** This quiz will include a 500 word response to *Leaving Mother Lake*; a 250 word synopsis of *Seventh Sister and the Serpent*; a 250 word synopsis of the first chapter of *Gesar*. **Handed out on T April 25. Due: Thursday May 4.**

#### **Week VI (May 1-5): Social Institutions and Opening the West**

Naxi and Moso Traditions

Films: T: "Beyond the Clouds"; TH: "A World Without Fathers of Husbands"

Class activity: discussions T and TH of *Leaving Mother Lake: A Girlhood on the Edge of the World*

**Quiz due: Thursday May 4.**

#### **Week VII (May 8-12): Tibetan Tradition(s) and Gesar**

Tibetan Traditions in Yunnan and Other Areas

Films: "Perfection of Wisdom"; "Tibetan Wedding"; tba

Class Activity: discussions T and TH of *The Superhuman Life of King Gesar*

Readings: Sims, Chapter Four; *The Superhuman Life of King Gesar* (remaining)

### **Week VIII (May 15-19): Tourism and Ethnic Folk Culture**

Films: Dr. Bender's film clips

Class Project: Tourism Development Focus Groups; summing up

Readings: Tim Oakes (1997)

### **Week IX (May 22-26): Project Preparation**

In-class office hours (tba individually)

### **Week X (May 29-June 2): Class Presentations**

Schedule: presentations will be scheduled for Tuesday and Thursday this week.

**Finals Week: Your project is due on the regularly scheduled date for the final exam of this course**

### **Selected Bibliography (some are listed here as suggested readings)**

Aku Wuwu and Mark Bender, ed. (2006). *Tiger Traces: Selected Nuosu and Chinese Poetry of Aku Wuwu*. Columbus, Ohio: Foreign Language Publications.

Bender, Mark (2006). *Butterfly Mother: Miao (Hmong) Creation Epics from Guizhou, China. (to be published in September 2006)*

\_\_\_\_\_. (2006). "China Overview." William E. Clements, ed. *The Greenwood Encyclopedia of World Folklife*. Vol. Two. Westport, Connecticut: Greenwood Press, pp. 211-233. [In same volume see articles on folklife in Japan; Ainu people, and Korea]

\_\_\_\_\_. (2003). *Plum and Bamboo: China's Suzhou Chantefable Tradition*. Urbana: University of Illinois Press. (will appear Summer 2003)

\_\_\_\_\_ and Su Huana, trans. (1984). *Daur Folktales*. Beijing: New World Press.

\_\_\_\_\_. (1982). *Seventh Sister and the Serpent: A Narrative Poem of the Yi People*. Beijing: New World Press. (see Dr. Bender's website under "Ethnopoetics")

Cai, Hua (2001). *A Society without Fathers or Mothers: The Na of China*. New York: Zone Books.

Davis, Sara (2005). *Songs and Silence: Ethnic Revival on China's Southwest Borders*. New York: Columbia University Press.

Du, Shanshan (2002). *Chopsticks Only Work in Pairs: Gender Unity and Gender Equality*

*Among the Lahu of Southwest China*. New York: Columbia University Press.

Foley, John Miles (2002). *How to Read an Oral Poem*. Urbana: University of Illinois Press.

Harrell, Stevan, ed. (2004). *Ethnic Encounters on China's Southwest Borders*. Seattle: University of Washington press.

\_\_\_\_\_ (2005). *Ways of Being Ethnic in Southwest China (Studies on Ethnic Groups in China)*. Seattle: University of Washington Press.

Hsu, Francis L.K. Hsu (1949). *Under the Ancestor's Shadow, Chinese Culture and Personality*. London: Routledge and Kegan Paul Limited.

Goldstein, Melvyn (1997). *The Snow Lion and the Dragon: China, Tibet, and the Dalai Lama*. Berkeley: University of California Press.

Kawai, Hayao (1988). *The Japanese Psyche: Major Motifs in the Fairy Tales of Japan*. Dallas, Texas: Spring Publications.

Kayano, Shigeru (1994). *Our Land was a Forest: An Ainu Memoir*. Boulder: Westview Press

MacDonald, Margaret Read, ed. (1999). *Traditional Storytelling Today: An International Sourcebook*. Chicago: Fitzroy Dearborn Publishers.

Morioka, Heinz and Miyoko Sasaki (1990). *Rakugo: The Popular Narrative Art of Japan*. Harvard: Harvard University Press.

Mueggler, Eric (2001). *The Age of Wild Ghosts: Memory, Violence, and Place in Southwest China*. Berkeley: University of California Press.

Oakes, Tim (1997). "Ethnic Tourism in Rural Guizhou: A Sense of Place and the Commerce of Authenticity." In *Tourism, Ethnicity, and the State in Asian and Pacific Societies*, eds. M. Picard and R. Wood. Honolulu: University of Hawaii Press, 35-70. [on-line]

Oppitz, Michael and Elizabeth Hsu, ed. (1998). *Naxi and Moso Ethnography: Kin, Rites, Pictographs*. Switzerland: Volkerkundemuseum Zurich

Ortolani, Benito (1990). *The Japanese Theatre, from Shamanistic Ritual to Contemporary Pluralism*. Princeton: Princeton University Press.

Park, Chan E. (2003). *Voices from the Straw Mat: Towards an Ethnography of Korean Story Singing*. Honolulu: University of Hawaii Press.

Pihl, Marshall R. (1994). *The Korean Singer of Tales*. Harvard: Council on East Asian Studies.

Philippi, Donald (1982). *Songs of Gods, Songs of Humans*. Berkeley: North Point Press.

Rees, Helen (2000). *Echoes of History: Naxi Music in Modern China*. Oxford: Oxford

University Press.

Schein, Louisa (2000). *Minority Rules: The Miao and the Feminine in China's Cultural Politics*. Durham: Duke University Press.

Swain, Margaret (2000). "The Yi of China." In Leslie E. Sponsel, ed. *Endangered peoples of Southeast and East Asia: Struggles to Survive and Thrive*. Westport, Connecticut: Greenwood Press.

Walker, Anthony, ed. (1995). *Mvuh Hpa Mi Hpa: Creating Heaven and Earth*. Bangkok: Silkworm Press.

Ye Dabing (1993), *The Bridal Boat: Marriage Customs of China's Fifty-five Ethnic Minorities*. Trans. Mark Bender and Shi Kun. Beijing: New World Press.

### Topics for group or individual projects

Here is the checklist for your small group or individual projects. You may form a small group or you may pursue the project individually.

- 1) Form a group (minimum=1; maximum 3) \_\_\_\_\_
- 2) Choose a topic (may include several small topics) \_\_\_\_\_
- 3) Submit the project topic form at the bottom of the page to Prof. Bender \_\_\_\_\_
- 4) Do the project \_\_\_\_\_
- 5) Write up the project, describing the process in folklore terms. Use illustrations and video tape, if desirable. 8-10 double-spaced typed pages \_\_\_\_\_
- 6) **Each member** must write an additional 3-5 pages describing **their** individual contribution to the project and discuss what and how they learned about the particular topic. \_\_\_\_\_
- 7) Present findings of topic in class \_\_\_\_\_

### Possible list of projects (you are encouraged to think up your own):

following original patterns to make an elaborate article of clothing (like in-class project)  
build a detailed model of a traditional style house and courtyard (if applicable)  
forge or cast a traditional metal object(s) from one of the cultures  
make paper  
make traditional style baskets, nets, traps, etc.  
experiment with natural dyes to dye cotton or ramie cloth  
learn a storytelling style and perform a 5-10 minute section of story  
put on a folk drama (10-15 minutes)  
respectfully make a Manchu shaman's drum and or costume  
learn to sing a series of traditional songs or ballad (solo or antiphonal)  
make and play a traditional instrument (make an orchestra)  
make traditional style silver jewelry  
do an extensive paper-cuts or paper folding project  
make a video of an East Asian folk event in Columbus or elsewhere  
make a poster display on a particular subject  
do a foodways project (fieldwork in local markets and restaurants)  
make and explain a "mangus" ogre costume  
make a set of masks for Korean Talchum drama  
make a model SW China ethnic minority wooden crossbow and quiver

Pokemon, Tekken, or anime project  
Others projects: Use your imagination

\*Note: Please use common sense and safety precautions in making or doing these projects.

EALL H399  
Spring 2007  
Prof. Patricia Sieber

**EALL H399:  
East Asian Thought in the Western Imagination, 1600-2000**

**Course Description**

Meeting Time: Tue & Thu 1:30 p.m to 3:18 p.m.  
Place: 43 University Hall  
Instructor: Professor Patricia Sieber  
Department of East Asian Languages and Literatures  
Contact information: 292-2464 (phone); 398 Hagerty Hall Hall (mailbox); 377 Hagerty Hall (office); sieber.6@osu.edu (e-mail)  
Office Hours: Tue 3:30-4:30 and by appointment

**Objectives:**

This course proceeds from the premise that European and American perceptions of East Asian have played a vital part in the construction of Western discourses on religion, politics, literature, and economics since the inception of major cultural ties between East Asia and the West around 1600. EALL H399 focuses on how the Western imagination has used conceptions of Confucianism and Buddhism to produce new insights and institutions. Such a course will not simply catalogue orientalist misunderstandings, but attempt to chart the nuances and complexities of cross-cultural engagement. In other words, the course will problematize simplistic notions of universalism, relativism, difference and identity, allowing for the realization that cross-cultural representations are enacted on a dialogic continuum, ranging from violent abjection to enriching engagement. Rather than examining these issues in the abstract, the course will focus on particular moments of contention in Europe and America from the seventeenth through the twentieth century. Such a broadly diachronic approach will facilitate at least three insights: one, East Asia and the West have interacted and shaped each other more extensively and from a much earlier date than is generally believed; two, East Asian thought has been put to contradictory uses in the West; three, representations of East Asian thought have been a crucial resource in articulating what are popularly believed to be quintessentially Western values and institutions. In short, the course will sensitize students to the fact that contrary to popular insistence on the absolute difference or indifference between East and West, the West is literally unthinkable without the East.

**Learning Outcomes:**

This is an intellectually challenging course designed specifically for honors students. In terms of content, students will learn about both East Asian and Western thought, but more importantly, they will learn to see themselves as active and responsible participants in the production of knowledge. The course will not only convey content, but foster an interest in methodology. The

course incorporates guest lectures. Students will have the opportunity to develop their intellectual interests through writing assignments and a research paper.

### **Required Reading Materials:**

#### **1. Textbooks:**

Textbooks are available at SBX Bookstore (1806 N. High St) or used/new over the internet. Textbooks are also on 2hr or 24 hrs reserve in the Sullivant Hall Library (1813 N. High Street).

Robert B. Marks, *The Origins of the Modern World: A Global and Ecological Narrative*  
Lanham: Rowman & Littlefield, 2002.

David E. Mungello, *The Great Encounter of China and the West, 1500-1800*. Lanham: Rowman and Littlefield, 1999.

Michael Coogan, ed., *Eastern Religions: Origins, Beliefs, Practices, Holy Texts, Sacred Places*.  
New York: Oxford University Press, 2005. (Contains glossaries and bibliographies for each tradition, pp. 518-527).

Andrew Plaks, tr., *Ta Hsüeh and Chung Yung*. London: Penguins, 2003.

Fritjof Capra, *The Tao of Physics*. Boston: Shambala, 1975.

#### **2. Readings**

Articles and book chapter excerpts will be available on E-reserve, book reserve or both. Reserves are found at the Sullivant Hall Library. See syllabus for details.

#### **3. Materials To Be Downloaded Through OSCAR:**

Voltaire. *Orphan of China* (1756). Database access through OSU username and password.

#### **Grades:**

Total number of points: 100. Grading system: 90+ A range; 80+ B range etc. Below 60: E. No curve (i.e., no quota for grades). Composition of points:

- 1. Class attendance:** Absolute minimum: Regular attendance. For excused absences (illness, family emergency/death, OSU-related competitions etc), please produce relevant documentation and submit promptly without being asked.
- 2. Class preparation/participation (20 points):** Whenever there is a reading assignment (RA), type up at least two questions relating to the reading assignments on a piece of paper with your name and hand them in at the end of each class session. Questions can pertain to issues that you would like to discuss or requests for clarification. Please include page numbers from the readings if you refer to them directly. No make-up questions or email submissions for missed classes.
- 3. Writing Assignments (30):** Two short close reading and critical analysis assignments designed to develop research skills and critical thinking. The assignments will be

presented in draft form, then submitted in final form a few days later. Lateness will be penalized.

4. **Final paper (30):** (10 pages of original and analytical writing on a topic related to the class (detailed hand-out to follow).
5. **Final examination (20):** Essay questions based on all the readings, class lectures and discussions during the course of the quarter.
6. **Extra Credit Opportunities (5):** Throughout the quarter, extra credit opportunities will be announced over the classlist. For one opportunity, see end of schedule. A one-page write-up of the event needs to be turned in no later than the day of the final examination.

**Academic Misconduct:** It is the responsibility of the Committee on Academic Misconduct to investigate and establish procedures for the investigation of all reported cases of academic misconduct. The term “academic misconduct” includes, but is not limited to, cases of plagiarism and dishonest practices in conjunction with examinations. For additional information, see Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).

**Disability Services:** Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated. Students should inform the instructor as soon as possible of their needs. The Office of Disability Services is located in 150 Pomerene Hall, 1760 Neil Ave.; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>

## Course Schedule

### Week 1: Introductions

**March 27:** Introduction of Participants and Course

**March 29:** Inventory of Issues and Questions

## Part I: Confucianism

### Week 2: Setting the Stage

**April 3:** Asia, Europe, and the Early Modern World

**RA (Reading Assignment):** Robert B. Marks, *The Origins of the Modern World: A Global and Ecological Narrative* (Lanham: Rowman & Littlefield, 2002), pp. 1-19, 123-153.

**April 5:** Encounters between Europeans and the Chinese Empire, 1200-1600

**RA:** Marks, *The Origins of the Modern World*, pp. 21-66.



### **Week 3: Encounters with Confucianism**

**April 10:** Introduction to Confucian Thought

**RA:** Jennifer Oldstone-Moore, "Confucianism," in *Eastern Religions: Origins, Beliefs, Practices, Holy Texts, Sacred Places*, edited by Michael D. Coogan (New York: Oxford University Press, 2005), pp. 314-415.

**April 12:** One Confucian Source: *The Great Learning (Daxue, Ta Hsüeh)*

**RA:** Andrew Plaks, tr., *Ta Hsüeh and Chung Yung* (London: Penguins, 2003), vii-xxi, 1-19.

### **Week 4: Confucianism and the Political Ideals of the European Enlightenment**

**April 17:** Jesuit Representations of Confucianism

**RA:** David E. Mungello, *The Great Encounter of China and the West, 1500-1800* (Lanham: Rowman and Littlefield, 1999), pp. 11-35 and 59-82.

#### **Supplementary Reading:**

Lionel Jensen, *Manufacturing Confucianism*. Durham: Duke University Press, 199xx

D.E. Mungello. *Curious Land: Jesuit Accommodation and the Origins of Sinology*. Stuttgart: Steiner, 1985.

D. E. Mungello. *The Spirit and the Flesh in Shandong, 1650-1785*. Lanham: Rowman & Littlefield, 2001.

Erin Odor, "Undoing Binaries, Rethinking "Encounter": Translation Works of Seventeenth-Century Jesuit Missionaries in China." Senior Honors Thesis, December 2006. OSU Knowledge Bank.

**April 19:** Discussion: Eighteenth-Century Adaptations of Confucian Thought

**WA Draft:** Write a three-page critical review of Voltaire, *The Orphan of China* (1756) (*L'orphelin de la Chine*, 1755) (online resource available on OSCAR) (detailed hand-out to follow)

**PA (Presentation Assignment):** You will be expected to discuss the ideas contained in the play (as presented in your essay) in class.

### **Week 5: Confucianism and the Political Ideals of Modern Authoritarianism**

**WA Final: Final Draft Due 1:30 pm.**

**April 24: The Dream of Order in an Age of Change**

**RA:** Ezra Pound, Excerpt from *The Cantos* (Cantos XIII on Confucius) (New York: New Directions, 1956 [1934]), pp. 58-60 (Book Reserve/Class Hand-Out).

**April 26: The Legacy of Confucius**

**RA:** Ezra Pound, *Confucius: The Great Digest and The Unwobbling Pivot* (New York: New Directions, 1951), 19-91 (Pound's Translation of *The Great Learning/Daxue/Ta-Hsüeh*) (Book Reserve).

## Part II: Buddhism

### Week 6: Buddhism

#### May 1: Buddhism: Origins and History

**RA:** Malcolm David Eckel, "Buddhism," in *Eastern Religions*, pp. 111-212.

#### May 3: Western Interest in Buddhism

**RA:** J. J. Clarke, "Buddhist Passions," *Oriental Enlightenment: The Encounter between Asian and Western Thought* (New York Routledge, 1997), pp. 74-76, 80-84, 87-92. [E-Reserve/Book Reserve]

Samuel Beal, tr., *The Romantic Legend of Shaky Buddha: A Translation of the Chinese Version of the Abhiniskramanasutra* (Delhi : Motilal Banarsidass, 1985), pp. 105-199, 201-227. [Book Reserve]

#### Supplementary Reading:

Philip C. Almond. *The British Discovery of Buddhism*. New York: Cambridge University Press, 1988.

### Week 7: Buddhism and the Pluralization of Religion

#### May 8: Western Popularization of Buddhism

**RA:** Excerpt from Edwin Arnold, *The Light of Asia* [E-reserve/book reserve].

Brooks Wright, *Interpreter of Buddhism to the West: Sir Edwin Arnold* (New York Bookman, 1957), pp. 68-107 [E-reserve/Book reserve]

#### Supplementary Reading:

J. Jeffrey Franklin, "The Life of the Buddha in Victorian England," *ELH (English Literary History)* 72: 4 (Winter 2005), 941-974 (download through OSCAR).

Karin Armstrong. *Buddha*. New York: Viking, 2001.

#### May 10: The World Congress of Religion

**WA:** Abstract of Final Paper Due (300 words with bibliography)

**RA:** Rick Fields, *How the Swans Came By the Lake: A Narrative History of Buddhism in America* (Boston: Shambala, 1992), pp. 119-145 [E-Reserve/Book Reserve]

Excerpts from *The Dawn of Religious Pluralism: Voices from the World's Parliament of Religion, 1893* (La Salle: Open Court, 1993) (Shaku Soyen, "The Law of Cause and Effect, as Taught by the Buddha," pp. 406-409, Anagarika Dharmapala, "The World's Debt to the Buddha," pp. 410-420. [E-Reserve/Book Reserve]

### Weeks 8: Buddhism and the Reorientation of American Poetry

#### May 15 : The Politics of Zen Buddhism

**RA:** Robert H. Sharf, "The Zen of Japanese Nationalism," in *Curators of the Buddha* (xxx), pp. 107-160 [E-Reserve/Book Reserve].  
Fields, *How the Swans Came By the Lake*, pp. 168-194 [E-Reserve/Book Reserve]

### **May 17: The Beat Reaction after WWII**

**WA Draft:** Write a three-page draft review of one of the pieces contained in the following issue of the *Chicago Review*.

**PA:** Be prepared to discuss the ideas contained in your paper.

**RA:** *Chicago Review*, summer 1958 issue (Gary Snyder, "Spring Sesshin at Sokoku-ji," Alan Watts, "Beat Zen, Square Zen," Jack Kerouac, "Meditation in the Woods," D.T. Suzuki, tr., "Sayings of Rinzai," Ruth Fuller Sasaki, tr. "Chia-Shan Receives Transmission," and others) (hand-out to follow).

## **Part III: Daoism/Taoism**

### **Week 9: Daoism**

**WA Final: Final draft due at 1:30 pm.**

#### **May 22: Daoism: Beginnings and History**

**RA:** Jennifer Oldstone-Moore, "Taoism," in *Eastern Religions*, pp. 213-314.

#### **May 24: Daoism: Film Showing**

**RA:** JJ Clarke, "Scientific and ecological speculations," in *Oriental Enlightenment*, pp. 165-172 [E-Reserve/Book Reserve].

### **Week 10: Parallels Between Science and East Asian Religions**

#### **May 29: Modern Science in Perspective**

##### **Guest Lecture**

**RA:** Fritjof Capra, *The Tao of Physics* (Boston: Shambala, 2000), pp. 52-81, 323-342.

#### **May 31: Parallels Between Eastern Thought and Physics**

**RA:** Capra, *The Tao of Physics*, 145-160, 189-223.

### **Week 11: Finals and Papers**

**Final Examination:** Tuesday, June 5, 1:30 p.m. to 3:18 p.m.

**Final Paper and Extra Credit Write-Up Due:** Tuesday, June 5, 1:30 pm

### **EXTRA CREDIT:**

Feb 17-May 20, Exhibition on "Einstein," COSI Museum.

*THIS COURSE WILL BE OFFERED IN AUTUMN 2007.*

## **How Chinese characters evolved, work, and are misunderstood**

EAL&L 683 SCRIPTS OF EAST ASIA

Call No. 02465-3

Time: F 1:30–4:18

Classroom: HH 0351

### **1. Overview**

This goal of this interdisciplinary course is to provide a critical response to well-known claims about the uniqueness of Chinese characters. It begins with a consideration of the relationship between writing and language in general, emphasizing the primacy of speech in linguistic behavior. Against this background, students learn about the history, structure, and use of the Chinese and “Sino-Xenic” (i.e. Japanese, Korean, and Vietnamese) writing systems. These facts show that writing systems all over the world have more in common than the superficial differences among graphic form would lead one to think. Despite this, however, false claims about Chinese characters have been highly influential in many different fields, including linguistics, psychology, pedagogical theory, literary and esthetic criticism, information technology, and public policy. The remainder of the course is devoted to charting those influences and seeing how a correct understanding of East Asian writing systems helps to overcome the misunderstandings they cause.

This course is aimed at students majoring in Chinese, Japanese, Korean, Linguistics, Comparative Studies, and disciplines in which semiology (semiotics) is central issue (e.g. Philosophy, Computer Science). Students taking this course for major credit should note that this course will be counted toward just one category in the major requirements (that is, no double-counting). Because of the heterogeneous background of students taking the course, it will be sufficiently general to accommodate undergraduates approaching graduation but demanding enough for graduate students. It will consist of lectures and discussions that either clarify the operation of writing systems, both in general and in East Asia, or deal with the claims of uniqueness referred to above. There is a required text (see below), but students are expected read additional materials, which will be the basis for a mid-term exam and a research paper (in lieu of a final exam) of approximately 10 to 15 pages on a topic chosen in consultation with the instructor.

Grades will be determined by class participation, which may include written quizzes (35%), the mid-term (25%), and final paper (40%). Final grades will be assigned to convey the instructor’s assessment of the student’s success and readiness to proceed to the next higher level of study: D or E means the student is unready to take a more advanced course in the same subject, the difference being that a D recognizes effort by conferring credit; higher grades show that a student is qualified for more advanced study, and that the instructor believes s/he will easily excel (A), do well with effort (B), or

experience considerable difficulty (C) if s/he chooses to do so. Grades and quantitative evaluations of performance correspond as follows:

Points	Grade	Points	Grade	Points	Grade
92–100	A	76–79	C+	below 62	E
89–91	A–	72–75	C		
86–88	B+	69–71	C–		
82–85	B	66–67	D+		
79–81	B–	62–65	D		

### Some good links:

- Mark Rosenfelder's excellent article on the basic properties of Chinese characters.
- Simon Ager's wide-ranging site on languages and writing systems.
- Mark Swofford's guide to books on romanization of East Asian languages.
- Andrew Owen's outstanding on-line reference to Gregg shorthand and stenography.
- The sound-recorded version of Marshall McLuhan's Joyceanly titled The Medium is the Massage. "We shape our tools, then our tools shape us." (Hard to believe this is forty years old!)
- References to Japan in Gulliver's Travels (note especially section III on the "alphabet of the Japanese").
- An outstanding new paperback, Sound Business, by Philip Philipsen, is available through Amazon.

## 2. Syllabus

### Weeks 1-5

Students will read the first six chapters of Unger 2004 as soon as possible. They cover the major topics to be discussed in class in a non-technical way and gives a sense of their diversity. Students should also consult supplementary materials listed in the References (many on reserve) for detailed information on specific topics.

During this phase of the course, the instructor will give a series of talks covering the topics listed in the Overview, roughly in order given there. Though a purely socratic approach will not be used, students will be called on to answer questions during these talks on the basis of their readings, and to raise relevant questions based on their own experiences with learning or using East Asian languages. There will be sufficient time for arguments and debates among students moderated by the instructor.

By the end of Week 4, each student will have discussed with the instructor and settled on a final assignment topic. At the end of Week 5, there will be a mid-term examination on basic concepts.

Week 6-10:

After the mid-term, students will give presentations on their work in progress on the topics they have selected.

Having clarified the ways in which popular notions about Chinese characters are mistaken, the course wraps up by considering why they arise in the first place. For this purpose, the discussion will return to the primacy of speech, this time using the last three chapters of Unger 2004 as a point of departure.

**3. Required texts**

J. Marshall Unger, *Ideogram: Chinese characters and the myth of disembodied meaning* (Honolulu: University of Hawai'i Press, 2004).

John DeFrancis, *The Chinese language: fact and fantasy* (Honolulu: University of Hawai'i Press, 1984).

(Both ordered at SBX.)

Mary S. Erbaugh (ed.), *Difficult characters: interdisciplinary studies of Chinese and Japanese writing* (Columbus, OH: Foreign Language Publications).

(Available directly from FLP, first floor, Hagerty Hall.)

**4. Books on reserve**

I've put the following titles on reserve because they are likely to be helpful for writing up the final paper and provide detailed information on topics touched upon only briefly in the classroom discussions.

Peter T. Daniels, William Bright	The world's writing systems	P211 .W714 1996
John DeFrancis	Visible speech: the diverse oneness of writing systems	P211 .D36 1989
John DeFrancis	Colonialism and language policy in Viet Nam	JQ820.L3 D43 1977
Hubert L. Dreyfus	What computers still can't do: a critique of artificial reason	Q335 .D74 1992
Umberto Eco	The search for the perfect language	P106 .E2813

		1995
Nanette [Twine] Gottlieb	Kanji politics: language policy and Japanese script	BL524.73 .G68 1995
Nanette [Twine] Gottlieb	Word-processing technology in Japan: kanji and the keyboard	Z52.4 .G68 2000
Wm. C. Hannas	Asia's orthographic dilemma	PL1171 .H37 1997
Roy Harris	Signs, language, and communication: integrational and segregational approaches	P90 .H384 1996
Roy Harris	Signs of writing	P211 .H353 1995
Joseph F. Kess, Tadao Miyamoto	The Japanese mental lexicon: psycholinguistic studies of kana and kanji processing	PL513 .K46 1999
Young-Key Kim-Renaud	The Korean alphabet: its history and structure	PL918 .K67 1997
Robert K. Logan	The alphabet effect: the impact of the phonetic alphabet on the development of Western civilization	P211 .L73 1986
Ken Lunde	CJKV [Chinese-Japanese- Korean-Vietnamese] information processing	PL1074.5 .L86 1999
Victor H. Mair, Yongquan Liu (eds.)	Characters and computers	PL1074.5 .C372 1991
Jerome L. Packard	The morphology of Chinese: a linguistic and cognitive approach	P1230 .P34 2000
Michel Paradis, Hiroko Hagiwara, Nancy Hildebrandt	Neurolinguistic aspects of the Japanese writing system	RC394.W6 P37 1985
Geoffrey Sampson	Writing systems: a linguistic introduction	P211 .S36
Christopher Seeley	A history of writing in Japan	PL545 .S35 1991
Richard Sproat	A computational theory of writing systems	P211.4 .S67 2000
Insup Taylor, David R. Olson (eds.)	Scripts and literacy: reading and learning to read alphabets, syllabaries, and characters	P211 .S42 1995
Insup Taylor, M. Martin Taylor	Writing and literacy in Chinese, Korean and Japanese	PL1171 .T37 1995
Michael Toolan	Total speech: an integrational linguistic approach to language	P106 .T666 1996
Nanette Twine	Language and the modern state: the reform of written Japanese	PL525.6 .T95 1991
J. Marshall Unger	The fifth generation fallacy: why Japan is betting its future on artificial intelligence	QA76.85 .U54 1987
J. Marshall Unger	Literacy and script reform in occupation Japan: reading between the lines	PL549 .U45 1996

## **5. General Reminders**

### **Disability Services**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue (telephone 292-3307, TDD 292-0901). For additional information, access

**<http://www.ods.ohio-state.edu>**

### **Academic Misconduct**

“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term ‘academic misconduct’ includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee.” (Faculty Rule 3335-5-487) For additional information, access the Code of Student Conduct at

**[http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)**

*Last Updated 25 October 2007 by J. Marshall Unger*