East Asian Languages and Cultures

Courses offered by the Department of East Asian Languages and Cultures are listed on the Stanford Bulletin’s ExploreCourses (http://explorecourses.stanford.edu) web site under the subject codes:

- CHINGEN (Chinese General) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-CHINGEN=on)
- CHINLIT (Chinese Literature) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-CHINLIT=on)
- JAPANGEN (Japanese General) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-JAPANGEN=on)
- JAPANLIT (Japanese Literature) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-JAPANLIT=on)
- KORGEN (Korean General) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-KORGEN=on)
- KORLANG (Korean Language) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-KORLANG=on)
- JAPANLNG (Japanese Language) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-JAPANLNG=on)
- CHINLNG (Chinese Language) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-CHINLNG=on)
- CHINLIT (Chinese Literature) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-CHINLIT=on)
- KORLNG (Korean Language) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-KORLNG=on)
- KORLIT (Korean Literature).
- Courses with the suffix -GEN do not require reading knowledge of an Asian language.

Language courses are listed on the Stanford Bulletin’s ExploreCourses (http://explorecourses.stanford.edu) web site under:

- CHINLNG (Chinese Language) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-CHINLNG=on)
- JAPANLNG (Japanese Language) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-JAPANLNG=on)
- CHINLIT (Chinese Literature) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-CHINLIT=on)
- JAPANLIT (Japanese Literature) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-JAPANLIT=on)
- KORLNG (Korean Language) (http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&catalognumber-KORLNG=on)
- KORLIT (Korean Literature).

The Department of East Asian Languages and Cultures offers programs for students who wish to engage with the cultures of China, Japan, and Korea as articulated in language, linguistics, literature, film, cultural studies, and visual arts. Students emerge with a sophisticated understanding of culture as a dynamic process embodied in language and other representational media, especially the verbal and visual forms that are central to humanistic study. Department faculty represent a broad range of research interests and specialities, and visiting scholars and postdoctoral fellows from the Stanford Humanities Center, the Andrew W. Mellon Fellowship of Scholars in the Humanities, the Freeman Spogli Institute for International Studies, and the Center for East Asian Studies add to the intellectual vitality of the department.

East Asian Languages and Cultures offers a full range of courses at the undergraduate and graduate levels. Undergraduate courses concentrate on language, literature, and other cultural forms from the earliest times to the present, covering traditional and contemporary topics from Confucian conceptions of self and society to inflections of gender in the twentieth century. Emphasis in classes is on developing powers of critical thinking and expression that will serve students well no matter what their ultimate career goals. Graduate programs offer courses of study involving advanced language training, engagement with primary texts and other materials, literary history, and training in research methodologies and critical approaches.

East Asian language skills provide a foundation for advanced academic training and professional careers in fields such as business, diplomacy, education, and law. The department also offers opportunities for students who choose to double-major or minor in other academic disciplines, including anthropology, art history, economics, education, history, linguistics, philosophy, political science, religious studies, and sociology.

The department accepts candidates for the degrees of Bachelor of Arts, Master of Arts, and Doctor of Philosophy in Chinese and Japanese, and Bachelor of Arts in East Asian Studies. It also offers undergraduate minors and the Ph.D. minor in Chinese or Japanese language and literature.

For information concerning other opportunities for study about Asian history, societies, and cultures, see the following departments and programs: Anthropology, Art and Art History, Business, Comparative Literature, East Asian Studies, Economics, History, Law, Linguistics, Philosophy, Political Science, Religious Studies, and Sociology.

Undergraduate Mission Statements for East Asian Languages and Cultures

Chinese Major

The mission of the undergraduate program in Chinese is to expose students to a variety of perspectives in Chinese language, culture, and history by providing them with training in writing and communication, literature, and civilization. Emphasis in courses is on developing powers of critical thinking and expression that serve students well no matter what their ultimate career goals are. The program prepares students for diverse professions and enterprises, including business, government service, and academia.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

1. effective and nuanced skills interpreting primary and secondary source materials.
2. in their own work a good grasp of the course material and methodologies in the studies of Chinese.
3. analytical writing skills and close reading skills.
4. effective oral communication skills.

Japanese Major

The mission of the undergraduate program in Japanese is to expose students to a variety of perspectives in Japanese language, culture, and history by providing students with training in writing and communication, literature, and civilization. Emphasis in classes is on developing powers of critical thinking and expression that will serve students well no matter what their ultimate career goals are. The program prepares students for diverse...
Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

1. effective and nuanced skills interpreting primary and secondary source materials.
2. in their own work a good grasp of the course material and methodologies in the studies of Japanese.
3. analytical writing skills and close reading skills.
4. effective oral communication skills.

East Asian Studies Major

The mission of the program in East Asian Studies is to enable students to obtain a comprehensive understanding of East Asia broadly conceived, which is the area stretching from Japan through Korea and China to the contiguous areas of the Central Asian land mass. Majors are expected to have a good mastery of an East Asian language, and focus on a particular sub-region or a substantive issue involving the region as a whole. Emphasis in classes is on developing powers of critical thinking and expression to serve students well no matter what their ultimate career goals in business, government service, academia, or the professions.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

1. effective and nuanced skills interpreting primary and secondary source materials.
2. in their own work a good grasp of the course material and methodologies in East Asian studies.
3. analytical writing skills and close reading skills.
4. effective oral communication skills.

Study Abroad

There are several exciting opportunities for Stanford students interested in Japan and China. The Kyoto Center for Japanese Studies (KCJS) (http://www.kcjs.jp) is designed for undergraduates wishing to do advanced work in Japanese language and Japanese studies. The language requirement is two years of Japanese. Students may attend either one or two semesters.

The BOSP Kyoto program (https://undergrad.stanford.edu/programs/bosp/explore/kyoto) combines a Winter and/or Spring quarter of academic study with an optional internship in Japan. Founded in collaboration with the School of Engineering, it provides students with the opportunity to fit language immersion and practical classroom experience into their busy schedules. It also welcomes students in the sciences, social sciences, and humanities. Winter quarter participants must have completed JAPANLNG 1. Spring quarter participants must have completed JAPANLNG 2. Preference is given to students with additional language study, as well as those who have taken courses in Japanese literature and culture. It is hosted on the Doshisha University campus in the heart of Kyoto. For information about either program in Kyoto, students should contact the Bing Overseas Studies Program office in Sweet Hall.

Graduate Programs in East Asian Languages and Cultures Learning Outcomes (Graduate)

The purpose of the master's program is to further develop knowledge and skills in East Asian Languages and Cultures and to prepare students for a professional career or doctoral studies. This is achieved through completion of courses, in the primary field as well as related areas, and experience with independent work and specialization.

The Ph.D. is conferred upon candidates who have demonstrated substantial scholarship and the ability to conduct independent research and analysis in East Asian Languages and Cultures. Through completion of advanced course work and rigorous skills training, the doctoral program prepares students to make original contributions to the knowledge of East Asian Languages and Cultures and to interpret and present the results of such research.

Admission

All students contemplating application for admission to graduate study must have a creditable undergraduate record. The applicant need not have majored in Chinese or Japanese as an undergraduate, but must have had the equivalent of at least three years of training in the language in which he or she intends to specialize, and must also demonstrate a command of English adequate for the pursuit of graduate study. Applicants should not wish merely to acquire or improve language skills, but to pursue study in one of the following fields: Chinese archaeology, Chinese linguistics, Chinese literature, Chinese philosophy, Japanese cultural history, Japanese literature, Japanese linguistics, and Japanese visual culture.

Bachelor of Arts

The department offers the following degrees:

- Bachelor of Arts in Chinese
- Bachelor Arts in Japanese
- Bachelor of Arts in East Asian Studies
Bachelor of Arts in Chinese

These requirements are in addition to the University's basic requirements for the bachelor's degree. Letter grades are mandatory for required courses.

The following courses as well as their prerequisites must be completed with a grade point average (GPA) of 2.0 or better.

### Course List

<table>
<thead>
<tr>
<th>Units</th>
<th>I. Gateway Course</th>
<th>CHINGEN 91</th>
<th>Introduction to China</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>II. First-year Modern Chinese</td>
<td>CHINLANG 1</td>
<td>First-Year Modern Chinese, First Quarter</td>
<td>8-15</td>
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<tr>
<td></td>
<td></td>
<td>CHINLANG 2</td>
<td>First-Year Modern Chinese, Second Quarter</td>
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<td></td>
<td></td>
<td>CHINLANG 3</td>
<td>First-Year Modern Chinese, Third Quarter</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Series A</td>
<td>CHINLANG 1B</td>
<td>First-Year Modern Chinese for Bilingual Students, First Quarter</td>
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<tr>
<td></td>
<td>Series B</td>
<td>CHINLANG 2B</td>
<td>First-Year Modern Chinese for Bilingual Students, Second Quarter</td>
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<tr>
<td></td>
<td>Series C</td>
<td>CHINLANG 3B</td>
<td>First-Year Modern Chinese for Bilingual Students, Third Quarter</td>
<td></td>
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<tr>
<td></td>
<td>CHINLANG 5</td>
<td>Intensive First-Year Modern Chinese</td>
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<td></td>
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<tr>
<td></td>
<td>III. Second-year Modern Chinese</td>
<td>CHINLANG 21</td>
<td>Second-Year Modern Chinese, First Quarter</td>
<td>8-15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CHINLANG 22</td>
<td>Second-Year Modern Chinese, Second Quarter</td>
<td></td>
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<td></td>
<td></td>
<td>CHINLANG 23</td>
<td>Second-Year Modern Chinese, Third Quarter</td>
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<tr>
<td></td>
<td>Series A</td>
<td>CHINLANG 21B</td>
<td>Second-Year Modern Chinese for Bilingual Students, First Quarter</td>
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<tr>
<td></td>
<td>Series B</td>
<td>CHINLANG 22B</td>
<td>Second-Year Modern Chinese for Bilingual Students, Second Quarter</td>
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<tr>
<td></td>
<td>Series C</td>
<td>CHINLANG 23B</td>
<td>Second-Year Modern Chinese for Bilingual Students, Third Quarter</td>
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<tr>
<td></td>
<td>CHINLANG 5</td>
<td>Intensive Second-Year Modern Chinese</td>
<td>25</td>
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<td></td>
<td>IV. Third-year Modern Chinese</td>
<td>CHINLANG 101</td>
<td>Third-Year Modern Chinese for Bilingual Students, First Quarter</td>
<td>9-15</td>
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<tr>
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<td></td>
<td>CHINLANG 102</td>
<td>Third-Year Modern Chinese for Bilingual Students, Second Quarter</td>
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<td></td>
<td></td>
<td>CHINLANG 103</td>
<td>Third-Year Modern Chinese for Bilingual Students, Third Quarter</td>
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<tr>
<td></td>
<td></td>
<td>CHINLANG 101B</td>
<td>Third-Year Modern Chinese for Bilingual Students, First Quarter</td>
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<td>V. Classical Chinese</td>
<td>CHINLANG 125</td>
<td>Beginning Classical Chinese, First Quarter</td>
<td>4-5</td>
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<tr>
<td></td>
<td></td>
<td>or CHINLANG 126</td>
<td>Beginning Classical Chinese, Second Quarter</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>or CHINLANG 127</td>
<td>Beginning Classical Chinese, Third Quarter</td>
<td></td>
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<tr>
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<td>VI. Additional Courses</td>
<td>CHINGEN 70N</td>
<td>Animal Planet and the Romance of the Species</td>
<td>22-25</td>
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<tr>
<td></td>
<td></td>
<td>CHINGEN 101</td>
<td>How to Be Modern in China: A Gateway to the World Course</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>CHINGEN 118</td>
<td>Constructing National History in East Asian Archaeology</td>
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<td></td>
<td>CHINGEN 119</td>
<td>Popular Culture and Casino Capitalism in China</td>
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<td>CHINGEN 120</td>
<td>Soldiers and Bandits in Chinese Culture</td>
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<td></td>
<td></td>
<td>CHINGEN 133</td>
<td>Literature in 20th-Century China (required, satisfies WIM requirement)</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>CHINGEN 143</td>
<td>Images of Women in Ancient China and Greece</td>
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<tr>
<td></td>
<td></td>
<td>CHINGEN 146</td>
<td>Gods, Ghosts, and Ancestors: Anthropology of Chinese Folk Religion</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>CHINGEN 150</td>
<td>Sex, Gender, and Power in Modern China</td>
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<td></td>
<td>CHINGEN 194</td>
<td>The History and Culture of Peking Opera</td>
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<tr>
<td></td>
<td></td>
<td>CHINLIT 155</td>
<td>Classical Poetry: Reading, Theory, Interpretation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VII. Capstone</td>
<td>CHINGEN 198</td>
<td>Senior Colloquium in Chinese Studies</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Total Units</td>
<td></td>
<td></td>
<td>57-81</td>
</tr>
</tbody>
</table>

### Honors Program

Majors with an overall grade point average (GPA) of 3.5 may apply for the honors program by submitting a senior thesis proposal to the honors committee during Winter or Spring Quarter of the junior year. The proposal must include:

- a thesis outline
- a list of all relevant courses the student has taken or plans to take
- a preliminary reading list including a work or works in Chinese,
- the name of a faculty member who has agreed to act as honors supervisor.

If the proposal is approved:

1. Research begins in Spring Quarter of the junior year, or by Autumn Quarter of the senior year at the latest, when the student enrolls in CHINLIT 189A Honors Research.
2. In Winter Quarter of the senior year, students enroll for 5 units in independent study, CHINLIT 199 Individual Reading in Chinese, with the thesis supervisor while writing the thesis, and the finished essay (normally about 15,000 words) is submitted to the committee no later than April 15 of the senior year.
3. Students enroll in CHINGEN 198 Senior Colloquium in Chinese Studies in the senior year to polish and present their theses (instead of writing a capstone essay).

4. 8-11 units of credit are granted for honors course work and the finished thesis.

**Bachelor of Arts in Japanese**

These requirements are in addition to the University's basic requirements for the bachelor's degree. Letter grades are mandatory for required courses. The following courses as well as their prerequisites must be completed with a grade point average (GPA) of 2.0 or better:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPANGEN 92</td>
<td>Introduction to Japan (Gateway course)</td>
<td>5</td>
</tr>
<tr>
<td>JAPANLANG 1</td>
<td>First-Year Japanese Language, Culture, and Communication, First Quarter</td>
<td>15</td>
</tr>
<tr>
<td>JAPANLANG 2</td>
<td>First-Year Japanese Language, Culture, and Communication, Second Quarter</td>
<td>15</td>
</tr>
<tr>
<td>JAPANLANG 3</td>
<td>First-Year Japanese Language, Culture, and Communication, Third Quarter (or JAPANLANG 5)</td>
<td>15</td>
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<tr>
<td>JAPANLANG 1</td>
<td>Second-Year Japanese Language, Culture, and Communication, First Quarter</td>
<td>15</td>
</tr>
<tr>
<td>JAPANLANG 2</td>
<td>Second-Year Japanese Language, Culture, and Communication, Second Quarter</td>
<td>15</td>
</tr>
<tr>
<td>JAPANLANG 3</td>
<td>Second-Year Japanese Language, Culture, and Communication, Third Quarter (or JAPANLANG 20)</td>
<td>15</td>
</tr>
<tr>
<td>JAPANLANG 1</td>
<td>Third-Year Japanese Language, Culture, and Communication, First Quarter</td>
<td>15</td>
</tr>
<tr>
<td>JAPANLANG 2</td>
<td>Third-Year Japanese Language, Culture, and Communication, Second Quarter</td>
<td>15</td>
</tr>
<tr>
<td>JAPANLANG 3</td>
<td>Third-Year Japanese Language, Culture, and Communication, Third Quarter (or JAPANLANG 105)</td>
<td>15</td>
</tr>
</tbody>
</table>

**V. Additional Courses**

Three JAPANGEN or JAPANLIT courses at the 100 level with one in each of the following areas: pre-modern Japan, modern Japan, and Japanese linguistics, as approved by the undergraduate adviser. Four other content courses dealing with Japan primarily at the 100 level, as approved by the undergraduate adviser.

The following courses are offered in 2014-15:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPANGEN 82N</td>
<td>Joys and Pains of Growing Up and Older in Japan</td>
</tr>
<tr>
<td>JAPANGEN 121</td>
<td>Translating Japan, Translating the West</td>
</tr>
<tr>
<td>JAPANGEN 127</td>
<td>JAPANimals: Fauna in the Cultural History of Japan</td>
</tr>
<tr>
<td>JAPANGEN 133</td>
<td>Japanese Media Culture</td>
</tr>
<tr>
<td>JAPANGEN 138</td>
<td>Introduction to Modern Japanese Literature and Culture (Required WIM course for Japanese major.)</td>
</tr>
<tr>
<td>JAPANGEN 142</td>
<td>Gender, Sex, and Text in Early Modern Japan</td>
</tr>
<tr>
<td>JAPANGEN 152</td>
<td>Art Animation</td>
</tr>
<tr>
<td>JAPANLIT 157</td>
<td>Points in Japanese Grammar</td>
</tr>
<tr>
<td>JAPANLIT 181</td>
<td>Japanese Pragmatics</td>
</tr>
<tr>
<td>JAPANGEN 184</td>
<td>Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting</td>
</tr>
<tr>
<td>JAPANGEN 186</td>
<td>Theme and Style in Japanese Art</td>
</tr>
<tr>
<td>JAPANGEN 187</td>
<td>Romance, Desire, and Sexuality in Modern Japanese Literature</td>
</tr>
<tr>
<td>JAPANGEN 287A</td>
<td>The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime</td>
</tr>
</tbody>
</table>

**VI. Capstone**

JAPANGEN 198 Senior Colloquium in Japanese Studies (Completion of a capstone essay of approximately 7,500 words, written either in a directed reading course or one of the non-language courses above. Must have an adviser for the capstone essay by the beginning of Autumn Quarter, senior year.)

**Total Units** 76

- Students must also complete of a capstone essay of approximately 7,500 words, written either in a directed reading course or for one of the courses listed above.
- JAPANGEN 51 Japanese Business Culture and Systems/ JAPANGEN 251 Japanese Business Culture and Systems can not be counted toward the major.
- Students who complete third-year Japanese at KCJS satisfy the language requirement but are required to take a placement test if they wish to enroll in:
  - JAPANLANG 211 Fourth-Year Japanese, First Quarter
  - JAPANLANG 212 Fourth-Year Japanese, Second Quarter
  - JAPANLANG 213 Fourth-Year Japanese, Third Quarter

These requirements are in addition to the University's basic requirements for the bachelor's degree. Letter grades are mandatory for required courses.

**Honors Program**

Majors with an overall grade point average (GPA) of 3.5 may apply for the honors program by submitting a senior thesis proposal to the honors committee during Winter or Spring Quarter of the junior year. The proposal must include a thesis outline, a list of all relevant courses the student has taken or plans to take, a preliminary reading list including a work or works in Chinese or Japanese, and the name of a faculty member who has agreed to act as honors supervisor.

If the proposal is approved:

- research begins in spring quarter of the junior year, or by autumn quarter of the senior year at the latest, when the student enrolls in JAPANLIT 189A Honors Research
- In winter quarter of the senior year, students enroll for five units in independent study JAPANLIT 189B Honors ResearchWith the thesis supervisor while writing the thesis, and the finished essay (normally about 15,000 words) is submitted to the committee no later than April 15 of the senior year.
- Students enroll in the Senior Colloquium in the senior year to polish and present their theses (instead of writing a capstone essay). JAPANGEN 198 Senior Colloquium in Japanese Studies
- Eight to eleven units of credit are granted for honors course work and the finished thesis.
Bachelor of Arts in East Asian Studies

Majors in East Asian Studies begin or continue the mastery of Chinese, Japanese, or Korean. Within the humanities or social sciences, they may focus on a particular sub-region, for example, Japan; South China, Hong Kong, and Taiwan; or western China and Central Asia; or a substantive issue involving the region as a whole, such as environmental protection, public health, rural development, historiography, cultural expression, or religious beliefs. The major seeks to reduce the complexity of a region to intellectually manageable proportions and illuminate the interrelationships among the various facets of a society.

Potential majors must submit a Student Proposal for a Major in East Asian Studies form not later than the end of the first quarter of the junior year. Majors must complete at least 75 units of course work on China, Japan, and/or Korea in addition to a one unit Senior Colloquium. Courses to be credited toward major requirements must be completed with a grade of ‘C’ or better. Requirements are:

1. Language: proficiency in Chinese, Japanese, or Korean language at the second-year level or above, to be met either by course work or examination. Students who meet the requirement through examination are still expected to take an additional 15 units of language at a higher level, or literature courses taught in the language, or the first year in an additional Asian language. No more than 30 units of language courses are counted toward the major.

2. Area Courses: a minimum of three area courses, one in each category below (courses listed are examples and by no means exhaustive; if uncertain whether a particular course fits into one of these categories, contact the department to check.

a. Humanities

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTHIST 188A</td>
<td>The History of Modern and Contemporary Japanese and Chinese Architecture and Urbanism</td>
<td>4</td>
</tr>
<tr>
<td>ARTHIST 188B</td>
<td>From Shanghai Modern to Global Contemporary: Frontiers of Modern Chinese Art</td>
<td>4</td>
</tr>
<tr>
<td>CHINGEN 70N</td>
<td>Animal Planet and the Romance of the Species</td>
<td>3-4</td>
</tr>
<tr>
<td>CHINGEN 91</td>
<td>Introduction to China</td>
<td>5</td>
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<tr>
<td>CHINGEN 101</td>
<td>How to Be Modern in China: A Gateway to the World Course</td>
<td>3</td>
</tr>
<tr>
<td>CHINGEN 118</td>
<td>Constructing National History in East Asian Archaeology</td>
<td>3-5</td>
</tr>
<tr>
<td>CHINGEN 132</td>
<td>Chinese Fiction and Drama in Translation</td>
<td>4</td>
</tr>
<tr>
<td>CHINGEN 133</td>
<td>Literature in 20th-Century China</td>
<td>4-5</td>
</tr>
<tr>
<td>CHINGEN 141</td>
<td>Emergence of Chinese Civilization from Caves to Palaces</td>
<td>3-4</td>
</tr>
<tr>
<td>CHINGEN 194</td>
<td>The History and Culture of Peking Opera</td>
<td>3-4</td>
</tr>
<tr>
<td>CHINGEN 198</td>
<td>Senior Colloquium in Chinese Studies</td>
<td>1</td>
</tr>
<tr>
<td>JAPANGEN 82N</td>
<td>Joys and Pains of Growing Up and Older in Japan</td>
<td>3</td>
</tr>
<tr>
<td>JAPANGEN 92</td>
<td>Introduction to Japan</td>
<td>5</td>
</tr>
<tr>
<td>JAPANGEN 127</td>
<td>JAPANimals: Fauna in the Cultural History of Japan</td>
<td>3-5</td>
</tr>
<tr>
<td>JAPANGEN 138</td>
<td>Introduction to Modern Japanese Literature and Culture</td>
<td>3-4</td>
</tr>
<tr>
<td>JAPANGEN 152</td>
<td>Art Animation</td>
<td>2-4</td>
</tr>
</tbody>
</table>

b. History

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>EASTASN 162</td>
<td>Seminar on the Evolution of the Modern Chinese State, 1550-Present</td>
<td>3-5</td>
</tr>
<tr>
<td>HISTORY 94B</td>
<td>Japan in the Age of the Samurai</td>
<td>5</td>
</tr>
<tr>
<td>HISTORY 95</td>
<td>Modern Korean History</td>
<td>3</td>
</tr>
<tr>
<td>HISTORY 95C</td>
<td>Modern Japanese History: From Samurai to Pokemon</td>
<td>3</td>
</tr>
<tr>
<td>HISTORY 99S</td>
<td>Christianity in East Asia</td>
<td>5</td>
</tr>
<tr>
<td>HISTORY 106A</td>
<td>Global Human Geography: Asia and Africa</td>
<td>5</td>
</tr>
<tr>
<td>HISTORY 194B</td>
<td>Japan in the Age of the Samurai</td>
<td>5</td>
</tr>
<tr>
<td>HISTORY 195</td>
<td>Modern Korean History</td>
<td>5</td>
</tr>
<tr>
<td>HISTORY 195C</td>
<td>Modern Japanese History: From Samurai to Pokemon</td>
<td>5</td>
</tr>
<tr>
<td>HISTORY 292F</td>
<td>Culture and Religions in Korean History</td>
<td>4-5</td>
</tr>
<tr>
<td>HISTORY 295J</td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>

c. Social Sciences

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>EASTASN 117</td>
<td>Health and Healthcare Systems in East Asia</td>
<td>3-5</td>
</tr>
<tr>
<td>HUMBIO 147</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>JAPANGEN 51</td>
<td>Japanese Business Culture and Systems</td>
<td>3-5</td>
</tr>
<tr>
<td>LAW 245</td>
<td>China Law and Business</td>
<td>3</td>
</tr>
<tr>
<td>IPS 244</td>
<td>U.S. Policy toward Northeast Asia</td>
<td>5</td>
</tr>
<tr>
<td>IPS 246</td>
<td>China on the World Stage</td>
<td>3-5</td>
</tr>
<tr>
<td>POLISCI 148</td>
<td>Chinese Politics: The Transformation and the Era of Reform</td>
<td>5</td>
</tr>
<tr>
<td>POLISCI 211</td>
<td>Political Economy of East Asia</td>
<td>3-5</td>
</tr>
<tr>
<td>SOC 116</td>
<td>Chinese Organizations and Management</td>
<td>5</td>
</tr>
<tr>
<td>SOC 117A</td>
<td>China Under Mao</td>
<td>5</td>
</tr>
<tr>
<td>SOC 167A</td>
<td>Asia-Pacific Transformation</td>
<td>5</td>
</tr>
</tbody>
</table>

3. Substantive Concentration: additional courses on East Asia, one of which must be a seminar above the 100 level. Majors are encouraged to distribute their course work among at least three disciplines and two subregions in Asia. The subregions need not be traditionally defined. Examples include China, Japan, or Korea; or, in recognition of the new subregions which are emerging, South China and Taiwan, or Central Asia. At least four courses must have a thematic coherence built around a topic. Examples include:
• East Asian religions and philosophies
• Culture and society of modern Japan
• Ethnic identities in East Asia
• Arts and literature in late imperial China
• Foreign policy in East Asia
• Social transformation of modern Korea
• China’s political economy


Series A

CHINLANG Second-Year Modern Chinese, First Quarter 21
CHINLANG Second-Year Modern Chinese, Second Quarter 22
CHINLANG Second-Year Modern Chinese, Third Quarter 23

Series B

CHINLANG Second-Year Modern Chinese for Bilingual Students, First Quarter 21B
CHINLANG Second-Year Modern Chinese for Bilingual Students, Second Quarter 22B
CHINLANG Second-Year Modern Chinese for Bilingual Students, Third Quarter 23B

These requirements are in addition to the University’s basic requirements for the bachelor’s degree. Letter grades are mandatory for required courses.

Honors Program

Majors with an overall grade point average (GPA) of 3.5 may apply for the honors program by submitting a senior thesis proposal to the honors committee during Winter or Spring Quarter of the junior year. The proposal must include a thesis outline, a list of all relevant courses the student has taken or plans to take, a preliminary reading list including a work or works in Chinese or Japanese, and the name of a faculty member who has agreed to act as honors supervisor.

If the proposal is approved, research begins in Spring Quarter of the junior year, or by Autumn Quarter at the latest, when the student enrolls in 2-5 units of credit for independent study. In Winter Quarter, students enroll for five units in independent study with the thesis supervisor while writing the thesis, and the finished essay (normally about 15,000 words) is submitted to the committee no later than April 15 of the senior year. Students enroll in the Senior Colloquium, CHINGEN 198 Senior Colloquium in Chinese Studies, KORGENG 198 Senior Colloquium in Japanese Studies, or JAPANGEN 198 Senior Colloquium in Japanese Studies, in the senior year to polish and present their theses (instead of writing a capstone essay). Eight to eleven units of credit are granted for honors course work and the finished thesis. One advanced level colloquium or seminar dealing with China, Japan, or Korea is required as well.

Overseas Studies

Courses approved for the East Asian Languages and Cultures majors which are taught overseas can be found in the “Overseas Studies (http://exploreddegrees.stanford.edu/archive/2014-15/undergraduateeducation/overseasstudies)” section of this Bulletin, or in the Overseas Studies office, Sweet Hall. To find course offerings in ExploreCourses, click on OSPKYOTO (http://explorecourses.stanford.edu/CourseSearch/search?q=OSPKYOTO&filter-catalognumber-OSPKYOTO=on) or OSPBEIJ (http://explorecourses.stanford.edu/CourseSearch/search?q=OSPBIEIJ&filter-catalognumber-OSPBIEJ=on).

For course descriptions and additional offerings, see the listings in the Stanford Bulletin’s ExploreCourses (http://explorecourses.stanford.edu) web site or the Bing Overseas Studies (http://bosp.stanford.edu) web site. Students should consult with their faculty adviser for applicability of Overseas Studies courses to a major or minor program.

Minor in Chinese or Japanese

The undergraduate minors in Chinese and Japanese have been designed to give students majoring in other departments an opportunity to gain a substantial introduction to Chinese or Japanese language, as well as an introduction to the culture and civilization of East Asia. The minors consist of a minimum of 20 units from the following requirements: One introductory core course, below. Three other departmental courses in the relevant field approved by the adviser, and language requirement as listed below.

1. Completion of language study through the second-year level for students with no previous training in Chinese or Japanese.

Minor Requirements

a. Units

<table>
<thead>
<tr>
<th>Series A</th>
<th>9-15</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHINLANG Second-Year Modern Chinese, First Quarter</td>
<td>21</td>
</tr>
<tr>
<td>CHINLANG Second-Year Modern Chinese, Second Quarter</td>
<td>22</td>
</tr>
<tr>
<td>CHINLANG Second-Year Modern Chinese, Third Quarter</td>
<td>23</td>
</tr>
</tbody>
</table>

Series B

| CHINLANG Second-Year Modern Chinese for Bilingual Students, First Quarter | 21B |
| CHINLANG Second-Year Modern Chinese for Bilingual Students, Second Quarter | 22B |
| CHINLANG Second-Year Modern Chinese for Bilingual Students, Third Quarter | 23B |

These requirements are in addition to the University’s basic requirements for the bachelor’s degree. Letter grades are mandatory for required courses.
b. Students who already have first-year competence in Chinese or Japanese must complete the third-year course.

Select one of the following Series: 9-15

Series A
CHINLANG Third-Year Modern Chinese, First Quarter 101
CHINLANG Third-Year Modern Chinese, Second Quarter 102
CHINLANG Third-Year Modern Chinese, Third Quarter 103

Series B
CHINLANG Third-Year Modern Chinese for Bilingual 101B Students, First Quarter
CHINLANG Third-Year Modern Chinese for Bilingual 102B Students, Second Quarter
CHINLANG Third-Year Modern Chinese for Bilingual 103B Students, Third Quarter

Series C
JAPANLNG Third-Year Japanese Language, Culture, and Communication, First Quarter 101
JAPANLNG Third-Year Japanese Language, Culture, and Communication, Second Quarter 102
JAPANLNG Third-Year Japanese Language, Culture, and Communication, Third Quarter 103

Minor in East Asian Studies

The goal of the minor in East Asian Studies is to provide the student with a broad background in East Asian culture as a whole, while allowing the student to focus on a geographical or temporal aspect of East Asia. The minor may be designed from the following, for a total of six courses and a minimum of 20 units. All courses should be taken for a letter grade.

1. Three area courses, one in each category (see East Asian Studies major for listing of area courses).
2. One undergraduate seminar above the 100 level and two other courses from among those listed as approved for East Asian Studies majors, including literature courses but excluding language courses. These courses are listed under the East Asian Studies major in this bulletin.

Applications for the minor should be submitted online through Axess and are due no later than the second quarter of the junior year.

Minor in Translation Studies

Minor Adviser: Cintia Santana (csantana@stanford.edu)

The DLCL offers a "Minor in Translation Studies" which may be of interest to students in EALC. See the DLCL's
Master of Arts Programs in East Asian Languages and Cultures

1. The M.A. is granted in Chinese and in Japanese. The normal length of study for the degree is two years.

2. No financial aid is available for those applicants who wish to obtain the M.A. only.

3. Students who wish to spend the first year of graduate study at the Beijing or Yokohama centers must obtain department approval first.

4. Candidates for the degree must be in residence at Stanford in California during the final quarter of registration.

5. A thesis or an annotated translation of a text of suitable literary or historical worth is required for the M.A. degree. Under special circumstances, a paper approved by the graduate adviser may be substituted.

6. The University’s basic requirements for the master’s degree, including a 45-unit minimum requirement, are given in the “Graduate Degrees” section of this Bulletin. Department requirements are set forth below.

Master of Arts in Chinese

The M.A. program in Chinese is designed for students with strong academic records and an interest in pursuing postgraduate research in Chinese literature, philosophy, or linguistics, but who have not yet acquired the language skills or disciplinary foundation necessary to enter a Ph.D. program. (Note: Students who wish to pursue advanced language training in preparation for post-graduate research in other fields of Chinese studies are referred to the interdisciplinary M.A. program in the Center for East Asian Studies.)

The candidate must finish third-year Chinese, and one course in advanced classical Chinese with a letter grade of ‘B’ or higher. Placement tests in modern and in classical Chinese will be given for incoming students during orientation week, Autumn Quarter. Those who fail to place into advanced level classical must take beginning classical Chinese. Qualified students may, upon consultation with the graduate adviser, be permitted to certify that they have attained the equivalent level of proficiency by passing examinations.

1. Demonstrate proficiency in both modern and classical Chinese through completion of one of the tracks of third-year Chinese with a letter grade of ‘B’ or higher:

<table>
<thead>
<tr>
<th>Units</th>
<th>Course</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>CHINLANG 103 Third-Year Modern Chinese, Third Quarter</td>
</tr>
<tr>
<td>3</td>
<td>CHINLANG 103B Third-Year Modern Chinese for Bilingual Students, Third Quarter</td>
</tr>
</tbody>
</table>

2. One of three advanced classical Chinese courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHINLIT 221 Advanced Classical Chinese: Philosophical Texts</td>
<td>3-5</td>
</tr>
<tr>
<td>CHINLIT 222 Advanced Classical Chinese: Historical Narration</td>
<td>2-5</td>
</tr>
<tr>
<td>CHINLIT 223 Advanced Classical Chinese: Literary Essays</td>
<td>3-5</td>
</tr>
</tbody>
</table>

3. Complete the following for a letter grade of ‘B’ or higher:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHINLIT 201 Proseminar: Bibliographic and Research Methods</td>
<td>3-5 in Chinese Studies</td>
</tr>
</tbody>
</table>

4. Four courses in CHINGEN or CHINLIT numbered above 200:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHINGEN 205 Beginning Classical Chinese, First Quarter</td>
<td>2-5</td>
</tr>
<tr>
<td>CHINGEN 206 Beginning Classical Chinese, Second Quarter</td>
<td>2-5</td>
</tr>
<tr>
<td>CHINGEN 207 Beginning Classical Chinese, Third Quarter</td>
<td>2-5</td>
</tr>
<tr>
<td>CHINGEN 218 Constructing National History in East Asian Archaeology</td>
<td>3-5</td>
</tr>
<tr>
<td>CHINGEN 219 Popular Culture and Casino Capitalism in China</td>
<td>3-4</td>
</tr>
<tr>
<td>CHINGEN 220 Soldiers and Bandits in Chinese Culture</td>
<td>3-5</td>
</tr>
<tr>
<td>CHINGEN 233 Literature in 20th-Century China</td>
<td>4-5</td>
</tr>
<tr>
<td>CHINGEN 221 Advanced Classical Chinese: Philosophical Texts</td>
<td>3-5</td>
</tr>
<tr>
<td>CHINGEN 223 Advanced Classical Chinese: Literary Essays</td>
<td>2-5</td>
</tr>
<tr>
<td>CHINGEN 243 Images of Women in Ancient China and Greece</td>
<td>3-5</td>
</tr>
<tr>
<td>CHINGEN 246 Gods, Ghosts, and Ancestors: Anthropology of Chinese Folk Religion</td>
<td>3-5</td>
</tr>
<tr>
<td>CHINGEN 250 Sex, Gender, and Power in Modern China</td>
<td>3-5</td>
</tr>
<tr>
<td>CHINGEN 255 Classical Poetry: Reading, Theory, Interpretation</td>
<td>4</td>
</tr>
<tr>
<td>CHINGEN 294 The History and Culture of Peking Opera</td>
<td>3-4</td>
</tr>
<tr>
<td>CHINGEN 252 Beijing: Microcosm of Modern China</td>
<td>3-4</td>
</tr>
<tr>
<td>CHINGEN 241 Emergence of Chinese Civilization from Caves to Palaces</td>
<td>3-4</td>
</tr>
</tbody>
</table>

5. Two upper-division or graduate-level courses in fields such as Chinese anthropology, art history, history, philosophy, politics, religious studies, or another relevant field, as approved by the graduate adviser in consultation with the student’s individual adviser

6. A master’s thesis

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHINLIT 299 Master’s Thesis or Translation</td>
<td>1-5</td>
</tr>
</tbody>
</table>

Master of Arts in Chinese, Archaeology Subplan

The M.A. in Chinese, Archaeology subplan, is designed for students with an interest in pursuing postgraduate research in Chinese archaeology who have not yet acquired the language skills or disciplinary foundation necessary to enter a Ph.D. program. The subplan is declared on Axess. Subplans are printed on the transcript and the diploma and are elected via the Declaration or Change to a Field of Study (https://studentaffairs.stanford.edu/sites/default/files/registrar/files/grad-subplan-change.pdf) form.
1. Demonstrate proficiency in both modern and classical Chinese by completing:
   a. third-year Chinese through with a minimum grade of 'B+'.
   b. one of three advanced classical Chinese courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHINLIT 221</td>
<td>Advanced Classical Chinese: Philosophical Texts</td>
<td>3-5</td>
</tr>
<tr>
<td>CHINLIT 222</td>
<td>Advanced Classical Chinese: Historical Narration</td>
<td>2-5</td>
</tr>
<tr>
<td>CHINLIT 223</td>
<td>Advanced Classical Chinese: Literary Essays</td>
<td>3-5</td>
</tr>
</tbody>
</table>

c. Qualified students may, upon consultation with the graduate adviser, be permitted to certify that they have attained the equivalent level of proficiency by passing examinations or presenting documentary evidence of attendance at a bachelor's institution in which Chinese is the language of instruction. Exemptions may also be granted to students who study prehistoric archaeology. Instead, these students should take required course work relating to archaeology which is offered in the Stanford Archaeology Center. For details, students should consult with the supervisor or the graduate adviser.

2. Complete 45 units, including the following four graduate level CHINGEN or ANTHRO subject code courses appropriate to the Chinese Archaeology track. All courses must be passed with a minimum grade of 'B+'.
   a. fourth adviser-approved courses in Japanese literature, culture, or linguistics from among the offerings of the Department of East Asian Languages and Cultures, not including courses taken to fulfill the language requirement.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHINGEN 241</td>
<td>Emergence of Chinese Civilization from Caves to Palaces</td>
<td>3-4</td>
</tr>
<tr>
<td>CHINGEN 218</td>
<td>Constructing National History in East Asian Archaeology</td>
<td>3-5</td>
</tr>
<tr>
<td>ANTHRO 303</td>
<td>Introduction to Archaeological Theory</td>
<td>5</td>
</tr>
<tr>
<td>ANTHRO 307</td>
<td>Archaeological Methods</td>
<td>5</td>
</tr>
</tbody>
</table>

3. Two upper-division or graduate-level courses in fields such as Chinese anthropology, archaeology, art history, history, philosophy, political science and religious studies, as approved by the graduate adviser in consultation with the student's individual adviser.


**Master of Arts in Japanese**

The M.A. program in Japanese is designed for students with strong academic records and an interest in pursuing postgraduate research in Japanese literature, cultural history, or linguistics, but who have not yet acquired the language skills or disciplinary foundation necessary to enter a Ph.D. program. Note: Students who wish to pursue advanced language training in preparation for postgraduate research in other fields of Japanese studies are referred to the interdisciplinary M.A. program in the Center for East Asian Studies.

The candidate must:

1. Complete third-year:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPANLNG 101</td>
<td>Third-Year Japanese Language, Culture, and Communication, First Quarter</td>
<td>5</td>
</tr>
<tr>
<td>JAPANLNG 102</td>
<td>Third-Year Japanese Language, Culture, and Communication, Second Quarter</td>
<td>5</td>
</tr>
<tr>
<td>JAPANLNG 103</td>
<td>Third-Year Japanese Language, Culture, and Communication, Third Quarter</td>
<td>5</td>
</tr>
</tbody>
</table>

2. Complete fourth-year Japanese and classical Japanese with a letter grade of 'B' or higher:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPANLNG</td>
<td>Fourth-Year Japanese, First Quarter</td>
<td>9-15</td>
</tr>
<tr>
<td>JAPANLNG</td>
<td>Fourth-Year Japanese, Second Quarter</td>
<td></td>
</tr>
<tr>
<td>JAPANLNG</td>
<td>Fourth-Year Japanese, Third Quarter</td>
<td></td>
</tr>
</tbody>
</table>

**Classical Japanese**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPANLIT</td>
<td>Introduction to Premodern Japanese</td>
<td>5-10</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>Readings in Premodern Japanese</td>
<td></td>
</tr>
</tbody>
</table>

*Note:* qualified students may, upon consultation with the graduate adviser, be permitted to certify that they have attained the equivalent level of proficiency by passing examinations.

3. Complete the following with a letter grade of 'B' or higher:
   a. four adviser-approved courses in Japanese literature, culture, or linguistics from among the offerings of the Department of East Asian Languages and Cultures, not including courses taken to fulfill the language requirement.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPANLIT</td>
<td>Translating Japan, Translating the West</td>
<td>3-4</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>JAPANimals: Fauna in the Cultural History of Japan</td>
<td>3-5</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>Japanese Media Culture</td>
<td>3-5</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>Introduction to Modern Japanese Literature and Culture</td>
<td>3-4</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>Theme and Style in Japanese Art</td>
<td>4</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>Romance, Desire, and Sexuality in Modern Japanese Literature</td>
<td>3-4</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime</td>
<td>5</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting</td>
<td>4</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>Dramatic Manga</td>
<td>2-4</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>Points in Japanese Grammar</td>
<td>2-4</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>Modern Japanese Short Stories</td>
<td>2-4</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>Research in Japanese Linguistics</td>
<td>2-4</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>Japanese Pragmatics</td>
<td>2-4</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>Modern Japanese Literature</td>
<td>2-5</td>
</tr>
<tr>
<td>JAPANLIT</td>
<td>The Theory and Practice of Japanese Literary Translation</td>
<td>2-5</td>
</tr>
</tbody>
</table>

b. Complete JAPANLIT 201 Proseminar: Introduction to Graduate Study in Japanese (2-5 units).

c. Two upper-division or graduate-level courses in fields such as Japanese anthropology, art history, history, philosophy, politics, and religion, as approved by the graduate adviser in consultation with the student's individual adviser.

d. A master's thesis; enroll in JAPANLIT 299 Master's Thesis or Translation (1-5 units).
Coterminal B.A. and M.A.
Programs in East Asian Languages and Cultures

With department approval, students may be able to combine programs for the B.A. and M.A. degrees in Chinese or Japanese. Prospective applicants must consult with the graduate adviser.

University requirements for the coterminal M.A. are described in the "Coterminal Bachelor's and Master's Degrees (http://exploredegrees.stanford.edu/archive/2014-15/cotermdegrees)" section of this bulletin. For University coterminal degree program rules and University application forms, see the Stanford Undergrad Coterm Guide (http://undergrad.stanford.edu/advising/student-guides/coterm).

For those interested in a coterminal program with an M.A. in East Asian Studies, please contact the Center for East Asian Studies for application procedures and deadlines, or visit the CEAS (http://ceas.stanford.edu) web site and the "East Asian Studies (http://exploredegrees.stanford.edu/archive/2014-15/schoolofhumanitiesandsciences/eastasianstudies/#masterstext)" section of this bulletin.

Doctor of Philosophy Programs in East Asian Languages and Cultures

The Ph.D. degree is granted in Chinese and Japanese. Candidates for the degree are expected to acquire a thorough familiarity with Chinese or Japanese literature and linguistics, an adequate command of relevant languages, and a comprehensive knowledge of East Asian history, social institutions, and thought. The University's basic requirements for the Ph.D. are given in the "Graduate Degrees (http://exploredegrees.stanford.edu/archive/2014-15/graduatedegrees)" section of this bulletin. Department requirements are set forth below.

Admission to Candidacy

Students admitted with a B.A. only are evaluated by the graduate faculty during the Autumn Quarter of their second year at Stanford. The evaluation is based on a research paper of 25-30 pages documented and with a bibliography, written for an EALC major seminar above the 200 level. Students are also expected to have a GPA of at least 'A-' and demonstrate satisfactory work as a teaching assistant. If the faculty have serious doubts about a student's ability to work for the Ph.D., they convey this to the student. During the subsequent Spring Quarter, the faculty formally decide by vote whether a student should be admitted to candidacy for the Ph.D. or offered an extension. In cases of extension of pre-candidacy, a clear plan is developed for the student, and a reassessment completed within two academic quarters.

In the case of a student who already has an M.A. in Chinese or Japanese when admitted to the department, the evaluation takes place in the Spring Quarter of the student's first year. If a student goes to the Inter-University Program for Chinese Language Studies (IUP) at Tsinghua University or the Inter-University Center (IUC) for Japanese Language Studies in Yokohama during the first two years of study, the department may consider an extension for admission to candidacy. The timing of the evaluation of a student admitted with an M.A. in East Asian Studies is decided on an individual basis.

Candidacy is a milestone different from the comprehensive exams, which are regularly held in the third year. Mastery of the field exams is not to be equated with the potential for doing research. Admission to candidacy indicates that the department faculty consider the student qualified to pursue a program of study leading to the Ph.D.

Doctor of Philosophy in Chinese

The Ph.D. program in Chinese is designed to prepare students for a doctoral degree in Chinese literature, philosophy, or linguistics. Applicants must have a minimum of three years of Chinese language study at Stanford or the equivalent to be considered for admission. Ph.D. students will complete the M.A. as described above on the way to advancing to Ph.D. candidacy (see department guidelines for admission to candidacy above). The majority of required course work for Ph.D. students demands the ability to read primary and secondary materials in Chinese. Advanced standing may be considered for students entering the Ph.D. program who have already completed an M.A. in Chinese literature or linguistics elsewhere only in cases when the level of prior course work and research is deemed equivalent to departmental requirements for the Ph.D. All courses must be taken for a letter grade.

A candidate must fulfill the following requirements:


2. Demonstrate proficiency in at least one supporting language, to be chosen in consultation with the primary adviser according to the candidate's specific research goals. Reading proficiency must be certified through a written examination or an appropriate amount of course work, to be determined on a case-by-case basis. When deemed necessary by the student's adviser(s), working knowledge of a third language may also be required.

3. Complete two relevant seminars at the 300 level. These seminars must be in different subjects.

4. Pass a set of three comprehensive written examinations, one of which tests the candidate's methodological competence in the relevant discipline. The remaining two fields are chosen, with the approval of the graduate adviser in consultation with the student's individual adviser, from the following: archaeology, anthropology, art, Chinese literature, history, Japanese literature, linguistics, philosophy, and religion. With the adviser's approval, a Ph.D. minor in a supporting field may be deemed equivalent to the completion of one of these three examinations.

5. Demonstrate pedagogical proficiency by serving as a teaching assistant for a minimum of one quarter, and taking DLCL 301 The Learning and Teaching of Second Languages.

6. Pass the University Oral Examination—General regulations governing the oral examination are found in the "Graduate Degrees (http://exploredegrees.stanford.edu/archive/2014-15/graduatedegrees)" section of this Bulletin. The candidate is examined on questions related to the dissertation after acceptable parts of it have been completed in draft form.

7. Submit a dissertation demonstrating ability to undertake original research based on primary and secondary materials in Chinese.

The following course is offered this year:

CHINLIT 371 Aesthetics, Politics, Modernity and China 2-5

Units
Doctor of Philosophy in Japanese Subplan

Subplans are printed on the transcript and diploma and are elected via the "Declaration or Change to a Field of Study (https://studentaffairs.stanford.edu/sites/default/files/registrar/files/grad-subplan-change.pdf) " form.

1. Complete one of three advanced classical Chinese courses and the requirements for the M.A. Qualified students may, upon consultation with the graduate adviser, be permitted to certify that they have attained the equivalent level of proficiency by passing examinations or presenting documentary evidence. Exemptions may be granted to students who study prehistoric archaeology. Instead, these students should take coursework offered in the Stanford Archaeology Center. Consult with graduate adviser.

2. Demonstrate proficiency in at least one supporting foreign language (in addition to Chinese and English), or in a laboratory skill, to be chosen in consultation with the primary adviser according to the candidate's specific research goals. Proficiency in language(s) and/or laboratory skill must be certified through a written examination or an appropriate amount of coursework, to be determined on a case-by-case basis.

3. Six graduate level CHINGEN or ANTHRO courses appropriate to the Chinese Archaeology track, as approved by the adviser.

4. Serve as a teaching assistant for two quarters and research assistant in an archaeology laboratory for two quarters.

5. Pass qualifying examinations in Chinese archaeology.

6. Carry out fieldwork related to dissertation research.

7. Pass University oral examination. The candidate is examined on questions related to the dissertation after acceptable parts of it have been completed in draft form.

8. Submit a dissertation demonstrating ability to undertake original research based on primary materials in Chinese or data related to China.

Doctor of Philosophy in Japanese

The Ph.D. program in Japanese is designed to prepare students for a doctoral degree in Japanese literature, cultural history, or linguistics. Applicants must have a minimum of three years of Japanese language study at Stanford or the equivalent to be considered for admission. Ph.D. students will complete M.A. requirements on the way to advancing to Ph.D. candidacy (see department guidelines for admission to candidacy above). The majority of required course work for Ph.D. students demands the ability to read primary and secondary materials in Japanese. Advanced standing may be considered for students entering the Ph.D. program who have already completed an M.A. in Japanese literature or linguistics elsewhere only in cases when the level of prior course work and research is deemed equivalent to departmental requirements for the Ph.D. All courses must be taken for a letter grade.

A candidate must fulfill the following requirements:

1. Demonstrate proficiency in both modern and classical Japanese language by completing the following courses, or by demonstrating an equivalent level of linguistic attainment by passing the appropriate certifying examinations:

   **Fourth-Year Japanese:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPANGEN 221</td>
<td>Japanese Popular Culture</td>
<td>3-5</td>
</tr>
<tr>
<td>JAPANGEN 223</td>
<td>Japanese Pragmatics</td>
<td>3-5</td>
</tr>
<tr>
<td>JAPANGEN 235</td>
<td>Research in Japanese Linguistics</td>
<td>3-5</td>
</tr>
<tr>
<td>JAPANLIT 224</td>
<td>Introduction to Modern Japanese Literature</td>
<td>3-5</td>
</tr>
</tbody>
</table>

2. Demonstrate proficiency in at least one supporting language, to be chosen in consultation with the primary adviser according to the candidate's specific research goals. Reading proficiency must be certified through a written examination or an appropriate amount of coursework, to be determined on a case-by-case basis. When deemed necessary by the student's adviser(s), working knowledge of a third language may also be required. Students concentrating in classical Japanese literature are normally expected to fulfill this requirement by completing *kanbun*:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPANGEN 224</td>
<td>Japanese Pragmatics</td>
<td>3-5</td>
</tr>
<tr>
<td>JAPANGEN 226</td>
<td>Theme and Style in Japanese Art</td>
<td>3-5</td>
</tr>
<tr>
<td>JAPANGEN 228</td>
<td>Romance, Desire, and Sexuality in Modern Japanese Literature</td>
<td>3-5</td>
</tr>
</tbody>
</table>

3. Complete eight adviser-approved courses numbered above 200 from among the offerings of the Department of East Asian Languages and Cultures. At least four of these eight courses must be advanced seminars numbered above 300. At least one of these eight courses must deal with Japanese linguistics. For students focusing on modern literature, at least two of these eight courses must deal with premodern material, and for students focusing on premodern literature, at least two of the eight courses must deal with modern material.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPANGEN 221</td>
<td>Translating Japan, Translating the West</td>
<td>3-4</td>
</tr>
<tr>
<td>JAPANGEN 224</td>
<td>Dramatic Manga</td>
<td>2-4</td>
</tr>
<tr>
<td>JAPANGEN 226</td>
<td>Theme and Style in Japanese Art</td>
<td>4</td>
</tr>
<tr>
<td>JAPANGEN 228</td>
<td>Romance, Desire, and Sexuality in Modern Japanese Literature</td>
<td>3-4</td>
</tr>
<tr>
<td>JAPANGEN 238</td>
<td>Introduction to Modern Japanese Literature and Culture</td>
<td>3-4</td>
</tr>
<tr>
<td>JAPANLIT 257</td>
<td>Points in Japanese Grammar</td>
<td>2-4</td>
</tr>
<tr>
<td>JAPANLIT 276</td>
<td>Modern Japanese Short Stories</td>
<td>2-4</td>
</tr>
<tr>
<td>JAPANLIT 279</td>
<td>Research in Japanese Linguistics</td>
<td>2-4</td>
</tr>
<tr>
<td>JAPANLIT 281</td>
<td>Japanese Pragmatics</td>
<td>2-4</td>
</tr>
<tr>
<td>JAPANLIT 287</td>
<td>Pictures of the Floating World: Images from Japanese Popular Culture</td>
<td>5</td>
</tr>
</tbody>
</table>

JAPANGEN 287A The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime 5  
JAPANLIT 296 Modern Japanese Literature 2-5  
JAPANLIT 298 The Theory and Practice of Japanese Literary Translation 2-5  
JAPANGEN 384 Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting 4  

4. Complete two upper-division or graduate-level courses in two supporting fields, for a total of four courses outside of Japanese literature or linguistics. Supporting fields, to be determined in consultation with the student's primary adviser, may include Japanese anthropology, art, history, philosophy, politics, and religion, Chinese literature, comparative literature, etc.

5. 

JAPANLIT 201 Proseminar: Introduction to Graduate Study in Japanese 2-5  

6. Pass a comprehensive qualifying examination that tests the candidate's breadth and depth in the primary field of research and methodological competence in the relevant discipline.

7. Demonstrate pedagogical proficiency by serving as a teaching assistant for a minimum of one quarter and taking DLCL 301 The Learning and Teaching of Second Languages (3 units).

8. Pass the University Oral Examination. General regulations governing the oral examination are found in the "Graduate Degrees (http://www.stanford.edu/dept/registrar/bulletin/4901.htm)" section of this Bulletin. The candidate is examined on questions related to the dissertation after acceptable parts of it have been completed in draft form.

9. Submit a dissertation demonstrating ability to undertake original research based on primary and secondary materials in Japanese.

**Doctor of Philosophy in Japanese, Linguistics Track**

1. Demonstrate proficiency in both modern and classical Japanese language by completing the following courses, or by demonstrating an equivalent level of linguistic attainment by passing the appropriate certifying examinations:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPANLNG 213</td>
<td>Fourth-Year Japanese, Third Quarter</td>
<td>3-5</td>
</tr>
<tr>
<td>JAPANLIT 246</td>
<td>Introduction to Premodern Japanese</td>
<td>3-5</td>
</tr>
<tr>
<td>JAPANLIT 247</td>
<td>Readings in Premodern Japanese</td>
<td>2-5</td>
</tr>
</tbody>
</table>

2. Demonstrate proficiency in at least one supporting language, to be chosen in consultation with the primary adviser according to the candidate's specific research goals. Reading proficiency must be certified through a written examination or an appropriate amount of course work, to be determined on a case-by-case basis. When deemed necessary by the student's adviser(s), working knowledge of a third language may also be required.

3. Complete six adviser-approved courses numbered above 200 from among the offerings of the Department of East Asian Languages and Cultures. At least one of these six courses must be an advanced seminar numbered above 300. At least one of these six courses must deal with Japanese literature.

4. Complete five upper-division or graduate-level courses in linguistics and other supporting fields. To be determined in consultation with the student's primary adviser, these may include applied linguistics, Chinese linguistics, psychology, education, anthropology, sociology, etc.

5. Complete JAPANLIT 279 Research in Japanese Linguistics

6. Submit two qualifying papers presenting substantial research in two different subfields of Japanese linguistics.

7. Submit an annotated bibliography pertaining to the topic of dissertation.

8. Demonstrate pedagogical proficiency by serving as a teaching assistant for a minimum of one quarter and taking DLCL 301 The Learning and Teaching of Second Languages

9. Pass the University Oral Examination. The candidate is examined on questions related to the dissertation after acceptable parts of it have been completed in draft form.

10. Submit a dissertation demonstrating ability to undertake original research based on primary and secondary materials in Japanese.

**Ph.D. Minor in East Asian Languages and Cultures**

A student taking a Ph.D. minor in Chinese or Japanese must complete at least 30 units of work within the department at the 200 and 300 level, chosen in consultation with a department adviser. The student must take either CHINLIT 201 Proseminar: Bibliographic and Research Methods in Chinese Studies or JAPANLIT 201 Proseminar: Introduction to Graduate Study in Japanese unless the department is satisfied that work done elsewhere has provided similar training. The student must also pass a written examination in the Chinese or Japanese language.

**Emeriti:** (Professors) Albert E. Dien, David S. Nivison, Makoto Ueda, John Wang;  
(Associate Professor) Susan Matsioff; (Senior Lecturer) Yin Chuang  
**Chair:** Ronald Egan  
**Directors of Graduate Studies:** James Reichert (Japanese), Li Liu (Chinese)  
**Directors of Undergraduate Studies:** Yoshiko Matsumoto (Japanese), Yiqun Zhou (Chinese)  
**Professors:** Steven D. Carter (on leave winter, spring), Ronald Egan, Li Liu, Yoshiko Matsumoto, Chao Fen Sun (on leave spring), Melinda Takeuchi (East Asian Languages and Cultures, Art and Art History), Ban Wang (East Asian Languages and Cultures, Comparative Literature)(on leave autumn, winter)  
**Acting Professors:** Thomas Bartlett, Yanli Gao  
**Associate Professors:** Haiyan Lee, Indra Levy, James Reichert, Yiqun Zhou  
**Assistant Professors:** Dafna Zur  
**Consulting Professor:** Richard Dashner  
**Lecturers:** Paul Festa, Regina Llamas  
**Postdoctoral Fellows:** Paul Roquet  
**Chinese-Japanese Area Studies Faculty:**  
**Professors:** Gordon Chang (History), Richard Dashner (Center for Integrated Systems), John Kieschnick (Religious Studies), Mark E. Lewis (History), Paul Harrison (Religious Studies), Jean Oi (Political Science), David Palumbo-Liu (Comparative Literature), Gi-Wook Shin (Sociology), Richard Vinograd (Art and Art History), Andrew Walder (Sociology), Kären Wigen (History) (on leave 2014-15), Arthur P. Wolf (Anthropology), Lee H. Yearer (Religious Studies), Xueguang Zhou (Sociology)  
**Associate Professors:** Jingdong Cai (Music), Matthew Sommer (History), Miyako Inoue (Anthropology), Matthew Kohrman (Anthropology), Thomas Mullaney (History), Jun Uchida (History)  
**Assistant Professors:** Phillip Lipsy (Political Science), Jean Ma (Art and Art History), Yumi Moon (History)
Chinese General Courses

CHINGEN 10SC. The Cult of Happiness: Pursuing the Good Life in America and China. 2 Units.
The 2006 film *Pursuit of Happiness*, an unabashed celebration of the American Dream, was enthusiastically embraced by Chinese audiences. It seems that the pursuit of happiness has become truly globalized, even as the American Dream is slipping away for many. Are Americans still convinced that their conception of happiness is a self-evident truth and a universal gospel? Is there anything that Americans might learn about what it means to live a good life from not only the distant past, but also cultures in which happiness is conceptualized and sought after very differently? This course takes a multi-disciplinary approach to the question of happiness and invites undergraduate students to reflect on its relationship to virtue, wisdom, health, love, prosperity, justice, and solidarity. Giving equal weight to Chinese and Western sources, it seeks to defamiliarize some of the most deeply held ideas and values in American society through the lens of cross-cultural inquiry. nDuring the summer, students will read a selection of novels, memoirs, and reflections by philosophers, psychologists, and sociologists. In September, we will review these texts and place them alongside movies, short fiction, news stories, and social commentary while we interrogate the chimera of happiness. In addition to daily seminars, we will experiment with meditation, short-form life writing, and service learning with participation of local elders. Furthermore, there will be at least three guest speakers, including a prominent Confucian philosopher and a Stanford alum now running a happiness-related enterprise. nSophomore College Course: Application required, due noon, April 7, 2015. Apply at http://soco.stanford.edu.
Same as: COMPLIT 10SC

CHINGEN 70N. Animal Planet and the Romance of the Species. 3-4 Units.
Preference to freshmen. This course considers a variety of animal characters in Chinese and Western literatures as potent symbols of cultural values and dynamic sites of ethical reasoning. What does pervasive animal imagery tell us about how we relate to the world and our neighbors? How do animals define the frontiers of humanity and mediate notions of civilization and culture? How do culture, institutions, and political economy shape concepts of human rights and animal welfare? And, above all, what does it mean to be human in the pluralistic and planetary 21st century?
Same as: COMPLIT 70N

CHINGEN 73. Chinese Language, Culture, and Society. 4 Units.
Topics include the origin of Chinese, development of dialects, emergence of the standard, preferred formulaic expressions, the evolution of writing, and language policies in greater China. Prerequisite: CHINLANG 1 or 1B, or equivalent.
Same as: CHINGEN 173

CHINGEN 73N. Chinese Language, Culture, and Society. 4 Units.
Functions of languages in Chinese culture and society, origin of the Chinese language, genetic relations with neighboring languages, development of dialects, language contacts, evolution of Chinese writing, language policies in Greater China. Prerequisite: one quarter of Chinese 1 or 1B or equivalent recommended. Freshman seminar.
Same as: CHINGEN 170

CHINGEN 91. Introduction to China. 5 Units.
Required for Chinese and Japanese majors. Introduction to Chinese culture in a historical context. Topics include political and socioeconomic institutions, religion, ethics, education, and art and literature.

CHINGEN 95. Beauty and Decadence in China. 4-5 Units.
An inquiry into the conception of aesthetic beauty in China. Special attention to the coupling of aesthetics (“beauty”) and morality (“goodness”) in the visual and literary arts, as well as the frequent dissonance or rivalry between them.
Same as: CHINGEN 195

CHINGEN 101. How to Be Modern in China: A Gateway to the World Course. 3-4 Units.
A gateway course on China, with a focus on the politics of everyday life, in the capital city of Beijing. Introduction to the history and politics of modern China. The pleasures, frictions, and challenges of daily living in the penumbra of power in Beijing as reported, represented, and reflected upon in fiction, film, reportage, social commentary, and scholarly writings. Priority to those preparing to participate in ROSP-Beijing Program or returning from the program.

CHINGEN 118. Constructing National History in East Asian Archaeology. 3-5 Units.
Archaeological studies in contemporary East Asia share a common concern, to contribute to building a national narrative and cultural identity. This course focuses on case studies from China, Korea, and Japan, examining the influence of particular social-political contexts, such as nationalism, on the practice of archaeology in modern times.
Same as: ARCHLGY 135, ARCHLGY 235, CHINGEN 218

CHINGEN 119. Popular Culture and Casino Capitalism in China. 3-4 Units.
Examination of different forms of Chinese popular culture used to gauge or control fate and uncertainty, from geomancy and qigong to ghost culture and mahjong. Ways in which Chinese are incorporating these cultural forms into the informal economy to get rich quick: rotating credit associations, stock market speculation, pyramid schemes, underground lotteries, counterfeiting. Impact of casino capitalism on Chinese culture and social life today.
Same as: CHINGEN 219

CHINGEN 120. Soldiers and Bandits in Chinese Culture. 3-5 Units.
Social roles and literary images of two groups on the margins of traditional Chinese society; historical and comparative perspectives.
Same as: CHINGEN 220

CHINGEN 121. Classical Chinese Rituals. 3-5 Units.
Meanings of rituals regarding death, wedding, war, and other activities; historical transformations of classical rituals throughout the premodern period; legacy of the Chinese ritual tradition. Sources include canonical texts.
Same as: CHINGEN 221

CHINGEN 131. Chinese Poetry in Translation. 4 Units.
From the first millennium B.C. through the 12th century. Traditional verse forms representative of the classical tradition; highlights of the most distinguished poets. History, language, and culture. Chinese language not required.
Same as: CHINGEN 231

CHINGEN 132. Chinese Fiction and Drama in Translation. 4 Units.
From early times to the 18th century, emphasizing literary and thematic discussions of major works in English translation.
Same as: CHINGEN 232

CHINGEN 133. Literature in 20th-Century China. 4-5 Units.
Graduate students register for 233.) How modern Chinese culture evolved from tradition to modernity; the century-long drive to build a modern nation state and to carry out social movements and political reforms. How the individual developed modern notions of love, affection, beauty, and moral relations with community and family. Sources include fiction and film clips. WIM course.
Same as: CHINGEN 233

CHINGEN 134. Early Chinese Mythology. 3-5 Units.
The definition of a myth. Major myths of China prior to the rise of Buddhism and Daoism including: tales of the early sage kings such as Yu and the flood; depictions of deities in the underworld; historical myths; tales of immortals in relation to local cults; and tales of the patron deities of crafts.
Same as: CHINGEN 234
CHINGEN 135. Chinese Bodies, Chinese Selves. 3-5 Units.
Interdisciplinary. The body as a contested site of representational practices, identity politics, cultural values, and social norms. Body images, inscriptions, and practices in relation to health, morality, gender, sexuality, nationalism, consumerism, and global capitalism in China and Taiwan. Sources include anthropological, literary, and historical studies, and fiction and film. No knowledge of Chinese required.
Same as: CHINGEN 235

CHINGEN 136. The Chinese Family. 3-5 Units.
History and literature. Institutional, ritual, affective, and symbolic aspects. Perspectives of gender, class, and social change.
Same as: CHINGEN 236

CHINGEN 137. Tiananmen Square: History, Literature, Iconography. 3-5 Units.
Multidisciplinary. Literary and artistic representations of this site of political and ideological struggles throughout the 20th century. Tiananmen-themed creative, documentary, and scholarly works that shed light on the dynamics and processes of modern Chinese culture and politics. No knowledge of Chinese required. Held in Knight Bldg. Rm. 18.
Same as: CHINGEN 237

CHINGEN 138. Love and Politics in Chinese Cinema. 4-5 Units.
How films work as expressions of desire, impulse, emotional connection, and communal attachment during times of social upheaval and reconstruction. Film theory and aesthetics, and alternative paradigms about world and social relations. Chinese language not required.
Same as: CHINGEN 238

CHINGEN 139. Cultural Revolution as Literature. 4 Units.
Literary form, aesthetic sensibility, and themes of trauma, identity, and the limits of representation in major literary works concerning the Cultural Revolution in China. Recommended: background in Chinese history or literature.
Same as: CHINGEN 239

CHINGEN 140. Chinese Justice: Law, Morality, and Literature. 3-5 Units.
Explores the relationship between law and morality in Chinese literature, culture, and society. Readings include court case romances, crime plays, detective novels, and legal dramas from traditional era and modern and contemporary periods. Prior coursework in Chinese history, civilization, or literature is recommended. All readings are in English.
Same as: CHINGEN 240

CHINGEN 141. Emergence of Chinese Civilization from Caves to Palaces. 3-4 Units.
Introduces processes of cultural evolution from the Paleolithic to the Three Dynasties in China. By examining archaeological remains, ancient inscriptions, and traditional texts, four major topics will be discussed: origins of modern humans, beginnings of agriculture, development of social stratification, and emergence of states and urbanism.
Same as: ARCHLGY 111. CHINGEN 241

CHINGEN 143. Images of Women in Ancient China and Greece. 3-5 Units.
(Formerly CLASSGEN 153/253.) Representation of women in ancient Chinese and Greek texts. How men viewed women and what women had to say about themselves and their societies. Primary readings in poetry, drama, and didactic writings. Relevance for understanding modern concerns; use of comparison for discovering historical and cultural patterns.
Same as: CHINGEN 243, CLASSICS 143, CLASSICS 243

CHINGEN 146. Gods, Ghosts, and Ancestors: Anthropology of Chinese Folk Religion. 3-5 Units.
Same as: CHINGEN 246
CHINGEN 193E. Female Divinities in China. 3-5 Units.
The role of powerful goddesses, such as the Queen Mother of the West, Guanyin, and Chen Jinggu, in Chinese religion. Imperial history to the present day. What roles goddesses played in the spirit world, how this related to the roles of human women, and why a civilization that excluded women from the public sphere granted them such a major, even dominant place, in the religious sphere. Readings in English-language secondary literature.
Same as: CHINGEN 93E

CHINGEN 194. The History and Culture of Peking Opera. 3-4 Units.
Explores the history and culture of Peking opera from its regional origins to a major national form. It will focus on genre formation, the professional and social position of actors and the political role of Peking opera. In addition to academic texts, we will read memoirs, biographies and watch videos and movies.
Same as: CHINGEN 294

CHINGEN 195. Beauty and Decadence in China. 4-5 Units.
An inquiry into the conception of aesthetic beauty in China. Special attention to the coupling of aesthetics ("beauty") and morality ("goodness") in the visual and literary arts, as well as the frequent dissonance or rivalry between them.
Same as: CHINGEN 95

CHINGEN 196. The Culture of Entertainment in China. 3-4 Units.
Sophisticated, organized entertainment in China is evident at least as early as the second century B.C. in the court spectacles described in the early histories and in the depictions of jugglers, dancers and acrobats represented in tomb bas-reliefs. The importance attached to entertainment from ancient times both at court and in society at large is manifest not just in the establishment of ministerial institutions such as the Music Bureau, but also in the appearance of national entertainment districts within the cities where people would invest extraordinary amounts of resources in the pursuit of pleasure, and in small scale gatherings. This class will look at the representation of play and pleasure in Chinese culture from a variety of sources (art, history, literature and performance) in different periods of Chinese history. In the process we will address the place of pleasure in Chinese culture, as well as ethical, political, economic and social concerns. Held in old Knight Bldg., 521 Memorial Way, Rm. 102.
Same as: CHINGEN 296

CHINGEN 198. Senior Colloquium in Chinese Studies. 1 Unit.
Students research, write, and present a capstone essay or honors thesis.

CHINGEN 200. Directed Readings in Asian Languages. 1-12 Unit.
For Chinese literature. Prerequisite: consent of instructor. (Staff).

CHINGEN 201. Teaching Chinese Humanities. 1 Unit.
Prepares graduate students to teach humanities at the undergraduate level. Topics include syllabus development and course design, techniques for generating discussion, effective grading practices, and issues particular to the subject matter.

CHINGEN 218. Constructing National History in East Asian Archaeology. 3-5 Units.
Archaeological studies in contemporary East Asia share a common concern, to contribute to building a national narrative and cultural identity. This course focuses on case studies from China, Korea, and Japan, examining the influence of particular social-political contexts, such as nationalism, on the practice of archaeology in modern times.
Same as: ARCHLGY 135, ARCHLGY 235, CHINGEN 118

CHINGEN 219. Popular Culture and Casino Capitalism in China. 3-4 Units.
Examination of different forms of Chinese popular culture used to gauge or control fate and uncertainty, from geomancy and qigong to ghost culture and mahjong. Ways in which Chinese are incorporating these cultural forms into the informal economy to get rich quick: rotating credit associations, stock market speculation, pyramid schemes, underground lotteries, counterfeiting. Impact of casino capitalism on Chinese culture and social life today.
Same as: CHINGEN 119

CHINGEN 220. Soldiers and Bandits in Chinese Culture. 3-5 Units.
Social roles and literary images of two groups on the margins of traditional Chinese society; historical and comparative perspectives.
Same as: CHINGEN 120

CHINGEN 221. Classical Chinese Rituals. 3-5 Units.
Meanings of rituals regarding death, wedding, war, and other activities; historical transformations of classical rituals throughout the premodern period; legacy of the Chinese ritual tradition. Sources include canonical texts.
Same as: CHINGEN 121

CHINGEN 223. Literature in 20th-Century China. 4-5 Units.
(Graduate students register for 233.) How modern Chinese culture evolved from tradition to modernity; the century-long drive to build a modern national state and to carry out social movements and political reforms. How the individual developed modern notions of love, affection, beauty, and moral relations with community and family. Sources include fiction and film clips. WIM course.
Same as: CHINGEN 133

CHINGEN 231. Chinese Poetry in Translation. 4 Units.
From the first millennium B.C. through the 12th century. Traditional verse forms representative of the classical tradition; highlights of the most distinguished poets. History, language, and culture. Chinese language not required.
Same as: CHINGEN 131

CHINGEN 232. Chinese Fiction and Drama in Translation. 4 Units.
From early times to the 18th century, emphasizing literary and thematic discussions of major works in English translation.
Same as: CHINGEN 132

CHINGEN 233. Literature in 20th Century China. 4-5 Units.
Examination of different forms of Chinese popular culture used to gauge or control fate and uncertainty, from geomancy and qigong to ghost culture and mahjong. Ways in which Chinese are incorporating these cultural forms into the informal economy to get rich quick: rotating credit associations, stock market speculation, pyramid schemes, underground lotteries, counterfeiting. Impact of casino capitalism on Chinese culture and social life today.
Same as: CHINGEN 119

CHINGEN 234. Early Chinese Mythology. 3-5 Units.
The definition of a myth. Major myths of China prior to the rise of Buddhism and Daoism including: tales of the early sage kings such as Yu and the flood; depictions of deities in the underworld; historical myths; tales of immortals in relation to local cults; and tales of the patron deities of crafts.
Same as: CHINGEN 134

CHINGEN 235. Chinese Bodies, Chinese Selves. 3-5 Units.
Interdisciplinary. The body as a contested site of representational practices, identity politics, cultural values, and social norms. Body images, inscriptions, and practices in relation to health, morality, gender, sexuality, nationalism, consumerism, and global capitalism in China and Taiwan. Sources include anthropological, literary, and historical studies, and fiction and film. No knowledge of Chinese required.
Same as: CHINGEN 135

CHINGEN 236. The Chinese Family. 3-5 Units.
History and literature. Institutional, ritual, affective, and symbolic aspects. Perspectives of gender, class, and social change.
Same as: CHINGEN 136
CHINGEN 237. Tiananmen Square: History, Literature, Iconography. 3-5 Units.
Multidisciplinary. Literary and artistic representations of this site of political and ideological struggles throughout the 20th century. Tiananmen-themed creative, documentary, and scholarly works that shed light on the dynamics and processes of modern Chinese culture and politics. No knowledge of Chinese required. Held in Knight Bldg. Rm. 18.
Same as: CHINGEN 137

CHINGEN 238. Love and Politics in Chinese Cinema. 4-5 Units.
How films work as expressions of desire, impulse, emotional connection, and communal attachment during times of social upheaval and reconstruction. Film theory and aesthetics, and alternative paradigms about world and social relations. Chinese language not required.
Same as: CHINGEN 138

CHINGEN 239. Cultural Revolution as Literature. 4 Units.
Literary form, aesthetic sensibility, and themes of trauma, identity, and the limits of representation in major literary works concerning the Cultural Revolution in China. Recommended: background in Chinese history or literature.
Same as: CHINGEN 139

CHINGEN 240. Chinese Justice: Law, Morality, and Literature. 3-5 Units.
Explores the relationship between law and morality in Chinese literature, culture, and society. Readings include court case romances, crime plays, detective novels, and legal dramas from traditional era and modern and contemporary periods. Prior coursework in Chinese history, civilization, or literature is recommended. All readings are in English.
Same as: CHINGEN 140

CHINGEN 241. Emergence of Chinese Civilization from Caves to Palaces. 3-4 Units.
Introduces processes of cultural evolution from the Paleolithic to the Three Dynasties in China. By examining archaeological remains, ancient inscriptions, and traditional texts, four major topics will be discussed: origins of modern humans, beginnings of agriculture, development of stratification, and emergence of states and urbanism.
Same as: ARCHLGY 111, CHINGEN 141

CHINGEN 243. Images of Women in Ancient China and Greece. 3-5 Units.
(Formerly CLASSGEN 153/253.) Representation of women in ancient Chinese and Greek texts. How men viewed women and what women had to say about themselves and their societies. Primary readings in poetry, drama, and didactic writings. Relevance for understanding modern concerns; use of comparison for discovering historical and cultural patterns.
Same as: CHINGEN 143, CLASSICS 143, CLASSICS 243

CHINGEN 244. Gods, Ghosts, and Ancestors: Anthropology of Chinese Folk Religion. 3-5 Units.
Same as: CHINGEN 146

CHINGEN 250. Sex, Gender, and Power in Modern China. 3-5 Units.
Investigates how sex, gender, and power are entwined in the Chinese experience of modernity. Topics include anti-footbinding campaigns, free love/free sex, women's mobilization in revolution and war, the new Marriage Law of 1950, Mao's iron girls, postsocialist celebrations of sensuality, and emergent queer politics. Readings range from feminist theory to China-focused historiography, ethnography, memoir, biography, fiction, essay, and film. All course materials are in English.
Same as: CHINGEN 150, FEMGEN 150, FEMGEN 250

CHINGEN 251. Manuscripts, Circulation of Texts, Printing, 3-4 Units.
History of texts before the advent of printing as well as during the early period of printing, focus on Tang and Song periods. Attention to the material existence of texts, their circulation, reading habits before and after printing, the balance between orality and writing, the role of memorization, and rewriting during textual transmission. Readings in English.
Same as: CHINGEN 151

CHINGEN 252. Beijing: Microcosm of Modern China. 3-4 Units.
Uses Beijing as a microcosm of China to examine the political, social, and cultural transformations of modern China. Explores critical issues affecting modern Chinese history and contemporary Chinese society through lectures, videos, presentations, and discussions.
Same as: CHINGEN 152

CHINGEN 253. Cultural Revolution as Literature. 3-5 Units.
This course is designed to examine Chinese and American cultural images of each other during various historical periods and discuss the relationship between image building and policy orientations.
Same as: CHINGEN 153

CHINGEN 254. Representation of Women in Ancient China and Greece. 3-5 Units.
Explores the history and culture of Peking opera from its regional origins to a major national form. It will focus on genre formation, the professional and social position of actors and the political role of Peking opera. In addition to academic texts, we will read memoirs, biographies and watch videos and movies.
Same as: CHINGEN 154

CHINGEN 255. Cultural Images in China-US Relations. 3-5 Units.
Inquiry into new approaches and interpretations of the poetic tradition in China in the context of cultural history. Readings in recent scholarship and criticism that situate poetry in print history, manuscript culture, gender studies, social history, etc. Readings in English. Reading knowledge of Chinese desirable but not required.
Same as: CHINGEN 155

CHINGEN 259. Literary Form, Aesthetics, and Themes of Trauma, Identity, and the Limits of Representation in Major Literary Works Concerning the Cultural Revolution in China. 4-5 Units.
Recommended: background in Chinese history or literature. All readings are in English.
Same as: CHINGEN 159

CHINGEN 260. New Directions in the Study of Poetry and Literati Culture. 3-4 Units.
Explores the history and culture of Peking opera from its regional origins to a major national form. It will focus on genre formation, the professional and social position of actors and the political role of Peking opera. In addition to academic texts, we will read memoirs, biographies and watch videos and movies.
Same as: CHINGEN 160

CHINGEN 261. What is Chinese Theater? The Formation of a Tradition. 3-4 Units.
A survey of Chinese drama from its origins to late imperial China. Explores theories of the origins of Chinese drama, contrasting theories with the documented beginnings of theater and its first texts. How traditions turned into "elite theater" in the Ming and Qing dynasties, and how esthetic norms and moral values went into the process of theatrical transformation.
Same as: CHINGEN 161

CHINGEN 262. Revolution in China. Recommended: background in Chinese history or social history. May be repeated for credit. In the process we will address the place of pleasure and the pursuit of pleasure, and in small scale gatherings. This class will look at social and communal attachment during times of social upheaval and reconstruction. Film theory and aesthetics, and alternative paradigms about the relationship between image building and policy orientations.
Same as: CHINGEN 162

CHINGEN 263. What is Chinese Theater? The Formation of a Tradition. 3-4 Units.
A survey of Chinese drama from its origins to late imperial China. Explores theories of the origins of Chinese drama, contrasting theories with the documented beginnings of theater and its first texts. How traditions turned into "elite theater" in the Ming and Qing dynasties, and how esthetic norms and moral values went into the process of theatrical transformation.
Same as: CHINGEN 163

CHINGEN 264. The History and Culture of Peking Opera. 3-4 Units.
Explores the history and culture of Peking opera from its regional origins to a major national form. It will focus on genre formation, the professional and social position of actors and the political role of Peking opera. In addition to academic texts, we will read memoirs, biographies and watch videos and movies.
Same as: CHINGEN 164

CHINGEN 265. The Culture of Entertainment in China. 3-4 Units.
Sophisticated, organized entertainment in China is evident at least as early as the second century B.C. in the court spectacles described in the early histories and in the depictions of jugglers, dancers and acrobats represented in tomb bas-reliefs. The importance attached to entertainment in ancient times both at court and in society at large is manifest not just in the establishment of imperial institutions such as the Music Bureau, but also in the appearance of largere entertainment districts within the cities where people would invest extraordinary amount of resources in the pursuit of pleasure, and in small scale gatherings. This class will look at the representation of play and pleasure in Chinese culture from a variety of sources (art, history, literature and performance) in different periods of Chinese history. In the process we will address the place of pleasure in Chinese culture, as well as ethical, socioeconomic and political concerns. Held in old Knight Bldg., 521 Memorial Way, Rm. 102.
Same as: CHINGEN 165
CHINGEN 393E. Female Divinities in China. 3-5 Units.
The role of powerful goddesses, such as the Queen Mother of the West, Guanyin, and Chen Jinggu, in Chinese religion. Imperial history to the present day. What roles goddesses played in the spirit world, how this related to the roles of human women, and why a civilization that excluded women from the public sphere granted them such a major, even dominant place, in the religious sphere. Readings in English-language secondary literature.
Same as: CHILING 193E

Chinese Literature Courses

CHINLIT 93. Late Imperial China. 3 Units.
(Same as HISTORY 193. History majors and others taking 5 units, register for 193.) A survey of Chinese history from the 11th century to the collapse of the imperial state in 1911. Topics include absolutism, gentry society, popular culture, gender and sexuality, steppe nomads, the Jesuits in China, peasant rebellion, ethnic conflict, opium, and the impact of Western imperialism.
Same as: FEMGEN 93, HISTORY 93

CHINLIT 125. Beginning Classical Chinese, First Quarter. 2-5 Units.
Goal is reading knowledge of classical Chinese. Basic grammar and commonly used vocabulary. Students with no background in classical Chinese who are taking 125 to satisfy Chinese major requirements must begin with 125. Prerequisite: CHINLANG 23 or equivalent.
Same as: CHINLIT 205

CHINLIT 126. Beginning Classical Chinese, Second Quarter. 2-5 Units.
Goal is reading knowledge of classical Chinese. Basic grammar and commonly used vocabulary. Students with no background in classical Chinese who are taking 126 to satisfy Chinese major requirements must begin with 126. Prerequisite: CHINLANG 125/205 or equivalent.
Same as: CHINLIT 206

CHINLIT 127. Beginning Classical Chinese, Third Quarter. 2-5 Units.
Goal is reading knowledge of classical Chinese. Basic grammar and commonly used vocabulary. Students with no background in classical Chinese who are taking 127 to satisfy Chinese major requirements must begin with 125/205. Prerequisite: CHINLANG 126/206 or equivalent.
Same as: CHINLIT 207

CHINLIT 130. Lyrical and Local Prose. 3-5 Units.
Informal and personal prose of Tang and Song dynasties, with special attention to lyrical expression (prose as close alternative to poetry) and local interest (e.g., in travel diaries). These new uses and styles of prose will be compared with more formal expository prose and with poetry written by the same authors, to better understand the distribution of expressive aims and effects. Prerequisite: Classical Chinese or advanced reading knowledge of Chinese.
Same as: CHINLIT 230

CHINLIT 132. Chinese Biographies of Women. 2-5 Units.
Generic and historical analysis of the two-millennia long biographical tradition inaugurated by Liu Xiang, ca. 79-8 B.C.E. Chinese women's history, intellectual history, historiography, and literary studies.
Same as: CHINLIT 232

CHINLIT 135. Ghost Stories and Other Strange Tales. 3-4 Units.
Study of the zhiguai tradition, with readings in landmark collections from different dynastic periods (e.g., Tang, Song, Qing). Consideration of the cultural significance as well as the literary qualities of this tradition of storytelling in China. Readings in English.
Same as: CHINLIT 235

CHINLIT 155. Classical Poetry: Reading, Theory, Interpretation. 4 Units.
Introduction to the reading and interpretation of classical Chinese poetry, with attention to the language of poetry, aesthetics, expressive purposes, and social roles. Readings in Chinese. Prerequisite: three years of modern Chinese or equivalent.
Same as: CHINLIT 255

CHINLIT 165. Major Figures in Classical Chinese Poetry. 4 Units.
Focus is on a major poet and relationships to previous and later poetry. Poetic form, including meter and rhyme schemes. Historical context. This year's poet is Du Fu. Prerequisite: 3 years Modern Chinese or equivalent. Same as: CHINLIT 265

CHINLIT 166. Chinese Ci Poetry (Song Lyrics). 3-4 Units.
Introduction to poetry in the ci "song lyrics" form. This year the focus is on song lyrics of Li Qingzhao (1084-1150s), read against song lyrics composed by male writers of her day. Attention to the special challenges she faced as a woman writer, and the ways that the tradition struggled to accommodate this "talented woman." Prerequisite: Classical Chinese or advanced reading knowledge of Chinese.
Same as: CHINLIT 266

CHINLIT 174. Modern Chinese Novel: Theory, Aesthetics, History. 4 Units.
From the May Fourth movement to the 40s. Themes include enlightenment, democracy, women's liberation, revolution, war, urban culture, and love. Prerequisite: advanced Chinese.
Same as: CHINLIT 274, COMPLIT 254

CHINLIT 189A. Honors Research. 2-5 Units.
Open to senior honors students to write thesis.

CHINLIT 189B. Honors Research. 5 Units.

CHINLIT 190. Chinese Cultural Revolution: Performance, Politics, and Aesthetics. 4 Units.
Events, arts, films, and operas of the Chinese Cultural Revolution. Analysis of political passion, aesthetics, and psychology of mass movements. Places the Cultural Revolution in the long-range context of art, social movements, and politics. Chinese language is not required.
Same as: CHINLIT 290, COMPLIT 135

CHINLIT 191. The Structure of Modern Chinese. 2-4 Units.
Focus is on syntax and semantics. Prerequisite: CHINLANG 3 or equivalent, or consent of instructor.

CHINLIT 192. The History of Chinese. 4 Units.
Emphasis is on syntactic and semantic changes in the last 2,000 years and grammaticalization. Students use a computer corpus to do research on the history of Chinese. Prerequisite: 126 or consent of instructor.
Same as: CHINLIT 292

CHINLIT 199. Individual Reading in Chinese. 1-4 Unit.
Asian Language majors only. Prerequisite: CHINLANG 103 or consent of instructor. Units by arrangement.

CHINLIT 200. Directed Reading in Chinese. 1-12 Unit.

CHINLIT 201. Proseminar: Bibliographic and Research Methods in Chinese Studies. 3-5 Units.
Bibliographic, pedagogical, and research methods in Chinese studies. Prerequisite: 127/207 or equivalent.

CHINLIT 205. Beginning Classical Chinese, First Quarter. 2-5 Units.
Goal is reading knowledge of classical Chinese. Basic grammar and commonly used vocabulary. Students with no background in classical Chinese who are taking 127 to satisfy Chinese major requirements must begin with 125. Prerequisite: CHINLANG 23 or equivalent.
Same as: CHINLIT 125
CHINLIT 206. Beginning Classical Chinese, Second Quarter. 2-5 Units.
Goal is reading knowledge of classical Chinese. Basic grammar and
commonly used vocabulary. Students with no background in classical
Chinese who are taking 127/207 to satisfy Chinese major requirements must
begin with 125/205. Prerequisite: CHINLANG 125/205 or equivalent.
Same as: CHINLIT 126

CHINLIT 207. Beginning Classical Chinese, Third Quarter. 2-5 Units.
Goal is reading knowledge of classical Chinese. Basic grammar and
commonly used vocabulary. Students with no background in classical
Chinese who are taking 127/207 to satisfy Chinese major requirements must
begin with 125/205. Prerequisite: CHINLANG 126/206 or equivalent.
Same as: CHINLIT 127

CHINLIT 211. Advanced Classical Chinese: Philosophical Texts. 3-5
Units.
Prerequisite: 207 or equivalent.

CHINLIT 212. Advanced Classical Chinese: Historical Narration. 2-5
Units.
Prerequisite: 127/207 or equivalent.

CHINLIT 213. Advanced Classical Chinese: Literary Essays. 2-5 Units.
Readings and grammatical analyses of literary essays throughout imperial
China. Prerequisite: CHINLANG 127/207 or equivalent.

CHINLIT 220. Lyrical and Local Prose. 3-5 Units.
Informal and personal prose of Tang and Song dynasties, with special
attention to lyrical expression (prose as close alternative to poetry) and local
interest (e.g., in travel diaries). These new uses and styles of prose will be
compared with more formal expository prose and with poetry written by the
same authors, to better understand the distribution of expressive aims and
effects. Prerequisite: Classical Chinese or advanced reading knowledge of
Chinese.
Same as: CHINLIT 130

CHINLIT 222. Chinese Biographies of Women. 2-5 Units.
Generic and historical analysis of the two-millennia long biographical
tradition inaugurated by Liu Xiang, ca. 79-8 B.C.E. Chinese women's
history, intellectual history, historiography, and literary studies.
Same as: CHINLIT 132

CHINLIT 225. Ghost Stories and Other Strange Tales. 3-4 Units.
Study of the zhiguai tradition, with readings in landmark collections from
different dynastic periods (e.g., Tang, Song, Qing). Consideration of the
cultural significance as well as the literary qualities of this tradition of
storytelling in China. Readings in English.
Same as: CHINLIT 135

CHINLIT 255. Classical Poetry: Reading, Theory, Interpretation. 4
Units.
Introduction to the reading and interpretation of classical Chinese poetry,
with attention to the language of poetry, aesthetics, expressive purposes,
and social roles. Readings in Chinese. Prerequisite: three years of modern
Chinese or equivalent.
Same as: CHINLIT 155

CHINLIT 261. Sources of Chinese Poetry. 4 Units.
The Book of Songs (ca. 1000-500 B.C.E.) and Songs of Chu (ca. 400
B.C.E.), the earliest anthologies of Chinese poetry.

CHINLIT 262. Lyric (Shih) I. 2-4 Units.
Han through Sui dynasties.

CHINLIT 263. Lyric (Shih) II. 2-4 Units.
Tang through Song dynasties.

CHINLIT 264. Lyric (Shih) III. 2-4 Units.
Yuan, Ming, and Qing periods emphasizing literary not theatrical qualities.
Prerequisite: advanced Chinese.

CHINLIT 265. Major Figures in Classical Chinese Poetry. 4 Units.
Focus is on a major poet and relationships to previous and later poetry.
Poetic form, including meter and rhyme schemes. Historical context. This
year's poet is Du Fu. Prerequisite: 3 years Modern Chinese or equivalent.
Same as: CHINLIT 165

CHINLIT 266. Chinese Ci Poetry (Song Lyrics). 3-4 Units.
Introduction to poetry in the ci "song lyrics" form. This year the focus is on
song lyrics of Li Qingzhao (1084-1150s), read against song lyrics composed
by male writers of her day. Attention to the special challenges she faced as
a woman writer, and the ways that the tradition struggled to accommodate
this "talented woman." Prerequisite: Classical Chinese or advanced reading
knowledge of Chinese.
Same as: CHINLIT 166

CHINLIT 270. Traditional Chinese Fiction: Novels. 2-4 Units.
Major novels of late imperial China. Prerequisite: 127/207 or consent of
instructor.

CHINLIT 273. Readings in Chinese Drama. 2-4 Units.
Yuan, Ming, and Qing periods emphasizing literary not theatrical qualities.
Prerequisite: 127/207 or consent of instructor.

CHINLIT 274. Modern Chinese Novel: Theory, Aesthetics, History. 4
Units.
From the May Fourth movement to the 40s. Themes include enlightenment,
democracy, women's liberation, revolution, war, urban culture, and love.
Prerequisite: advanced Chinese.
Same as: CHINLIT 174, COMPLIT 254

Literature and Film. 3-5 Units.
Explores the nation as it is constructed, deconstructed, and continuously
contested in novels, short stories, films, and other media from the second
half of the 20th century in mainland China and Taiwan. Asks how the trope
of the nation and the ideology of nationalism mediate the relationships
between politics and aesthetics. Explores the nation's internal fault lines of
gender, ethnicity, geography, language, and citizenship.
Same as: CHINLIT 379

CHINLIT 289. The Poetics and Politics of Affect in Modern China. 3-5
Units.
This course examines the lives of China's dynastic founders, among whom
we find the most influential, the most celebrated, the most
complicated, and the most controversial rulers in premodern Chinese
history. We seek to understand the ideas of leadership and legitimacy, the
relationships among statecraft, military might, and moral virtue, and the
importance of precedents and exemplars in traditional Chinese political
culture. Primary readings are the biographies of the dynastic founders in
the official histories, supplemented by the representations of these rulers in
other genres of writings. Prerequisite: Two years of classical Chinese, or
consent of instructor.

CHINLIT 290. Chinese Cultural Revolution: Performance, Politics,
and Aesthetics. 4 Units.
Events, arts, films, and operas of the Chinese Cultural Revolution. Analysis
of political passion, aesthetics, and psychology of mass movements. Places
the Cultural Revolution in the long-range context of art, social movements,
and politics. Chinese language is not required.

CHINLIT 291. The Structure of Modern Chinese. 2-4 Units.
Focus is on on syntax and semantics. Prerequisite: CHINLANG 3 or
equivalent, or consent of instructor.
Same as: CHINLIT 191
CHINLIT 292. The History of Chinese. 4 Units.
Emphasis is on syntactic and semantic changes in the last 2,000 years and grammaticalization. Students use a computer corpus to do research on the history of Chinese. Prerequisite: 126 or consent of instructor. Same as: CHINLIT 192

CHINLIT 299. Master’s Thesis or Translation. 1-5 Unit.
A total of 5 units taken in one or more quarters.

CHINLIT 369, Late Imperial Chinese Fiction. 2-5 Units.
Primary works examined include Jin Ping Mei, Xingshi yinyuan zhuang, Honglouneng, Qiu deng, Rulin waishi, and Ennu yingxiong zhuang. Secondary readings focus on social dimensions of the Chinese novel (ca. 1600-1850), but students may explore other aspects of the texts in their presentations and research papers. Comparisons with the English novel, particularly on the rise of the novel and the advent of modernity.

CHINLIT 371. Aesthetics, Politics, Modernity and China. 2-5 Units.
The making of global heroes—and the many bodies of Chairman Mao. This course explores a number of key motifs of critical theory relevant to Chinese studies. It introduces some seminal theories of visuality and the making of (global) heroes and problematizes the writing of visual histories and the uses of Digital Humanities for this purpose. Part of an ongoing research project which focuses on two hyper-visible male protagonists of the twentieth century-Mohandas Gandhi and Mao Zedong. How have these flesh and blood men been transformed through the work of visual imagery into globally recognizable, transcultural "bio-icons"? Prerequisite: CHINLIT 127/207 or consent of instructor. Same as: COMPLIT 371

CHINLIT 379. For Love of Country: National Narratives in Chinese Literature and Film. 3-5 Units.
Explores the nation as it is constructed, deconstructed, and continuously contested in novels, short stories, films, and other media from the second half of the 20th century in mainland China and Taiwan. Explores the trope of the nation and the ideology of nationalism mediate the relationships between politics and aesthetics. Explores the nation's internal fault lines of gender, ethnicity, geography, language, and citizenship. Same as: CHINLIT 279

CHINLIT 391. Seminar in Chinese Syntax. 4 Units.
May be repeated for credit.

CHINLIT 392B. Law and Society in Late Imperial China. 4-5 Units.
(Same as LAW 773.) Connections between legal and social history, ideology and practice, center and periphery, and state-society tensions and interactions. Readings introduce the work of major historians on concepts and problems in Ming-Qing history. Same as: HISTORY 392B

CHINLIT 399. Dissertation Research. 1-12 Unit.

Japanese General Courses

JAPANGEN 51. Japanese Business Culture and Systems. 3-5 Units.
Japanese sociocultural dynamics in industrial and corporate structures, negotiating styles, decision making, and crisis management. Practicum on Japan market strategies. Same as: JAPANGEN 251

JAPANGEN 57. How to Find Modern Japan: A Gateway Course. 4 Units.
An introduction to key locales in the cultural production of modern Japanese identity, offering a virtual tour of Japan and its significant others through major works of Japanese literature and film. Particular attention to sociohistorical context.

CHAPANGEN 60. Asian Arts and Cultures. 5 Units.
An introduction to major monuments, themes, styles, and media of East and South Asian visual arts, in their social, literary, religious, and political contexts. Through close study of primary monuments of architectural, pictorial, and sculptural arts and related texts, this course will explore ritual and mortuary arts; Buddhist arts across Asia; narrative and landscape images; and courtly, urban, monastic, and studio environments for art from Bronze Age to modern eras.

JAPANGEN 75N. Around the World in Seventeen Syllables: Haiku in Japan, the U.S., and the Digital World. 3-4 Units.
Preference to freshmen. Origins of the haiku form in Japan, its place in the discourse of Orientalism during the 19th and early 20th centuries in the West, its appropriation by U.S. devotees of Zen and the beat poets after WW II, and its current transformation into a global form through the Internet.

The complex meanings of ghosts in Japanese culture. Representations of the supernatural in images, drama, oral narratives, prose, film, comics and animation at different moments in Japanese history. Same as: JAPANGEN 179

JAPANGEN 82N. Joys and Pains of Growing Up and Older in Japan. 3 Units.
What do old and young people share in common? With a focus on Japan, a country with a large long-living population, this seminar spotlights older people's lives as a reflection of culture and society, history, and current social and personal changes. Through discussion of multidisciplinary studies on age, analysis of narratives, and films, we will gain a closer understanding of Japanese society and the multiple meanings of growing up and older. Students will also create a short video/audio profile of an older individual, and we will explore cross-cultural comparisons. Held in Knight Bldg. Rm. 201.

JAPANGEN 92. Introduction to Japan. 5 Units.
Required Japanese majors. Introduction to Japanese culture in historical context. Previous topics include: shifting paradigms of gender relations and performance, ancient mythology, court poetry and romance, medieval war tales, and the theaters of Noh, Bunraku, and Kabuki.

JAPANGEN 121. Translating Japan, Translating the West. 3-4 Units.
Translation lies at the heart of all intercultural exchange. This course introduces students to the specific ways in which translation has shaped the image of Japan in the West, the image of the West in Japan, and Japan's self-image in the modern period. What texts and concepts were translated by each side, how, and to what effect? No prior knowledge of Japanese language necessary.

JAPANGEN 124. Manga as Literature. 3-5 Units.
Analysis of representative manga as narratives that combine verbal and visual elements, with attention to historical and cultural background. Representative manga by Tezuka Osamu, Tatsumi Yoshihiro, Koike Kazuo, Taniguchi Jiro, Natsume Ono, Kono Fumiyo, and others. All readings in English.

JAPANGEN 126. The Vampire in Anime. 3-4 Units.
Analysis of anime where vampires play central roles as characters and/ or in plot development. Comparison of character and plot development within anime series and Western vampire literature will be the main focus; attention will also be paid to the development of the vampire as a literary and film character in the West, the conception of the supernatural in Japanese culture, and the points of similarity and difference between the two.
JAPANGEN 127. JAPANimals: Fauna in the Cultural History of Japan. 3-5 Units.
Multifarious roles played by animals throughout Japanese art and culture. Signs of the zodiac; shape-changers and tricksters; fabulous beasts and sacred animals; the notorious "Dog Shogun" and animal satires; commodification of animals, representation of animals in anime.
Same as: JAPANGEN 227

JAPANGEN 133. Japanese Media Culture. 2-4 Units.
Focuses on the intertwined histories of the postwar Japanese television, anime, music, and video game industries, and how their development intersects with wider trends in Japanese society. We will pay particular attention to questions of affect, labor, and environment in media production, consumption, and style.
Same as: JAPANGEN 233

JAPANGEN 137. Classical Japanese Literature in Translation. 4 Units.
Prose, poetry, and drama from the 10th-19th centuries. Historical, intellectual, and cultural context. Works vary each year. May be repeated for credit with consent of instructor.
Same as: JAPANGEN 237

JAPANGEN 138. Introduction to Modern Japanese Literature and Culture. 3-4 Units.
This class introduces primary literary texts from Japan's modern era (1868-present), locating these works in the larger political, social, and cultural trends of the period. Primary texts include: Futabatei Shimei's Floating Clouds, Higuchi Ichiyosuke's Child's Play, Natsume Soseki's Kokoro, Kobayashi Takiji's Cannery Boat, Oe Kenzaburo's The Catch, and Yoshimoto Banana's Kitchen. Examination of these literary works will be contextualized within larger political trends (e.g., the modernization program of the Meiji regime), the policies of Japan's wartime government, and postwar Japanese responses to the cold war), social developments (e.g., changing notions of social class, the women's rights movement, and the social effects of the postwar economic expansion), and cultural movements (e.g., literary reform movement of the 1890s, modernism of the 1920s and 30s, and postmodernism of the 1980s). The goal of the class is to use literary texts as a point of entry to understand the grand narrative of Japan's journey from its tentative re-entry into the international community in the 1850s, through the cycliacy of the Pacific War, to the remarkable prosperity of the bubble years in the 1980s.
Same as: JAPANGEN 238

JAPANGEN 141. Japanese Performance Traditions. 3-4 Units.
Major paradigms of gender in Japanese performance traditions from ancient to modern times, covering Noh, Kabuki, Bunraku, and Takarazuka.
Same as: JAPANGEN 241

JAPANGEN 142. Gender, Sex, and Text in Early Modern Japan. 3-4 Units.
The early modern period in Japan (1600-1868) was a vibrant time when popular culture flourished, cities expanded, and people enjoyed a "floating world" of transient, sensual delights. Reading popular literature from the time (in translation), including novels and poetry, and looking at explicit erotic imagery in woodblock prints as well as other visual media, we will discuss topics related to gender, sex, and sexuality. Critical scholarship by historians, art historians and scholars of literature will add to students' own readings of these primary sources.
Same as: JAPANGEN 242

JAPANGEN 148. Modern Japanese Narratives: Literature and Film. 3-5 Units.
Central issues in modern Japanese visual and written narrative. Focus is on competing views of modernity, war, and crises of individual and collective identity and responsibility. Directors and authors include Kurosawa, Mizoguchi, Ozu, Ogal, Akinagata, Tanizaki, Abe, and Oe.
Same as: JAPANGEN 248

JAPANGEN 149. Screening Japan: Issues in Crosscultural Interpretation. 3-4 Units.
Is the cinematic language of moving images universal? How have cultural differences, political interests, and genre expectations affected the ways in which Japanese cinema makes meaning across national borders? Sources include the works of major Japanese directors and seminal works of Japanese film criticism, theory, and scholarship in English. No Japanese language skills required.
Same as: JAPANGEN 249

JAPANGEN 152. Art Animation. 2-4 Units.
While anime has spread around the world, Japanese art animators have been busy developing a parallel tradition, built from a more personal, experimental, and idiosyncratic approach to the medium. Looking closely at key works from major artists in the field, this course explores art animation from a variety of perspectives: animation scene; philosophical attempts to account for animated movement; and art animation's unique perspective on Japanese culture.
Same as: FILMSTUD 146, JAPANGEN 252

JAPANGEN 157. How to Find Modern Japan: A Gateway Course. 4 Units.
An introduction to key locales in the cultural production of modern Japanese identity, offering a virtual tour of Japan and its significant others through major works of Japanese literature and film. Particular attention to sociohistorical context.
Same as: JAPANGEN 57

JAPANGEN 160. Early Modern Japan: The Floating World of Chikamatsu. 4 Units.
Early modern Japan as dramatized in the puppet theater of Chikamatsu Monzaemon (1653-1725), Japan's leading dramatist, who depicted militarization, commercialization, and urbanization in the Tokugawa period (1603-1868). Emperors, shogun, daimyo, samurai, merchants, monks, geisha, and masterless ronin in his bunraku plays as denizens of a floating world. Themes of loyalty, love, heroism, suicide, and renunciation in the early modern world.
Same as: JAPANGEN 260

The complex meanings of ghosts in Japanese culture. Representations of the supernatural in images, drama, oral narratives, prose, film, comics and animation at different moments in Japanese history.
Same as: JAPANGEN 79

JAPANGEN 184. Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting. 4 Units.
Changes marking the transition from medieval to early modern Japanese society that generated a revolution in visual culture, as exemplified in subjects deemed fit for representation; how commoners joined elites in pictorializing their world, catalyzed by interactions with the Dutch.
Same as: ARTISTH 184, ARTIST 384, JAPANGEN 384

JAPANGEN 185. Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868. 4 Units.
Narratives of conflict, pacification, orthodoxy, nostalgia, and novelty through visual culture during the change of episteme from late medieval to early modern, 16th through early 19th centuries. The rhetorical messages of castles, teahouses, gardens, ceramics, paintings, and prints; the influence of Dutch and Chinese visuality; transformation in the roles of art and artist; tensions between the old and the new leading to the modernization of Japan.
Same as: ARTISTH 187, ARTIST 387
JAPANGEN 186. Theme and Style in Japanese Art. 4 Units.
A mixture of lecture and discussion, this course presents a chronological introduction to some of the defining monuments in the history of Japanese visual culture from prehistory to the mid-19th century. This introductory class presumes no prior knowledge of art history or of Japan. We will emphasize certain overarching themes like religious life; notions of decorum appropriate to various classes (court, warrior, and commoner); the relationship between and among the arts, such as the visual and the verbal, or the symphonic assemblage arts as seen in the tea ceremony; pervasive cultural tropes like nostalgia, seasonality, or the sense of place; and broader issues such as censorship, patronage, gender issues, and the encounters between Japanese and foreign cultures.
Same as: ARTHIST 186, ARTHIST 386, JAPANGEN 286

JAPANGEN 187. Romance, Desire, and Sexuality in Modern Japanese Literature. 3-4 Units.
This class is structured around three motifs: love suicide (as a romantic ideal), female desire, and same-sex sexuality. Over the course of the quarter we will look at how these motifs are treated in the art and entertainment from three different moments of Japanese history: the Edo period (1615-1868), the modern period (1920-65), and the contemporary period (1965-present). We will start by focusing on the most traditional representations of these topics. Subsequently, we will consider how later artists and entertainers revisited the conventional treatments of these motifs, informing them with new meanings and social significance. We will devote particular attention to how this material comments upon issues of gender, sexuality, and human relationships in the context of Japan. Informing our perspective will be feminist and queer theories of reading and interpretation.
Same as: FEMGEN 187, JAPANGEN 287

JAPANGEN 198. Senior Colloquium in Japanese Studies. 1 Unit.
Research, write, and present capstone essay or honors thesis.
Same as: KORGEN 198

JAPANGEN 200. Directed Reading in Asian Languages. 1-12 Unit.
For Japanese literature. Prerequisite: consent of instructor. (Staff).

JAPANGEN 201. Teaching Japanese Humanities. 1 Unit.
Prepares graduate students to teach humanities at the undergraduate level. Topics include syllabus development and course design, techniques for generating discussion, effective grading practices, and issues particular to the subject matter.

JAPANGEN 220. The Situation of the Artist in Traditional Japan. 5 Units.
Topics may include: workshop production such as that of the Kano and Tosa families; the meaning of the signature on objects including ceramics and tea wares; the folk arts movement; craft guilds; ghost painters in China; individualism versus product standardization; and the role of lineage. How works of art were commissioned; institutions supporting artists; how makers purveyed their goods; how artists were recognized by society; the relationship between patron-servant; desires and artist-servant; modes of production.
Same as: ARTHIST 485

JAPANGEN 221. Translating Japan, Translating the West. 3-4 Units.
Translation lies at the heart of all intercultural exchange. This course introduces students to the specific ways in which translation has shaped the subject matter.
Same as: COMPLIT 142B, JAPANGEN 121

JAPANGEN 227. JAPANimals: Fauna in the Cultural History of Japan. 3-5 Units.
Multifarious roles played by animals throughout Japanese art and culture.Signs of the zodiac; shape-changers and tricksters; fabulous beasts and sacred animals; the notorious "Dog Shogun" and animal satires; commodification of animals, representation of animals in anime.
Same as: JAPANGEN 127

JAPANGEN 229. Topophilia: Place in Japanese Visual Culture through 19th Century. 5 Units.
Attachments to "place" and "home" are hard-wired into the biology of humans and animals alike, although such attachments vary according to specific times, cultures, and states of mind. Can we speak of a "Japanese sense of place" and if so, what is distinctive about it? Seminar explores religious visions and ritual fields; narratives of itinerancy; cityscapes; topographic taxonomies. Knowledge of Japanese culture is beneficial but not mandatory.
Same as: ARTHIST 229D

JAPANGEN 233. Japanese Media Culture. 2-4 Units.
Focuses on the intertwined histories of the postwar Japanese television, anime, music, and video game industries, and how their development intersects with wider trends in Japanese society. We will pay particular attention to questions of affect, labor, and environment in media production, consumption, and style.
Same as: JAPANGEN 133

JAPANGEN 237. Classical Japanese Literature in Translation. 4 Units.
Prose, poetry, and drama from the 10th-19th centuries. Historical, intellectual, and cultural context. Works vary each year. May be repeated for credit with consent of instructor.
Same as: JAPANGEN 137

JAPANGEN 238. Introduction to Modern Japanese Literature and Culture. 3-4 Units.
This class introduces key literary texts from Japan's modern era (1868-present), locating these works in the larger political, social, and cultural trends of the period. Primary texts include: Futabatei Shimei's Floating Clouds, Higuchi Ichiyosuke's Child's Play, Natsume Soseki's Kokoro, Kobayashi Takiji's Cannery Boat, Oe Kenzaburou's The Catch, and Yoshimoto Banana's Kitchen. Examination of these literary works will be contextualized within larger political trends (e.g., the modernization program of the Meiji regime, the policies of Japan's wartime government, and postwar Japanese responses to the cold war), social developments (e.g., changing notions of social class, the women's rights movement, and the social effects of the postwar economic expansion), and cultural movements (e.g., literary reform movement of the 1890s, modernism of the 1920s and 30s, and postmodernism of the 1980s). The goal of the class is to use literary texts as a point of entry to understand the grand narrative of Japan's journey from its tentative re-entry into the international community in the 1850s, through the cataclysm of the Pacific War, to the remarkable prosperity of the bubble years in the 1980s.
Same as: JAPANGEN 138

JAPANGEN 241. Japanese Performance Traditions. 3-4 Units.
Major paradigms of gender in Japanese performance traditions from ancient to modern times, covering Noh, Kabuki, Bunraku, and Takarazuka.
Same as: JAPANGEN 141

JAPANGEN 242. Gender, Sex, and Text in Early Modern Japan. 3-4 Units.
The early modern period in Japan (1600-1868) was a vibrant time when popular culture flourished, cities expanded, and people enjoyed a 'floating world' of transient, sensual delights. Reading popular literature from the time (in translation), including novels and poetry, and looking at explicit erotic imagery in woodblock prints as well as other visual media, we will discuss topics related to gender, sex, and sexuality. Critical scholarship by historians, art historians and scholars of literature will add to students' own readings of these primary sources.
Same as: JAPANGEN 142

JAPANGEN 248. Modern Japanese Narratives: Literature and Film. 3-5 Units.
Central issues in modern Japanese visual and written narrative. Focus is on competing views of modernity, war, and crises of individual and collective identity and responsibility. Directors and authors include Kurosawa, Mizoguchi, Ozu, Ogai, Akutagawa, Tanizaki, Abe, and Oe.
Same as: JAPANGEN 148
JAPANGEN 249. Screening Japan: Issues in Crosscultural Interpretation. 3-4 Units.
Is the cinematic language of moving images universal? How have cultural differences, political interests, and gene effects affected the ways in which Japanese cinema makes meaning across national borders? Sources include the works of major Japanese directors and seminal works of Japanese film criticism, theory, and scholarship in English. No Japanese language skills required.
Same as: JAPANGEN 149

JAPANGEN 251. Japanese Business Culture and Systems. 3-5 Units.
Japanese sociocultural dynamics in industrial and corporate structures, negotiating styles, decision making, and crisis management. Practicum on Japan market strategies.
Same as: JAPANGEN 51

JAPANGEN 252. Art Animation. 2-4 Units.
While anime has spread around the world, Japanese art animators have been busy developing a parallel tradition, built from a more personal, experimental, and idiosyncratic approach to the medium. Looking closely at key works from major artists in the field, this course explores art animation from a variety of perspectives: animation scene; philosophical attempts to account for animated movement; and art animation's unique perspective on Japanese culture.
Same as: FILMSTUD 146, JAPANGEN 152

JAPANGEN 260. Early Modern Japan: The Floating World of Chikamatsu. 4 Units.
Early modern Japan as dramatized in the puppet theater of Chikamatsu Monzaemon (1653-1725), Japan's leading dramatist, who depicted militarization, commercialization, and urbanization in the Tokugawa period (1603-1868). Emperors, shogun, daimyo, samurai, merchants, monks, geisha, and masterless ronin in his bunraku plays as denizens of a floating world. Themes of loyalty, love, heroism, suicide, and renunciation in the early modern world. In English.
Same as: JAPANGEN 160

JAPANGEN 286. Theme and Style in Japanese Art. 4 Units.
A mixture of lecture and discussion, this course presents a chronological introduction to some of the defining monuments in the history of Japanese visual culture from prehistory to the mid-19th century. We will emphasize certain overarching themes like religious life; notions of decorum appropriate to various classes (court, warrior, and commoner); the relationship between and among the arts; such as the visual and the verbal, or the synoptic assemblage arts as seen in the tea ceremony; pervasive cultural tropes like nostalgia, seasonality, or the sense of place; and broader issues such as censorship, patronage, gender issues, and the encounters between Japanese and foreign cultures.
Same as: ARTHIST 186, ARTHIST 386, JAPANGEN 186

JAPANGEN 287. Romance, Desire, and Sexuality in Modern Japanese Literature. 3-4 Units.
This course is centered around three motifs: love suicide (as a romantic ideal), female desire, and same-sex sexuality. Over the course of the quarter we will look at how these motifs are treated in the art and entertainment from three different moments of Japanese history: the Edo period (1615-1868), the modern period (1920-65), and the contemporary period (1965-present). We will start by focusing on the most traditional representations of these topics. Subsequently, we will consider how later artists and entertainers revisited the conventional treatments of these motifs, informing them with new meanings and social significance. We will devote particular attention to how this material comments upon issues of gender, sexuality, and human relationships in the context of Japan. Informing our perspective will be feminist and queer theories of reading and interpretation.
Same as: FEMGEN 187, JAPANGEN 187

JAPANGEN 287A. The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime. 5 Units.
The Japanese tea ceremony, the ultimate premodern multimedia phenomenon, integrates architecture, garden design, ceramics, painting, calligraphy, and other treasured objects into a choreographed ritual wherein host, objects, and guests perform designated roles on a tiny stage sometimes only six feet square. In addition to its much-touted aesthetic and philosophical aspects, the practice of tea includes inevitable political and rhetorical dimensions. This course traces the evolution of tea practice from its inception within the milieu of courtier diversions, Zen monasteries, and warrior villas, through its various permutations into the 20th century, where it was manipulated by the emerging industrialist class for different but ultimately similar-ends.
Same as: ARTHIST 287A

JAPANGEN 384. Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting. 4 Units.
Changes marking the transition from medieval to early modern Japanese society that generated a revolution in visual culture, as exemplified in subjects deemed fit for representation; how commoners joined elites in pictorializing their world, catalyzed by interactions with the Dutch.
Same as: ARTHIST 184, ARTHIST 384, JAPANGEN 184

Japanese Literature Courses

JAPANLIT 146. Introduction to Premodern Japanese. 3-5 Units.
Readings from Heian, Kamakura, Muromachi, and early Edo periods with focus on grammar and reading comprehension. Prerequisite: JAPANLNG 129B or 103, or equivalent.
Same as: JAPANLIT 246

JAPANLIT 157. Points in Japanese Grammar. 2-4 Units.
Meaning and grammatical differences of similar expressions, and distinctions that may not be salient in English. Prerequisite: JAPANLNG 18B or 22, or equivalent.
Same as: JAPANLIT 257

JAPANLIT 170. The Tale of Genji and Its Historical Reception. 4 Units.
Approaches to the tale including 12th-century allegorical and modern feminist readings. Influence upon other works including poetry, Noh plays, short stories, modern novels, and comic book (manga) retellings. Prerequisite for graduate students: JAPANLNG 129B or 103, or equivalent.
Same as: JAPANLIT 270

JAPANLIT 181. Japanese Pragmatics. 2-4 Units.
The choice of linguistic expressions and our understanding of what is said involve multiple sociocultural, cognitive and discourse factors. Can such pragmatic factors and processes be considered universal to all languages, or are there variations among languages? The course will investigate an array of phenomena observed in Japanese. Through readings and projects, students will deepen their knowledge of Japanese and consider theoretical implications. Prerequisites: one year of Japanese and a course in linguistics, or two years of Japanese, or consent of instructor.
Same as: JAPANLIT 281

JAPANLIT 189A. Honors Research. 2-5 Units.

JAPANLIT 189B. Honors Research. 5 Units.
Open to senior honors students to write thesis.

JAPANLIT 199. Individual Reading in Japanese. 1-4 Unit.
Asian Languages majors only. May be repeated for credit. Prerequisites: JAPANLNG 129B or 103, and consent of instructor.

JAPANLIT 200. Directed Reading in Japanese. 1-12 Unit.
JAPANLIT 201. Proseminar: Introduction to Graduate Study in Japanese. 2-5 Units.
Bibliographical and research methods. Major trends in literary and cultural theory and critical practice. May be repeated once for credit. Prerequisite: JAPANLNG 103 or 129B, or consent of instructor.

The use of library and online resources for the study of Japanese literature, language, and culture. Prerequisite: JAPANLNG 103 or 129B, or consent of instructor.

JAPANLIT 224. Dramatic Manga. 2-4 Units.
In-depth reading and analysis of so-called "dramatic" or "realistic" manga (gekiga), concentrating on one of the major contributors to that genre (Saito Takao, Tatsumi Yoshihiro, Taniguchi Jiro, Sugiuara Hitako, Mase Motooro, and others). Readings in Japanese and English translation. Prequisite: four years of Japanese, or consent of instructor.

JAPANLIT 235. Academic Readings in Japanese I. 2-4 Units.
Strategies for reading academic writings in Japanese. Readings of scholarly papers and advanced materials in Japanese in students' research areas in the humanities and social sciences. Prerequisites: JAPANLNG 103, 129B, or equivalent; and consent of instructor.

JAPANLIT 236. Academic Readings in Japanese II. 2-4 Units.
Strategies for reading academic writings in Japanese. Readings of scholarly papers and advanced materials in Japanese in students' research areas in the humanities and social sciences. May be taken independently of 264. May be repeated for credit. Prerequisites: JAPANLNG 103, 129B, or equivalent; and consent of instructor.

JAPANLIT 246. Introduction to Premodern Japanese. 3-5 Units.
Readings from Heian, Kamakura, Muromachi, and early Edo periods with focus on grammar and reading comprehension. Prerequisite: JAPANLNG 129B or 103, or equivalent. Same as: JAPANLIT 146

JAPANLIT 247. Readings in Premodern Japanese. 2-5 Units.
Edo and Meiji periods with focus on grammar and reading comprehension. May be repeated for credit. Prerequisite: 246 or equivalent.

JAPANLIT 248. Readings in Classical Japanese. 5 Units.
Edo and Meiji periods including travel writings, fictions, miscellanies, and poetry. Focus is on grammar, stylistic analysis, and rhetoric. Can be taken independently. Prerequisite: 246.

JAPANLIT 257. Points in Japanese Grammar. 2-4 Units.
Meaning and grammatical differences of similar expressions, and distinctions that may not be salient in English. Prerequisite: JAPANLNG 188B or 22, or equivalent. Same as: JAPANLIT 157

JAPANLIT 260. Japanese Poetry and Poetics. 2-4 Units.
Heian through Meiji periods with emphasis on relationships between the social and aesthetic. Works vary each year. This year's genre is the diary. Prerequisites: 246, 247, or equivalent.

JAPANLIT 266. Introduction to Sino-Japanese. 3-5 Units.
Readings in Sino-Japanese (kambun) texts of the Heian, Kamakura, and Muromachi periods, with focus on grammar and reading comprehension. Prerequisite: 246 or equivalent.

JAPANLIT 267. Readings in Sino-Japanese. 2-4 Units.
Readings in Sino-Japanese (kambun) texts of the Edo and Meiji periods, with focus on grammar and reading comprehension. Prerequisite: 264 or equivalent.

JAPANLIT 270. The Tale of Genji and Its Historical Reception. 4 Units.
Approaches to the tale including 12th-century allegorical and modern feminist readings. Influence upon other works including poetry, Noh plays, short stories, modern novels, and comic books (manga) retellings. Prerequisite for graduate students: JAPANLNG 129B or 103, or equivalent. Same as: JAPANLIT 170

JAPANLIT 276. Modern Japanese Short Stories. 2-4 Units.
This course explores the postwar Japanese short story. We will read representative works by major authors, such as Ishikawa Jun, Hayashi Fumiko, Abe Kobo and Murakami Haruki. Attention will be devoted to both accurate reading of the Japanese prose and more general discussion of the literary features of the texts.

JAPANLIT 279. Research in Japanese Linguistics. 2-4 Units.
Introduction to graduate research in Japanese linguistics. Fields of research, methods and bibliographical background. Conduct a pilot research project in a chosen area. May be repeated for credit. Prerequisite: JAPANLNG 119 or consent of instructor.

JAPANLIT 281. Japanese Pragmatics. 2-4 Units.
The choice of linguistic expressions and our understanding of what is said involve multiple sociocultural, cognitive and discourse factors. Can such pragmatic factors and processes be considered universal to all languages, or are there variations among languages? The course will investigate an array of phenomena observed in Japanese. Through readings and projects, students will deepen their knowledge of Japanese and consider theoretical implications. Prerequisites: one year of Japanese and a course in linguistics, or two years of Japanese, or consent of instructor. Same as: JAPANLIT 181

JAPANLIT 287. Pictures of the Floating World: Images from Japanese Popular Culture. 5 Units.
Printed objects produced during the Edo period (1600-1868), including the Ukiyo-e (pictures of the floating world) and lesser-studied genres such as printed books (ehon) and popular broadsheets (kawaraban). How a society constructs itself through images. The borders of the acceptable and censorship; theatricality, spectacle, and slippage; the construction of play, set in conflict against the dominant neo-Confucian ideology of fixed social roles. Same as: ARTHIST 287, ARTHIST 487X

JAPANLIT 296. Modern Japanese Literature. 2-5 Units.
Advanced readings. May be repeated for credit. Prerequisite: JAPANLNG 213. Formerly JAPANLIT 396.

JAPANLIT 298. The Theory and Practice of Japanese Literary Translation. 2-5 Units.
Theory and cultural status of translation in modern Japanese and English. Comparative analysis of practical translation strategies. Final project is a literary translation of publishable quality. Prerequisite: fourth-year Japanese or consent of instructor.

JAPANLIT 299. Master's Thesis or Translation. 1-5 Unit.
A total of 5 units, taken in one or more quarters. (Staff)

JAPANLIT 350. Japanese Historical Fiction. 3-5 Units.
Authors include Mori Ogi, Akutagawa Ryunosuke, Tanizaki Jun'ichiro, Enchi Fumiko, Shiba Ryotaro, Fujisawa Shuhei, and Hiraiwa Yumie. Genre theory, and historical and cultural context. Works vary each year. May be repeated for credit.

JAPANLIT 377. Seminar: Structure of Japanese. 2-4 Units.
Linguistic constructions in Japanese. Topics vary annually. In 2009-10, focus is on noun-modifying constructions in Japanese from multiple perspectives including syntax, semantics, pragmatics, and acquisition. Contrasts with similar constructions in other languages. Typological implications. Prerequisites: courses in Japanese linguistics, consent of instructor.
JAPANLIT 381. Topics in Pragmatics and Discourse Analysis. 2-4 Units.
Naturally occurring discourse (conversational, narrative, or written) and theoretical implications. Discourse of different age groups, expressions of identity and persona, and individual styles. May be repeated for credit.

JAPANLIT 382. Research Projects in Japanese Linguistics. 2-5 Units.
For advanced graduate students with specific research projects in Japanese linguistics. Consent of instructor required.

JAPANLIT 395. Early Modern Japanese Literature. 2-4 Units.
May be repeated for credit. Prerequisite: 247.

JAPANLIT 396. Modern Japanese Literature Seminar. 2-5 Units.
Works and topics vary each year. May be repeated for credit. Prerequisite: fourth-year Japanese or consent of instructor.

JAPANLIT 399. Dissertation Research. 1-12 Unit.
For doctoral students in Japanese working on dissertations.

JAPANLIT 801. TGR Project. 0 Units.

JAPANLIT 802. TGR Dissertation. 0 Units.

Korean General Courses

KORGEN 101. Kangnam Style: Korean Media and Pop Culture. 4 Units.
For over a decade now, South Korea has established itself as a tireless generator of soft power, the popularity of its pop-culture spreading from Asia to the rest of the world. This class will look into the economic engine that moves this "cultural contents" industry, and will examine some of its expressions in the form of K-pop, soap operas, tourism, food, sports, and fashion in order to illuminate the ways in which Korean culture is being (self-)narrated and consumed in this era of globalization of the 21st century. Same as: KORGEN 201

KORGEN 101N. Kangnam Style: Korean Media and Pop Culture. 4 Units.
For over a decade now, South Korea has established itself as a tireless generator of soft power, the popularity of its pop-culture spreading from Asia to the rest of the world. This class will look into the economic engine that moves this "cultural contents" industry, and will examine some of its expressions in the form of K-pop. Will be held in Rm. 212, Lathrop Library.

KORGEN 120. Narratives of Modern and Contemporary Korea. 4-5 Units.
This introductory survey will examine the development of South and North Korean literature from the turn of the 20th century until the present. The course will be guided by historical and thematic inquiries as we explore literature in the colonial period, in the period of postwar industrialization, and contemporary literature from the last decade. We will supplement our readings with critical writing about Korea from the fields of cultural studies and the social sciences in order to broaden the terms of our engagement with our primary texts.
Same as: KORGEN 220

KORGEN 121. Doing the Right Thing: Ethical Dilemmas in Korean Film and Literature. 3-4 Units.
Ethics and violence seem to be contradictory terms, yet much of Korean film and literature in the past five decades has demonstrated that they are an intricate part of the fabric of contemporary existence. Film and literature exposes time and again the complex ways in which the supposed vanguards of morality: religious institutions, family, schools, and the state are sites of condemned transgression, wherein spiritual and physical violation is inflicted relentlessly. This class will explore the ways in which questions about Truth and the origins of good and evil are mediated through film and literature in the particular context of the political, social, and economic development of postwar South Korea. Class held in Lathrop Library Rm. 212.
Same as: KORGEN 221

KORGEN 140. Childhood and Children: Culture in East Asia. 3-5 Units.
Literature for children often reflects society's deepest-held convictions and anxieties, and is therefore a critical site for the examination of what is deemed to be the most imperative knowledge for the young generation. In this respect, the analysis of both texts and visual culture for children, including prose, poetry, folk tales, film, and picture books illuminates prevalent discourses of national identity, family, education and gender. Through an examination of a diverse range of genres and supported by the application of literary theories, students will obtain an understanding, in broad strokes, of the birth of childhood and the emergence of children's literature of China, Korea and Japan from the turn of the century until the present.
Same as: KORGEN 240

KORGEN 198. Senior Colloquium in Japanese Studies. 1 Unit.
Research, write, and present capstone essay or honors thesis.
Same as: JAPANGEN 198

KORGEN 200. Directed Reading. 1-12 Unit.
Directed Reading in Korean Studies.

KORGEN 201. Kangnam Style: Korean Media and Pop Culture. 4 Units.
For over a decade now, South Korea has established itself as a tireless generator of soft power, the popularity of its pop-culture spreading from Asia to the rest of the world. This class will look into the economic engine that moves this "cultural contents" industry, and will examine some of its expressions in the form of K-pop, soap operas, tourism, food, sports, and fashion in order to illuminate the ways in which Korean culture is being (self-)narrated and consumed in this era of globalization of the 21st century.
Same as: KORGEN 101

KORGEN 220. Narratives of Modern and Contemporary Korea. 4-5 Units.
This introductory survey will examine the development of South and North Korean literature from the turn of the 20th century until the present. The course will be guided by historical and thematic inquiries as we explore literature in the colonial period, in the period of postwar industrialization, and contemporary literature from the last decade. We will supplement our readings with critical writing about Korea from the fields of cultural studies and the social sciences in order to broaden the terms of our engagement with our primary texts.
Same as: KORGEN 120
**KOREN 221. Doing the Right Thing: Ethical Dilemmas in Korean Film and Literature. 3-4 Units.**
Ethics and violence seem to be contradictory terms, yet much of Korean film and literature in the past five decades has demonstrated that they are an intricate part of the fabric of contemporary existence. Film and literature exposes time and again the complex ways in which the supposed vanguards of morality, religious institutions, family, schools, and the state are sites of condoned transgression, wherein spiritual and physical violation is inflicted relentlessly. This class will explore the ways in which questions about Truth and the origins of good and evil are mediated through film and literature in the particular context of the political, social, and economic development of postwar South Korea. Class held in Lathrop Library Rm. 212.
Same as: KOREN 121

**KOREN 240. Childhood and Children: Culture in East Asia. 3-5 Units.**
Literature for children often reflects society's deepest-held convictions and anxieties, and is therefore a critical site for the examination of what is deemed to be the most imperative knowledge for the young generation. In this respect, the analysis of both texts and visual culture for children, including prose, poetry, folk tales, film, and picture books illuminates prevalent discourses of national identity, family, education and gender. Through an examination of a diverse range of genres and supported by the application of literary theories, students will obtain an understanding, in broad strokes, of the birth of childhood and the emergence of children's literature of China, Korea and Japan from the turn of the century until the present.
Same as: KOREN 140