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:


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

- CHINLANG (Chinese Language)
- JAPANLNG (Japanese Language)
- KORLANG (Korean Language)

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 specialties, 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 are. 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 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 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.

The Inter-University Center for Japanese Language Studies (IUC) (https://web.stanford.edu/dept/IUC/cgi-bin), located in Yokohama, is designed for students who seek the most advanced level of training in Japanese. This program accepts students with high intermediate Japanese language skills who seek Japan-related careers.

Undergraduates interested in studying Chinese language, history, culture, and society are encouraged to apply to the Stanford Program in Beijing (https://undergrad.stanford.edu/programs/bosp/explore/beijing), also offered through the Bing Overseas Studies Program. This program is located at Peking University and is open Autumn and Spring Quarters. There is no language prerequisite for the fall quarter; for spring quarter, students must take CHINLNG 2.

Students should take note of the Inter-University Program for Chinese Language Studies (IUP) (http://ieas.berkeley.edu/iup) at Tsinghua University (lab@socrates.berkeley.edu; 510-642-3873) and the Inter-University Center (IUC) for Japanese Language Studies (http://Stanford). Stanford is a member of these consortia.

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.

Applications 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 a Bachelor of Arts degree with the following options:

- Bachelor of Arts in East Asian Studies
- Bachelor of Arts in East Asian Studies, China Subplan
- Bachelor of Arts in East Asian Studies, Japan Subplan
- Bachelor of Arts in East Asian Studies, Korea Subplan

As of September 2016, the department no longer offers the following degrees:

- Bachelor of Arts in Chinese
- Bachelor of Arts in Japanese

Students who previously enrolled in the following degrees may choose to complete the major, following the requirements stated in previous Stanford Bulletins (http://exploredegrees.stanford.edu/archive/#text). Check with the department for further clarification.

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 no later than the end of the first quarter of the junior year; students must declare the major by the end of the sophomore year. Majors must complete at least 75 units of course work on China, Japan, and/or Korea in addition to a 1 unit Senior Colloquium. Courses to be credited toward major requirements must be completed with a grade of "C" or better.

Requirements

The following requirements are in addition to the University's basic requirements for the bachelor's degree (http://exploredegrees.stanford.edu/undergraduatedegreesandprograms/#bachelorstext). Letter grades are mandatory for required courses.

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 not 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>CHINA 111</td>
<td>Literature in 20th-Century China</td>
<td>4-5</td>
</tr>
<tr>
<td>CHINA 153</td>
<td>Chinese Bodies, Chinese Selves</td>
<td>3-5</td>
</tr>
<tr>
<td>EALC 198</td>
<td>Senior Colloquium in Chinese Studies</td>
<td>3</td>
</tr>
<tr>
<td>JAPAN 124</td>
<td>Manga as Literature</td>
<td>3-5</td>
</tr>
<tr>
<td>JAPAN 138</td>
<td>Introduction to Modern Japanese Literature and</td>
<td>3-4</td>
</tr>
<tr>
<td></td>
<td>Culture</td>
<td></td>
</tr>
<tr>
<td>JAPAN 284</td>
<td>Aristocrats, Warriors, Sex Workers, and</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Barbarians: Lived Life in Early Modern</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Japanese Painting</td>
<td></td>
</tr>
<tr>
<td>KOREA 101N</td>
<td>Kangnam Style: Korean Media and Pop</td>
<td>4</td>
</tr>
<tr>
<td>KOREA 121</td>
<td>Doing the Right Thing: Ethical Dilemmas in</td>
<td>3-4</td>
</tr>
<tr>
<td></td>
<td>Korean Film</td>
<td></td>
</tr>
<tr>
<td>RELIGST 50</td>
<td>Exploring Buddhism</td>
<td>5</td>
</tr>
<tr>
<td>RELIGST 55</td>
<td>Exploring Zen Buddhism</td>
<td>4</td>
</tr>
<tr>
<td>RELIGST 56</td>
<td>Exploring Chinese Religions</td>
<td>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>HISTORY 11SC</td>
<td>How Is a Buddhist</td>
<td>2</td>
</tr>
<tr>
<td>HISTORY 13</td>
<td>The Historical and Geographical Background of</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Current Global Events</td>
<td></td>
</tr>
<tr>
<td>HISTORY 92A</td>
<td>The Historical Roots of Modern East Asia</td>
<td>4-5</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 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>
</tbody>
</table>

   c. Social Sciences

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPAN 151</td>
<td>Japanese Business Culture and Systems</td>
<td>3-5</td>
</tr>
<tr>
<td>EASTASN 217</td>
<td>Health and Healthcare Systems in East Asia</td>
<td>3-5</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>4</td>
</tr>
<tr>
<td>POLISCI 148</td>
<td>Chinese Politics: The Transformation and the</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Era of Reform</td>
<td></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>4</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

4. Capstone Essay: completion of a paper of approximately 7,500 words, written either in a directed reading course or for one of the courses in item 3 above, which should be built upon the student’s thematic interest. EALC 198 Senior Colloquium in Chinese Studies (1 unit), is required of majors during their senior year to develop and present the capstone essay or honors paper. A faculty adviser for the capstone essay must be submitted by beginning of Autumn Quarter.

5. At least one quarter overseas in the country of focus.

6. An East Asian Studies course that satisfies the University Writing in the Major requirement (WIM) should be completed before beginning the senior essay. This year, CHINA 111 Literature in 20th-Century China and JAPAN 138 Introduction to Modern Japanese Literature and Culture satisfy the WIM requirement.

7. The courses for the major must add up to at least 76 units, comprised of the 1 unit Senior Colloquium and at least 75 additional units,
all taken for a letter grade. Courses must be at least 3 units to be counted towards the degree.

### 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 enroll in 2-5 units of credit for independent study. In Winter Quarter, students enroll for five units in independent study (CHINA 198H Senior Research, JAPAN 198H Senior Research, or KOREA 198H Senior Research) 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, EALC 198 Senior Colloquium in Chinese 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.

### Bachelor of Arts in East Asian Studies, China Subplan

The Bachelor of Arts in East Asian Studies, China Subplan, offers students the ability to study East Asia with a special focus on Chinese culture and language. The Bachelor of Arts in East Asian Studies, China Subplan, replaced the department's Bachelor of Arts in Chinese. Students currently pursuing the Bachelor of Arts in Chinese may choose to continue his or her plan of study, or opt to complete the Bachelor of Arts in East Asian Studies, China Subplan requirement instead. Note: Once students drop the Bachelor of Arts in Chinese on Axess, they cannot re-enroll/declare under the Bachelor of Arts in Chinese again. Consult Prof. Yiqun Zhou, EALC's Director of Undergraduate Studies, or Ai Tran, EALC's student services officer, for more clarification.

The following requirements are are in addition to the University's basic requirements for the bachelor's degree (http://exploredegrees.stanford.edu/undergraduatedegreesandprograms/#bachelorstext). 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.

#### I. Gateway Courses

Students must take two gateway courses appropriate to the East Asian Studies, China Subplan. Courses can be from the "East Asian Gateway Course Cluster" and/or the "Gateway Course Cluster for the China Subplan" tables (see below). One of the two courses chosen must be taught by the department.

**East Asian Gateway Course Cluster**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>THINK 53</td>
<td>Food Talks: The Language of Food</td>
</tr>
<tr>
<td>RELIGST 55</td>
<td>Exploring Zen Buddhism</td>
</tr>
<tr>
<td>HISTORY 92A</td>
<td>The Historical Roots of Modern East Asia</td>
</tr>
<tr>
<td>EASTASN 97</td>
<td>The International Relations of Asia since World War II</td>
</tr>
<tr>
<td>ECON 124</td>
<td>Economic Development and Challenges of East Asia</td>
</tr>
<tr>
<td>SOC 167A</td>
<td>Asia-Pacific Transformation</td>
</tr>
</tbody>
</table>

#### II. Proficiency of the modern Chinese language, at the third year level

Students must take a minimum of 3 years of Chinese language courses. Students should take a language assessment test offered at the Language Center to determine language proficiency before signing up for classes. Students without previous experiences in Chinese can begin by selecting one of the following series (see chart below) and continue until the third-year of modern Chinese. For more clarification, please check with the department.

**Series a:**

- CHINLANG 1: First-Year Modern Chinese, First Quarter
- CHINLANG 2: First-Year Modern Chinese, Second Quarter
- CHINLANG 3: First-Year Modern Chinese, Third Quarter

**Series b:**

- CHINLANG 1B: First-Year Modern Chinese for Bilingual Students, First Quarter
- CHINLANG 2B: First-Year Modern Chinese for Bilingual Students, Second Quarter

**Series c:**

- CHINLANG 5: Intensive First-Year Modern Chinese

#### III. Classical Chinese

- CHINA 105: Beginning Classical Chinese, First Quarter
- CHINA 106: Beginning Classical Chinese, Second Quarter
- CHINA 107: Beginning Classical Chinese, Third Quarter

#### IV. Additional Courses

- CHINA 111: Literature in 20th-Century China
- CHINA 151A: Chinese Music Performance
- CHINA 159: Beijing and Shanghai: Twin Cities in Chinese History
- CHINA 160: Classical Poetry: Reading, Theory, Interpretation
- CHINA 176: Emergence of Chinese Civilization from Caves to Palaces
- CHINA 70N: Animal Planet and the Romance of the Species
CHINA 110  How to Be Modern in China: A Gateway to the World Course

CHINA 153  Chinese Bodies, Chinese Selves

CHINA 174  New Directions in the Study of Poetry and Literati Culture

CHINA 115  Sex, Gender, and Power in Modern China

CHINA 151  Popular Culture and Casino Capitalism in China

CHINA 158  Cultural Images in China-US Relations

CHINA 163  Chinese Biographies of Women

CHINA 175  Constructing National History in East Asian Archaeology

CHINA 190

CHINA/HISTORY/FEMGEN 295J

V. Senior Capstone Essay

Students enroll in EALC 198: Senior Colloquium winter quarter of the senior year to work on their senior capstone essay or senior honors thesis.

EALC 198  Senior Colloquium in Chinese Studies

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 CHINA 198H Senior Research.
2. In Winter Quarter of the senior year, students enroll for 5 units in independent study, CHINA 198H Senior Research, 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 also enroll in EALC 198 Senior Colloquium in Chinese Studies during the Winter Quarter of the senior year to polish and present their thesis (instead of writing a senior capstone essay).
4. 8-11 units of credit are granted for honors course work and the finished thesis.

Bachelor of Arts in East Asian Studies, Japan Subplan

The Bachelor of Arts in East Asia, Japan Subplan, offers students the ability to study East Asia with a special focus on Japanese culture and language. The Bachelor of Arts in East Asian Studies, Japan Subplan, replaced the department’s Bachelor of Arts in Japanese. Students currently pursuing the Bachelor of Arts in Japanese may choose to continue his or her plan of study, or opt to complete the Bachelor of Arts in East Asian Studies, Japan Subplan requirement instead. Note: Once students drop the Bachelor of Arts in Japanese on Axess, he or she cannot re-enroll/declare under the Bachelor of Arts in Japanese again. Consult Prof. Yiqun Zhou, Director of Undergraduate Studies, or Ai Tran, EALC’s student services officer, for more clarification.

The following requirements are in addition to the University’s basic requirements for the bachelor’s degree (http://exploreddegrees.stanford.edu/undergraduatedegreesandprograms/#bachelorstext). 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>Units</th>
<th>I. Gateway Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-10</td>
<td>Students must take two gateway courses appropriate to the East Asian Studies, Japan Subplan. Courses can be from the “East Asian Gateway Course Cluster” and/or the “Gateway Course Cluster for the Japan Subplan” tables (see below). One of the two courses chosen must be taught by the department.</td>
</tr>
<tr>
<td></td>
<td>East Asian Gateway Course Cluster</td>
</tr>
<tr>
<td></td>
<td>THINK 53  Food Talks: The Language of Food</td>
</tr>
<tr>
<td></td>
<td>RELIGST 55 Exploring Zen Buddhism</td>
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<td></td>
<td>HISTORY 92A The Historical Roots of Modern East Asia</td>
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<td>ECON 124 Economic Development and Challenges of East Asia</td>
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<td>SOC 167A Asia-Pacific Transformation</td>
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<td></td>
<td>POLISCI 211 Political Economy of East Asia</td>
</tr>
<tr>
<td></td>
<td>Gateway Course Cluster for Japan Subplan</td>
</tr>
<tr>
<td></td>
<td>JAPAN 148 Modern Japanese Narratives: Literature and Film</td>
</tr>
<tr>
<td></td>
<td>JAPAN 160 Classical Japanese Literature in Translation</td>
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<td></td>
<td>JAPAN 184 Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting</td>
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<td></td>
<td>JAPAN 186 Theme and Style in Japanese Art</td>
</tr>
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<td></td>
<td>JAPAN 110 Romance, Desire, and Sexuality in Modern Japanese Literature</td>
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<td></td>
<td>HISTORY 94B Japan in the Age of the Samurai</td>
</tr>
<tr>
<td></td>
<td>HISTORY 95C Modern Japanese History: From Samurai to Pokemon</td>
</tr>
<tr>
<td></td>
<td>JAPAN 151 Japanese Business Culture and Systems</td>
</tr>
<tr>
<td></td>
<td>JAPAN 82N Joys and Pains of Growing Up and Older in Japan</td>
</tr>
<tr>
<td></td>
<td>JAPAN 122 Translating Cool: Globalized Popular Culture in Asia</td>
</tr>
</tbody>
</table>

II. Three Years of Modern Japanese

Students to take a minimum of 3 years of Japanese language courses. Students should take a language assessment test offered at the Language Center to determine language proficiency before signing up for classes. Students without prior Japanese language experience should enroll in first-, second-, and third-year modern Japanese.

First-year Modern Japanese

<table>
<thead>
<tr>
<th>Units</th>
<th>First-year Modern Japanese</th>
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<tbody>
<tr>
<td></td>
<td>JAPANLNG 1 First-Year Japanese Language, Culture, and Communication, First Quarter</td>
</tr>
<tr>
<td></td>
<td>JAPANLNG 2 First-Year Japanese Language, Culture, and Communication, Second Quarter</td>
</tr>
<tr>
<td></td>
<td>JAPANLNG 3 First-Year Japanese Language, Culture, and Communication, Third Quarter</td>
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</table>

Second-year Modern Japanese

<table>
<thead>
<tr>
<th>Units</th>
<th>Second-year Modern Japanese</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>JAPANLNG 21 Second-Year Japanese Language, Culture, and Communication, First Quarter</td>
</tr>
<tr>
<td></td>
<td>JAPANLNG 22 Second-Year Japanese Language, Culture, and Communication, Second Quarter</td>
</tr>
</tbody>
</table>
### Bachelor of Arts in East Asian Studies, Korean Subplan

The Bachelor of Arts in East Asia, Korean Subplan, offers students the ability to study East Asia with a special focus on Korean culture and language. The following requirements are in addition to the University’s basic requirements for the bachelor's degree (http://exploredegrees.stanford.edu/undergraduatedegreesandprograms/#bachelorsertext). 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>Units</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I. Gateway Courses</td>
</tr>
<tr>
<td>6-10</td>
<td>Students must take two gateway courses appropriate to the East Asian Studies, Korean Subplan. Courses can be from the &quot;East Asian Gateway Course Cluster&quot; and/or the &quot;Gateway Course Cluster for the Korean Subplan&quot; tables (see below). One of the two courses chosen must be taught by the department.</td>
</tr>
<tr>
<td></td>
<td>East Asian Gateway Course Cluster</td>
</tr>
<tr>
<td></td>
<td>THINK 53 Food Talks: The Language of Food</td>
</tr>
<tr>
<td></td>
<td>RELIGST 55 Exploring Zen Buddhism</td>
</tr>
<tr>
<td></td>
<td>HISTORY 92A The Historical Roots of Modern East Asia</td>
</tr>
<tr>
<td></td>
<td>ECON 124 Economic Development and Challenges of East Asia</td>
</tr>
<tr>
<td></td>
<td>SOC 167A Asia-Pacific Transformation</td>
</tr>
<tr>
<td></td>
<td>POLITSCI 211 Political Economy of East Asia</td>
</tr>
<tr>
<td></td>
<td>Gateway Course Cluster for Korean Subplan</td>
</tr>
<tr>
<td></td>
<td>KOREA 122 Translating Cool: Globalized Popular Culture in Asia</td>
</tr>
<tr>
<td></td>
<td>KOREA 101 Kangnam Style: Korean Media and Pop Culture or KOREA 101NKangnam Style: Korean Media and Pop Culture</td>
</tr>
<tr>
<td></td>
<td>II. Three Years of Modern Korean</td>
</tr>
<tr>
<td>45</td>
<td>Students to take a minimum of 3 years of Korean language courses. Students should take a language assessment test offered at the Language Center to determine language proficiency before signing up for classes. Students without prior Japanese language experience should enroll in first-, second-, and third-year modern Korean.</td>
</tr>
<tr>
<td></td>
<td>First-year modern Korean:</td>
</tr>
<tr>
<td></td>
<td>KORLANG 1 First-Year Korean, First Quarter</td>
</tr>
<tr>
<td></td>
<td>KORLANG 2 First-Year Korean, Second Quarter</td>
</tr>
<tr>
<td></td>
<td>KORLANG 3 First-Year Korean, Third Quarter</td>
</tr>
<tr>
<td></td>
<td>III. Additional Courses</td>
</tr>
<tr>
<td></td>
<td>A. Complete the Writing in the Major (WIM) requirement.</td>
</tr>
<tr>
<td></td>
<td>KOREA 120 Narratives of Modern and Contemporary Korea</td>
</tr>
<tr>
<td></td>
<td>B. Take 6 additional courses at the 100-level, a minimum of two 100-level courses must be offered by the department.</td>
</tr>
<tr>
<td></td>
<td>Courses offered by the department:</td>
</tr>
<tr>
<td></td>
<td>KOREA 101 Kangnam Style: Korean Media and Pop Culture or KOREA 101NKangnam Style: Korean Media and Pop Culture</td>
</tr>
<tr>
<td></td>
<td>KOREA 121 Doing the Right Thing: Ethical Dilemmas in Korean Film</td>
</tr>
<tr>
<td></td>
<td>KOREA 122 Translating Cool: Globalized Popular Culture in Asia</td>
</tr>
<tr>
<td></td>
<td>KOREA 140 Childhood and Children: Culture in East Asia</td>
</tr>
</tbody>
</table>
KOREA 156 Sino-Korean Relations, Past and Present
KOREA 157 Science, Power, and Knowledge: East Asia to 1900
KOREA 230 Intimate Encounters: Reading and Translating Korean Literature
KOREA 231 Topics in Korean Literature

Courses offered outside the department:
HISTORY 195 Modern Korean History
HISTORY 290/390 North Korea in Historical Perspective
HISTORY 292F/392F Culture and Religions in Korean History
SOC 111/INTLREL 143/State and Society in Korea
SOC 211
EASTASN 189K/289K Higher Education and Development in Korea

IV. Senior Capstone Essay
Students enroll in EALC 198: Senior Colloquium winter quarter of the senior year to work on their senior capstone essay or senior honors thesis.

EALC 198 Senior Colloquium in Chinese Studies

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 Korean, and the name of a faculty member who has agreed to act as honors supervisor.

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 Korean
- the name of a faculty member who has agreed to supervise the honors thesis as the thesis adviser.

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 KOREA 189A
- in Winter Quarter of the senior year, students enroll for 5 units in independent study, KOREA 199, with thesis adviser while writing the thesis, and the finished essay (normally 15,000 works) is submitted to the Director of Undergraduate Studies and honors committee no later than April 15 of the senior year
- students enroll in EALC 198 Senior Colloquium in Chinese Studies in the Winter Quarter of the senior year to polish and present their thesis (instead of writing a capstone thesis).
- 8-11 units of credit are granted for honors coursework and the finished thesis.

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/undergraduateeducation/overseasstudies)" section of this Bulletin, or in the Overseas Studies office, Sweet Hall. To find course offerings in ExploreCourses, click on OSPKYOTO or OSPBEIJ.

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 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 East Asian Studies, China Subplan
The undergraduate minor in Chinese has been designed to give students majoring in other departments an opportunity to gain a substantial introduction to the Chinese 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:

I. Two years of modern Chinese
Completion of language study through the second-year level for students with no previous training in Chinese. Students may select one of the following series:

Units
9-15

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

<table>
<thead>
<tr>
<th>Series C</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHINLANG 25 Intensive Second-Year Modern Chinese</td>
</tr>
</tbody>
</table>

Students who already have first-year competence in Chinese must complete the third-year level of modern Chinese, completing one of the series below:

Series A:

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

Series B:

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

| CHINLANG 101B Intensive Second-Year Modern Chinese for Bilingual Students, First Quarter |
| CHINLANG 102B Intensive Second-Year Modern Chinese for Bilingual Students, Second Quarter |
| CHINLANG 103B Intensive Second-Year Modern Chinese for Bilingual Students, Third Quarter |
Students who already have a competence at the second-year level may fulfill the language component of the minor by taking three courses in the department using materials in Japanese. These courses may be language courses such as the third-year sequence mentioned above, the fourth-year language sequence, or they may be advanced literature and linguistics courses, depending on the capabilities and interests of the student.

II. Two Gateway Courses

Complete two gateway courses offered by the EALC department; students make take courses from the “East Asian Gateway Course Cluster” and/or the “Gateway Course Cluster for China Subplan.”

THINK 53 Food Talks: The Language of Food
RELIGST 55 Exploring Zen Buddhism
HISTORY 92A The Historical Roots of Modern East Asia
EASTASN 97 The International Relations of Asia since World War II

I. Two years of modern Japanese

Completion of language study through the second-year level for students with no previous training in Japanese. Students choose to complete one of the following series:

Series A:
JAPANLNG 21 Second-Year Japanese Language, Culture, and Communication, First Quarter
JAPANLNG 22 Second-Year Japanese Language, Culture, and Communication, Second Quarter
JAPANLNG 23 Second-Year Japanese Language, Culture, and Communication, Third Quarter

Series B:
JAPANLNG 20 Intensive Second-Year Japanese

III. Three content courses

Three courses selected from among the department’s other offerings in the literature, linguistics, and civilization of the relevant minor area. All courses for the minor must be taken for a letter grade and completed with a GPA of 2.0 or better. Consult with the department to potentially count one of the BOSP courses taught by a Stanford home campus faculty member toward the minor.

China

CHINA 105 Beginning Classical Chinese, First Quarter
CHINA 111 Literature in 20th-Century China
CHINA 151A Chinese Music Performance
CHINA 159 Beijing and Shanghai: Twin Cities in Chinese History
CHINA 160 Classical Poetry: Reading, Theory, Interpretation
CHINA 164 Classical Chinese Rituals
CHINA 168 The Chinese Family
CHINA 176 Emergence of Chinese Civilization from Caves to Palaces
CHINA 70N Animal Planet and the Romance of the Species
CHINA 106 Beginning Classical Chinese, Second Quarter
CHINA 110 How to Be Modern in China: A Gateway to the World Course
CHINA 153 Chinese Bodies, Chinese Selves
CHINA 174 New Directions in the Study of Poetry and Literati Culture
CHINA 107 Beginning Classical Chinese, Third Quarter
CHINA 156 Sino-Korean Relations, Past and Present

Japan

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

II. Two Gateway Courses

Complete two gateway courses offered by the EALC department; students make take courses from the “East Asian Gateway Course Cluster” and/or the “Gateway Course Cluster for Japan Subplan.”

THINK 53 Food Talks: The Language of Food
RELIGST 55 Exploring Zen Buddhism
HISTORY 92A The Historical Roots of Modern East Asia
EASTASN 97 The International Relations of Asia since World War II
ECON 124 Economic Development and Challenges of East Asia
SOC 167A Asia-Pacific Transformation

Minor in East Asian Studies, Japan Subplan

The undergraduate minor in Japanese has been designed to give students majoring in other departments an opportunity to gain a substantial introduction to the 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:

I. Two years of modern Japanese

Completion of language study through the second-year level for students with no previous training in Japanese. Students choose to complete one of the following series:

Series A:
JAPANLNG 21 Second-Year Japanese Language, Culture, and Communication, First Quarter
JAPANLNG 22 Second-Year Japanese Language, Culture, and Communication, Second Quarter
JAPANLNG 23 Second-Year Japanese Language, Culture, and Communication, Third Quarter

Series B:
JAPANLNG 20 Intensive Second-Year Japanese

III. Three content courses

Three courses selected from among the department’s other offerings in the literature, linguistics, and civilization of the relevant minor area. All courses for the minor must be taken for a letter grade and completed with a GPA of 2.0 or better. Consult with the department to potentially count one of the BOSP courses taught by a Stanford home campus faculty member toward the minor.

China

CHINA 105 Beginning Classical Chinese, First Quarter
CHINA 111 Literature in 20th-Century China
CHINA 151A Chinese Music Performance
CHINA 159 Beijing and Shanghai: Twin Cities in Chinese History
CHINA 160 Classical Poetry: Reading, Theory, Interpretation
CHINA 164 Classical Chinese Rituals
CHINA 168 The Chinese Family
CHINA 176 Emergence of Chinese Civilization from Caves to Palaces
CHINA 70N Animal Planet and the Romance of the Species
CHINA 106 Beginning Classical Chinese, Second Quarter
CHINA 110 How to Be Modern in China: A Gateway to the World Course
CHINA 153 Chinese Bodies, Chinese Selves
CHINA 174 New Directions in the Study of Poetry and Literati Culture
CHINA 107 Beginning Classical Chinese, Third Quarter
CHINA 156 Sino-Korean Relations, Past and Present

Japan

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

II. Two Gateway Courses

Complete two gateway courses offered by the EALC department; students make take courses from the “East Asian Gateway Course Cluster” and/or the “Gateway Course Cluster for Japan Subplan.”

THINK 53 Food Talks: The Language of Food
RELIGST 55 Exploring Zen Buddhism
HISTORY 92A The Historical Roots of Modern East Asia
EASTASN 97 The International Relations of Asia since World War II
ECON 124 Economic Development and Challenges of East Asia
SOC 167A Asia-Pacific Transformation
**Minor in East Asian Studies, Korea Subplan**

The undergraduate minor in Korean has been designed to give students majoring in other departments an opportunity to gain a substantial introduction to the Korean language, as well as an introduction to the culture and civilizations of East Asia. All courses for the minor must be taken for a letter grade and completed with a GPA of 2.0 or better.

The minor consists of a minimum of 20 units from the following requirements:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>KORLANG 21</td>
<td>Second-Year Korean, First Quarter</td>
</tr>
<tr>
<td>KORLANG 22</td>
<td>Second-Year Korean, Second Quarter</td>
</tr>
<tr>
<td>KORLANG 23</td>
<td>Second-Year Korean, Third Quarter</td>
</tr>
<tr>
<td>KORLANG 101</td>
<td>Third-Year Korean, First Quarter</td>
</tr>
<tr>
<td>KORLANG 102</td>
<td>Third-Year Korean, Second Quarter</td>
</tr>
</tbody>
</table>

**Units**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>POLSCI 211</td>
<td>Political Economy of East Asia</td>
</tr>
<tr>
<td>EASTASN 153</td>
<td>Japan &amp; the World: Innovation, Economic Growth, Globalization, and Int'l Security Challenges</td>
</tr>
<tr>
<td>JAPAN 82N</td>
<td>Joys and Pains of Growing Up and Older in Japan</td>
</tr>
<tr>
<td>JAPAN 110</td>
<td>Romance, Desire, and Sexuality in Modern Japanese Literature</td>
</tr>
<tr>
<td>JAPAN 122</td>
<td>Translating Cool: Globalized Popular Culture in Asia</td>
</tr>
<tr>
<td>JAPAN 148</td>
<td>Modern Japanese Narratives: Literature and Film</td>
</tr>
<tr>
<td>JAPAN 151</td>
<td>Japanese Business Culture and Systems</td>
</tr>
<tr>
<td>JAPAN 160</td>
<td>Classical Japanese Literature in Translation</td>
</tr>
<tr>
<td>JAPAN 184</td>
<td>Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting</td>
</tr>
<tr>
<td>JAPAN 186</td>
<td>Theme and Style in Japanese Art</td>
</tr>
<tr>
<td>HISTORY 94B</td>
<td>Japan in the Age of the Samurai</td>
</tr>
<tr>
<td>HISTORY 95C</td>
<td>Modern Japanese History: From Samurai to Pokemon</td>
</tr>
</tbody>
</table>

**III. Three Japanese content courses**

Choose 3 courses selected from among the department’s other offerings in the literature, linguistics, and civilization of the relevant minor area. All courses for the minor must be taken for a letter grade and completed with a GPA of 2.0 or better. Consult with the Undergraduate Studies Adviser to potentially count one of the OSPKYOTO courses taught by a Stanford home campus faculty member toward the minor.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPAN 110/</td>
<td>Romance, Desire, and Sexuality in Modern Japanese Literature</td>
</tr>
<tr>
<td>FEMGEN 110J</td>
<td>Introduction to Premodern Japanese</td>
</tr>
<tr>
<td>JAPAN 164</td>
<td>Points in Japanese Grammar</td>
</tr>
<tr>
<td>JAPAN 171</td>
<td>Translating Japan, Translating the West</td>
</tr>
<tr>
<td>JAPAN 151</td>
<td>Japanese Business Culture and Systems</td>
</tr>
<tr>
<td>JAPAN 138/</td>
<td>Introduction to Modern Japanese Literature and COMPLIT 138A Culture</td>
</tr>
<tr>
<td>JAPAN 287</td>
<td>Pictures of the Floating World: Images from Japanese Popular Culture</td>
</tr>
<tr>
<td>JAPAN/</td>
<td>Science, Power, and Knowledge: East Asia to 1900</td>
</tr>
<tr>
<td>KOREA/CHINA 157</td>
<td></td>
</tr>
</tbody>
</table>

**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 "Minors (http://exploredegrees.stanford.edu/schoolofhumanitiesandsciences/divisionofliteraturesculturesandlanguages/#minortext)" tab for the full requirements; go to the menu in the right hand column and click on the link to the "Minor in Translation Studies".

The Division of Literatures, Cultures, and Languages, in cooperation with East Asian Languages and Cultures and the English Department, teaches undergraduates to develop and apply their foreign language knowledge to the production and analysis of translations. The minor is designed to give students majoring in a variety of fields the tools to consider the practical and theoretical issues brought up by translation as an aesthetic, cultural, and ethical practice.

**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 (http://exploredegrees.stanford.edu/graduatedegrees)” 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:
   - CHINLANG 103 Third-Year Modern Chinese, Third Quarter 5 units
   - CHINLANG 103B Third-Year Modern Chinese for Bilingual Students, Third Quarter 3 units

2. One of three advanced classical Chinese courses:
   - CHINA 208 Advanced Classical Chinese: Philosophical Texts 3-5 units
   - CHINA 209 Advanced Classical Chinese: Historical Narration 2-5 units
   - CHINA 210 Advanced Classical Chinese: Literary Essays 2-5 units

3. Complete the following for a letter grade of ‘B’ or higher:
   - CHINA 201 Proseminar: Bibliographic and Research Methods in Chinese Studies 3-5 units

4. Four CHINA courses numbered above 200:

   The following courses are offered this year:
   - CHINA 201 Proseminar: Bibliographic and Research Methods in Chinese Studies 3-5 units
   - CHINA 205 Beginning Classical Chinese, First Quarter 2-5 units
   - CHINA 206 Beginning Classical Chinese, Second Quarter 2-5 units
   - CHINA 207 Beginning Classical Chinese, Third Quarter 2-5 units
   - CHINA 208 Advanced Classical Chinese: Philosophical Texts 3-5 units
   - CHINA 209 Advanced Classical Chinese: Historical Narration 2-5 units

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

**Units**

**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.

**Degree Requirements**

A candidate must:

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:

   **Units**

   **CHINA 275** Constructing National History in East Asian Archaeology 3-5 units
   **CHINA 276** Emergence of Chinese Civilization from Caves to Palaces 3-4 units
   **CHINA 280** 3-4 units

   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 classes:

<table>
<thead>
<tr>
<th>Units</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2-4</td>
<td>JAPAN 238 Introduction to Modern Japanese Literature and Culture</td>
</tr>
<tr>
<td>2-4</td>
<td>JAPAN 252 Art Animation</td>
</tr>
<tr>
<td>3-5</td>
<td>JAPAN 257 Science, Power, and Knowledge: East Asia to 1900</td>
</tr>
<tr>
<td>2-5</td>
<td>JAPAN 265 Readings in Premodern Japanese</td>
</tr>
<tr>
<td>2-5</td>
<td>JAPAN 287A Romance, Desire, and Sexuality in Modern Japanese Literature</td>
</tr>
<tr>
<td>2-4</td>
<td>JAPAN 292</td>
</tr>
<tr>
<td>3-4</td>
<td>JAPAN 297 Points in Japanese Grammar</td>
</tr>
<tr>
<td>2-5</td>
<td>JAPAN 298 Introduction to Archaeological Theory</td>
</tr>
<tr>
<td>5</td>
<td>JAPAN 300 Archaeological Methods</td>
</tr>
<tr>
<td>3-5</td>
<td>JAPAN 275 Constructing National History in East Asian Archaeology</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:

   - Complete JAPAN 201 Proseminar: Introduction to Graduate Study in Japanese (2-5 units).
   - Complete 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.
   - Complete a master's thesis; enroll in JAPAN 299 Master's Thesis or Translation (1-5 units).

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

   - Fourth-year Japanese (9-15 units)
     - JAPANLNG 21 Fourth-Year Japanese, First Quarter
     - JAPANLNG 21 Fourth-Year Japanese, Second Quarter
     - JAPANLNG 21 Fourth-Year Japanese, Third Quarter

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.

   - JAPAN 201 Proseminar: Introduction to Graduate Study in Japanese (2-5 units)
   - JAPAN 221 Translating Japan, Translating the West (3-4 units)
   - JAPAN 235 Academic Readings in Japanese I (2-4 units)

**Coterminal Master of Arts Programs in East Asian Languages and Cultures**

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

**University Coterminal Requirements**

Coterminal master's degree candidates are expected to complete all master's degree requirements as described in this bulletin. University requirements for the coterminal master's degree are described in the "Coterminal Master's Program (http://exploredegrees.stanford.edu/cotermdegrees)" section. University requirements for the master's degree are described in the "Graduate Degrees (http://exploredegrees.stanford.edu/graduatedegrees/#masterstext)" section of this bulletin.

After accepting admission to this coterminal master's degree program, students may request transfer of courses from the undergraduate to the graduate career to satisfy requirements for the master's degree. Transfer of courses to the graduate career requires review and approval of both the undergraduate and graduate programs on a case by case basis.

In this master's program, courses taken three quarters prior to the first graduate quarter, or later, are eligible for consideration for transfer to the graduate career. No courses taken prior to the first quarter of the sophomore year may be used to meet master's degree requirements.

Course transfers are not possible after the bachelor's degree has been conferred.

The University requires that the graduate adviser be assigned in the student's first graduate quarter even though the undergraduate career may still be open. The University also requires that the Master's Degree Program Proposal be completed by the student and approved by the department by the end of the student's first graduate quarter.

Those interested in a coterminal program with an M.A. in East Asian Studies should contact the Center for East Asian Studies (http://exploredegrees.stanford.edu/schoolofhumanitiesandsciences/eastasianstudies) for application procedures and deadlines.
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/graduatedegrees)" section of this bulletin. Department requirements are set forth below.

Admission to Candidacy

Students are evaluated by the graduate faculty during 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.

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:

1. Complete the department's requirements for the M.A. in Chinese and two of three advanced classical Chinese Courses
   - CHINA 208 Advanced Classical Chinese: Philosophical Texts
   - CHINA 209 Advanced Classical Chinese: Historical Narration
   - CHINA 210 Advanced Classical Chinese: Literary Essays
   All incoming Ph.D. students must take a placement test in classical Chinese held during Orientation Week of fall quarter. Those who fail to place into the advanced level must take Beginning Classical Chinese.

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. Students in Chinese literature must take at least one Chinese linguistic course, and linguistics students must take at least one literature course.

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

5. 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.

6. 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.

7. Pass the University Oral Examination—General regulations governing the oral examination are found in the "Graduate Degrees (http://exploredegrees.stanford.edu/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.

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

Doctor of Philosophy in Chinese, Archaeology 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/registr/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 coursework 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:**
   - JAPANLNG 213 Fourth-Year Japanese, Third Quarter | 3-5
   - JAPAN 253
   - JAPAN 264 Introduction to Premodern Japanese | 3-5
   - JAPAN 265 Readings in Premodern Japanese | 2-5

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. Students concentrating in classical Japanese literature are normally expected to fulfill this requirement by completing kanbun:

   **Units**

   **Classical Japanese**
   - JAPAN 382 Research Projects in Japanese Linguistics | 2-5
   - JAPAN 265 Readings in Premodern Japanese | 2-5
   - JAPAN 263 First-Year Classical Chinese; take the following three courses:
     - CHINA 205 Beginning Classical Chinese, First Quarter | 2-5
     - CHINA 206 Beginning Classical Chinese, Second Quarter | 2-5
     - CHINA 207 Beginning Classical Chinese, Third Quarter | 2-5

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.

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. **Units**

   **Classical Japanese**
   - JAPAN 201 Proseminar: Introduction to Graduate Study in Japanese | 2-5
   - JAPAN 210 Romance, Desire, and Sexuality in Modern Japanese Literature | 3-4
   - JAPAN 221 Translating Japan, Translating the West | 3-4
   - JAPAN 235 Academic Readings in Japanese I | 2-4
   - JAPAN 238 Introduction to Modern Japanese Literature and Culture | 3-4
   - JAPAN 252 Art Animation | 2-4
   - JAPAN 257 Science, Power, and Knowledge: East Asia to 1900 | 3-5
   - JAPAN 265 Readings in Premodern Japanese | 2-5
   - JAPAN 292
   - JAPAN 287A
   - JAPAN 297 Points in Japanese Grammar | 2-4
   - JAPAN 350 Japanese Historical Fiction | 3-5

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.

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 JAPAN 292

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 CHINA 201 Proseminar: Bibliographic and Research Methods in Chinese Studies or JAPAN 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, Makoto Ueda, John Wang, Steven D. Carter; (Associate Professor) Susan Matisoff; (Senior Lecturer) Yin Chuang

Chair: Ronald Egan

Directors of Graduate Studies: James Reichert (Japanese), Ban Wang (Chinese)

Directors of Undergraduate Studies: Yiqun Zhou

Professors: Ronald Egan, Haiyan Lee, Li Liu, Yoshiko Matsumoto, Chao Fen Sun, Melinda Takeuchi (on leave 2016-17; East Asian Languages and Cultures, Art and Art History), Ban Wang (East Asian Languages and Cultures, Comparative Literature)

Units

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<tr>
<th>Course Code</th>
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<td>JAPANLNG 213</td>
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<td>JAPAN 265</td>
<td>Readings in Premodern Japanese</td>
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Acting Professors: Thomas Bartlett

Associate Professors: Indra Levy, James Reichert, Yiqun Zhou

Assistant Professors: Dafna Zur

Consulting Professor: Richard Dasher

Lecturers: Paul Festa, LeRon Harrison

Postdoctoral Fellows: Jesse Chapman, Sixiang Wang

Chinese-Japanese Area Studies Faculty:

Professors: Gordon Chang (History), Richard Dasher (Center for Integrated Systems), Mark E. Lewis (History), Paul Harrison (Religious Studies), John Kieschnick (Religious Studies), Jean Oi (Political Science), David Palumbo-Liu (Comparative Literature), Gi-Wook Shin (Sociology), Matthew Sommer (History), Richard Vinograd (Art and Art History), Andrew Walder (Sociology), Kären Wigen (History), Lee H. Yearley (Religious Studies), Xueguang Zhou (Sociology)

Associate Professors: Miyako Inoue (Anthropology), Matthew Kohrman (Anthropology), Yumi Moon (History), Thomas Mullaney (History), Jun Uchida (History), Jean Ma (Art and Art History)

Assistant Professors: Phillip Lipsy (Political Science)

Chinese Courses

CHINA 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 envisioned 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, pleasure, 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. During 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, we will experiment with meditation, short-form life writing (including mock-obituaries!), and service-learning.

Same as: COMPLIT 10SC
CHINA 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

CHINA 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: CHINA 170

CHINA 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.

CHINA 92S. Shanghai: Home of Sojourners, Gateway to the Modern World. 5 Units.
Shanghai is both China's most modern city and the country's gateway to the world. Among the makers of the city's modern preeminence were not only its indigenous peoples and ideas, but also loans from British banks, films of Hollywood, policemen from colonial India, and revolutionary thoughts imported from Japan. This course will situate Shanghai's transnational history and its role in the formation of modern China from mid-nineteenth century onward. Key themes include Western and Japanese colonialisms, the rise of Chinese capitalism, WWII, the Cultural Revolution, and the still ongoing economic reform. This course fulfills the departmental Sources and Methods requirement.
Same as: HISTORY 92S

CHINA 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

CHINA 105. 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: CHINA 205

CHINA 106. 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 CHINA 107/207 to satisfy Chinese major requirements must begin with CHINA 105/205. Prerequisite: CHINA 105/205 or equivalent.
Same as: CHINA 206

CHINA 107. 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: CHINA 207

CHINA 110. 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 BOSP-Beijing Program or returning from the program.

CHINA 111. 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: CHINA 211

CHINA 112. 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: CHINA 212

CHINA 113. Love, Passion, and Politics in Chinese Film. 4-5 Units.
Focusing on the emotional structure of love and passion in Chinese films, the course will investigate the structures of feelings and moral relations in modern Chinese history from the 1940s till the present. Examining the interplay between private desire, romantic sentiment, family relations, and political passion, we will explore how men and women in China grapple with emotional and social issues in modern transformations. We will consider romantic love, the uplifting of sexual identity into political passion, the intertwining of aesthetic experience with politics, nostalgia in the disenchanted modern world, and the tensions between the individual's self-realization and the community's agenda. Students will learn to read films as a work of art and understand how film works as expression of desire, impulse, emotional connections, and communal bonding during times of crisis. Course work includes a midterm exam (25%) and a final exam (25%), a weekly 250-300 word reflection on the film of the week (10%), participation and oral presentation in class (10%), and a paper of 5-7 pages to be submitted after the midterm week (30%). Starting from the second week, film screening will begin 6:30 pm Monday before classes on Tuesday and Thursday. The course does not encourage private viewing. At least 5 dinners will be provided for movie-screening events.
Same as: CHINA 213, COMPLIT 104

CHINA 115. 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, post-colonial 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: CHINA 215, FEMGEN 150, FEMGEN 250

CHINA 116. 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: CHINA 216, COMPLIT 135
CHINA 144. Science, Magic, and Religion in Early China. 3-5 Units.
If the categories we use to think about the world are products of particular cultural and historical experiences, what happens when we bring the categories of the modern West to bear on early China? In this seminar, we will examine early Chinese technologies designed to achieve ethical, physical, or political transformation, and technologies designed to interpret signs, in terms of three classical anthropological categories: science, magic, and religion. How may we apply science, magic, and religion to early China, and what problems might we encounter in doing so? What alternative terms do our sources present, and what questions might they allow us to ask? How was knowledge created in early China, and how do our categories shape the knowledge we create about early China?
Same as: CHINA 244

CHINA 151. 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: CHINA 251

CHINA 151A. Chinese Music Performance. 1-2 Unit.
This class offers a unique opportunity to learn and perform Chinese music in the dynamic setting of Stanford's Chinese Music Ensemble. We will perform traditional Chinese music on a variety of Chinese instruments and study the fascinating history of Chinese music performance practice. Students will also work individually with music coaches. The course will promote an awareness of Chinese musical culture and is open to students of all levels of experience. Anyone with an interest in learning and performing Chinese music on Chinese instruments is welcome to join. Zero unit enrollment option available with instructor permission. May be repeated for credit for 15 total units. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University. May be repeat for credit.

CHINA 152. Gods, Ghosts, and Ancestors: Anthropology of Chinese Folk Religion. 3-5 Units.
Same as: CHINA 252

CHINA 153. 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: CHINA 253

CHINA 154. 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: CHINA 254

CHINA 155. 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 imperial institutions such as the Music Bureau, but also in the appearance of large 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 reassess the place of pleasure in Chinese culture, as well as ethical, socio-political and economical concerns. Held in old Knight Bldg., 521 Memorial Way, Rm. 102.
Same as: CHINA 255

CHINA 156. Sino-Korean Relations, Past and Present. 3-5 Units.
Korea and China have long been intertwined in their political, economic, and cultural histories. The depth of this historical relationship has enormous ramifications for East Asia today. This course will investigate the history of Korea-China relations from its deep roots in the ancient past, through its formative periods in the early modern period and the age of imperialism, to the contemporary era. Topics to be covered include formation of Chinese and Korean national identity, Sino-Korean cultural exchange, premodern Chinese empire in East Asia, China and Korea in the wake of Western and Japanese imperialism, communist revolutions in East Asia, the Korean War, and China's relations with a divided Korea in the twentieth and twenty-first centuries. Particular attention will be paid to how the modern and contemporary ramifications of past historical relations and how contemporary Chinese and Koreans interpret their own and each other's pasts. This course will ask students to engage with diverse interpretations of the past and to consider how a common history is interpreted by different audiences and for different purposes. What are the implications of divergent memories of a single historical event for Chinese and Korean political, cultural, and ethnic identities? How are political, cultural, and ethnic identities constructed through engagement with difference? And what is at stake in different constructions of identity? In addressing these issues, students will also engage in social inquiry. They will be asked to understand how political ideology, economic organization, and social forces have shaped the character of Sino-Korean relations. What are the economic and political institutions that influence these relations in each time period? How do ideologies like Confucianism, Communism, or free-market liberalism interface with Chinese and Korean societies and impact their relations?
Same as: CHINA 256, HISTORY 292J, KOREA 156, KOREA 256
CHINA 157. Science, Power, and Knowledge: East Asia to 1900. 3-5 Units.
In the early modern period, East Asian societies featured long-established institutions of learning and traditions of knowledge. This course examines the relationship between knowledge and power in East Asia societies prior to 1900. It explores how knowledge production operated in late imperial China (1550-1900), Chos’n Korea (1392-1910), and Tokugawa Japan (1600-1868). Among the themes addressed are: the state’s role in patronizing science and knowledge; major intellectual movements; engagement with Western science and religion; East Asian statecraft; and East Asian understandings of space and geography. Taking a holistic perspective, it places science and technology in 1) a social and cultural context 2) in relation to other bodies and fields of knowledge 3) in comparison to other societies in a similar historical time period. A socially embedded perspective on knowledge and science seeks to appreciate how politics, society, and knowledge are integrated, and in particular how science and knowledge can be both instruments and sites of political power. By exploring these links, the course will also illustrate how our modern disciplinary categories of natural science, social science, and the humanities cannot be taken for granted and the areas of knowledge they cover can be deeply intertwined. The course will also address these issues historically and across geographic regions in East Asia and beyond. The comparative lens and frameworks these perspectives can offer will bring an awareness of the diverse traditions of knowledge production in East Asia. Its examination of East Asia encounters with Western paradigms of knowledge throughout the early modern period will also illustrate how communication occurs across cultural, social, and linguistic barriers and how diverse world-views were managed in these encounters. These encounters of knowledge-exchange between Jesuit missionaries, Ming literati, Korean aristocrats, and Japanese doctors also show how cultural identities were constructed, reinforced, and challenged. These identities, expressed through the mastery of knowledge, are essential for understanding how East Asian reckoned with growing pressures to adopt Western industrial technology and military science in the late nineteenth century. Same as: CHINA 257, HISTORY 294J, JAPAN 157, JAPAN 257, KOREA 157, KOREA 257

CHINA 158. Cultural Images in China-US Relations. 3-5 Units.
New interpretation of the history of China-US relations, 1784-2008, using image studies. Attention to people-to-people communication, cultural interaction, and political imagination during different times and power structures. Discussion of change and continuity of cultural images in textual descriptions, visual materials, symbolic and virtual identities in historical context. Understand how people in China and the United States created, presented, interpreted, and remembered cultural images of each other and how these images affected and were affected by their foreign policies and bilateral relations. Same as: CHINA 258

CHINA 159. Beijing and Shanghai: Twin Cities in Chinese History. 3-5 Units.
This course discusses a story of twin cities, Beijing and Shanghai, from the imperial period to the present day. The historical movement of people, goods, knowledge, thoughts, technology and shifting of political power and cultural authority has closely linked the two cities together. No other two cities in the Chinese map have more communications, interactions, and mutual influences than Beijing and Shanghai. Indeed, geographic localities, ethnic traits, material lives, and foreign contacts have produced distinct cultural landscapes and patterns of urban development of the twin cities, which provide us with a good case of comparative studies. In Beijing and Shanghai, contemporary forces, including migration, industrialization, marketization, decentralization and globalization are transforming the urban societies. Both of them take center stage in China’s drama of explosive growth and unprecedented changes. They continue to compete and influence each other in many ways. Same as: CHINA 259

CHINA 160. 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: CHINA 260

CHINA 161. 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: CHINA 261

CHINA 162. 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: CHINA 262

CHINA 163. Chinese Biographies of Women. 3-5 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: CHINA 263

CHINA 164. 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: CHINA 264

CHINA 165. Major Figures in Classical Chinese Poetry. 4 Units.
Focus 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: CHINA 265

CHINA 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: CHINA 266

CHINA 167. 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: CHINA 267

CHINA 168. The Chinese Family. 3-5 Units.
History and literature. Institutional, ritual, affective, and symbolic aspects. Perspectives of gender, class, and social change. Same as: CHINA 268

CHINA 169. 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: CHINA 269
CHINA 170. 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: CHINA 73N

CHINA 171. Love and Revenge. 2-4 Units.
Readings of Tang and Song period stories, anecdotal literature, poetry, and song lyrics on the themes of romantic love, unfaithfulness, and revenge. In a society of parental arranged marriage, romantic love (usually outside marriage) takes on its own special meaning, forms of expression, and dangers.
Same as: CHINA 271

CHINA 172. 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: CHINA 272

CHINA 173. 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 times. 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: CHINA 273

CHINA 174. New Directions in the Study of Poetry and Literati Culture. 3-4 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: CHINA 274

CHINA 175. 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, CHINA 275

CHINA 176. 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, CHINA 276

CHINA 183. Late Imperial China. 5 Units.
(Same as HISTORY 93. 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 193, HISTORY 193

CHINA 191. The Structure of Modern Chinese. 2-4 Units.
Focus is on syntax and semantics. Prerequisite: CHINLANG 3 or equivalent, or consent of instructor.
Same as: CHINA 291

CHINA 192. The History of Chinese. 4 Units.
Focuses on syntactic and semantic changes in Chinese over the last three millennia by using electronic corpus of vernacular texts from different times.
Same as: CHINA 292

CHINA 198H. Senior Research. 2-5 Units.
EALC seniors or juniors pursuing honors research should sign up for this course under their faculty adviser for research credit.
Same as: Honors Thesis

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

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

CHINA 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.

CHINA 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: CHINA 105

CHINA 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 CHINA 107/207 to satisfy Chinese major requirements must begin with 125/205. Prerequisite: CHINA 105/205 or equivalent.
Same as: CHINA 106

CHINA 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: CHINA 107

CHINA 208. Advanced Classical Chinese: Philosophical Texts. 3-5 Units.
Prerequisite: 207 or equivalent.

CHINA 209. Advanced Classical Chinese: Historical Narration. 2-5 Units.
Prerequisite: 127/207 or equivalent.

CHINA 210. Advanced Classical Chinese: Literary Essays. 2-5 Units.
Readings and grammatical analyses of literary essays throughout imperial China. Prerequisite: CHINLIT 127/207 or equivalent.

CHINA 211. 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: CHINA 111
CHINA 212. 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: CHINA 112

CHINA 213. Love, Passion, and Politics in Chinese Film. 4-5 Units.
Focusing on the emotional structure of love and passion in Chinese films, the course will investigate the structures of feelings and moral relations in modern Chinese history from the 1940s till the present. Examining the interplay between private desire, romantic sentiment, family relations, and political passion, we will explore how men and women in China grapple with emotional and social issues in modern transformations. We will consider romantic love, the uplifting of sexuality into political passion, the intertwining of aesthetic experience with politics, nostalgia in the disenchanted modern world, and the tensions between the individual’s self-realization and the community’s agenda. Students will learn to read films as a work of art and understand how film works as expression of desire, impulse, emotional connections, and communal bonding during times of crisis. Course work includes a midterm exam (25%) and a final exam (25%), a weekly 250-300 word reflection on the film of the week (10%), participation and oral presentation in class (10%), and a paper of 5-7 pages to be submitted after the midterm week (30%). Starting from the second week, film screening will begin 6:30 pm Monday before classes on Tuesday and Thursday. The course does not encourage private viewing. At least 5 dinners will be provided for movie-screening events.
Same as: CHINA 113, COMPLIT 104

CHINA 215. 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: CHINA 115, FEMGEN 150, FEMGEN 250

CHINA 216. 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: CHINA 116, COMPLIT 135

CHINA 244. Science, Magic, and Religion in Early China. 3-5 Units.
If the categories we use to think about the world are products of particular cultural and historical experiences, what happens when we bring the categories of the modern West to bear on early China? In this seminar, we will examine early Chinese technologies designed to achieve ethical, physical, or political transformation, and technologies designed to interpret signs, in terms of three classical anthropological categories: science, magic, and religion. How may we apply science, magic, and religion to early China, and what problems might we encounter in doing so? What alternative terms do our sources present, and what questions might they allow us to ask? How was knowledge created in early China, and how do our categories shape the knowledge we create about early China?
Same as: CHINA 144

CHINA 251. 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: CHINA 151

CHINA 252. Gods, Ghosts, and Ancestors: Anthropology of Chinese Folk Religion. 3-5 Units.
Same as: CHINA 152

CHINA 253. Chinese Bodies, Chinese Selves. 3-5 Units.
Interdisciplinary. The body as a contested site of representation, 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: CHINA 153

CHINA 254. 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: CHINA 154

CHINA 255. 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 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 nnnimperial institutions such as the Music Bureau, but also in the appearance of nnnlarge 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 pleasure and entertainment in nnnChinese culture from a variety of sources (art, history, literature and performance) in different periods of Chinese history. In the process we will nnaddress the place of pleasure in Chinese culture, as well as ethical, socio-political and economical concerns. Held in old Knight Bldg., 521 Memorial Way, Rm. 102.
Same as: CHINA 155
CHINA 256. Sino-Korean Relations, Past and Present. 3-5 Units.
Korea and China have long been intertwined in their political, economic, and cultural histories. The depth of this historical relationship has enormous ramifications for East Asia today. This course will investigate the history of Korea-China relations from its deep roots in the ancient past, through its formative periods in the early modern period and the age of imperialism, to the contemporary era. Topics to be covered include formation of Chinese and Korean national identity, Sino-Korean cultural exchange, premodern Chinese empire in East Asia, China and Korea in the wake of Western and Japanese imperialism, communist revolutions in East Asia, the Korean War, and China's relations with a divided Korea in the twentieth and twenty-first centuries. Particular attention will be paid to how the modern and contemporary ramifications of past historical relations and how contemporary Chinese and Koreans interpret their own and each others' pasts. This course will ask students to engage with diverse interpretations of the past and to consider how a common history is interpreted by different audiences and for different purposes. What are the implications of divergent memories of a single historical event for Chinese and Korean political, cultural, and ethnic identities? How are political, cultural, and ethnic identities constructed through engagement with difference? And what is at stake in different constructions of identity? In addressing these issues, students will also engage in social inquiry. They will be asked to understand how political ideology, economic organization, and social forces have shaped the character of Sino-Korean relations. What are the economic and political institutions that influence these relations in each time period? How do ideologies like Confucianism, Communism, or free-market liberalism interface with Chinese and Korean societies and impact their relations?.
Same as: CHINA 156, HISTORY 292J, KOREA 156, KOREA 256

CHINA 257. Science, Power, and Knowledge: East Asia to 1900. 3-5 Units.
In the early modern period, East Asian societies featured long-established institutions of learning and traditions of knowledge. This course examines the relationship between knowledge and power in East Asian societies prior to 1900. It explores how knowledge production operated in late imperial China (1550-1900), Chos'n Korea (1392-1910), and Tokugawa Japan (1600-1868). Among the themes addressed are: the state's role in patronizing science and knowledge; major intellectual movements; engagement with Western science and religion; East Asian statecraft; and East Asian understandings of space and geography. Taking a holistic perspective, it places science and technology in (1) a social and cultural context (2) in relation to other bodies and fields of knowledge (3) in comparison to other societies in a similar historical time period. A socially embedded perspective on knowledge and science seeks to appreciate how politics, society, and knowledge are integrated, and in particular how science and knowledge can be both instruments and sites of political power. By exploring these links, the course will also illustrate how our modern disciplinary categories of natural science, social science and the humanities cannot be taken for granted and the areas of knowledge they cover can be deeply intertwined. This course will also address these issues historically and across geographic regions in East Asia and beyond. The comparative lens and frameworks these perspectives can offer will bring an awareness of the diverse traditions of knowledge production in East Asia. Its examination of East Asian encounters with Western paradigms of knowledge throughout the early modern period will also illustrate how communication occurs across cultural, social, and linguistic barriers and how diverse world-views were managed in these encounters. These encounters of knowledge-exchange between Jesuit missionaries, Ming literati, Korean aristocrats, and Japanese doctors also show how cultural identities were constructed, reinforced, and challenged. These identities, expressed through the mastery of knowledge, are essential for understanding how East Asian reckoned with growing pressures to adopt Western industrial technology and military science in the late nineteenth century.
Same as: CHINA 157, HISTORY 294J, JAPAN 157, JAPAN 257, KOREA 157, KOREA 257

CHINA 258. Cultural Images in China-US Relations. 3-5 Units. 
New interpretation of the history of China-U.S. relations, 1784-2008, using image studies. Attention to people-to-people communication, cultural interaction, and political imagination during different times and power structures. Discussion of change and continuity of cultural images in textual descriptions, visual materials, symbolic and virtual identities in historical context. Understand how people in China and the United States created, presented, interpreted, and remembered cultural images of each other and how these images affected and were affected by their foreign policies and bilateral relations.
Same as: CHINA 158

CHINA 259. Beijing and Shanghai: Twin Cities in Chinese History. 3-5 Units.
This course discusses a story of twin cities, Beijing and Shanghai, from the imperial period to the present day. The historical movement of people, goods, knowledge, thoughts, technology and shifting of political power and cultural authority has closely linked the two cities together. No other two cities in the Chinese map have more communications, interactions, and mutual influences than Beijing and Shanghai. Indeed, geographic localities, ethnic traits, material lives, and foreign contacts have produced distinct cultural landscapes and patterns of urban development of the twin cities, which provide us with a good case of comparative studies. In Beijing and Shanghai, contemporary forces, including migration, industrialization, marketization, decentralization and globalization are transforming the urban societies. Both of them take center stage in China's drama of explosive growth and unprecedented changes. They continue to compete and influence each other in many ways.
Same as: CHINA 159

CHINA 260. 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: CHINA 160

CHINA 261. 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: CHINA 161

CHINA 262. 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: CHINA 162

CHINA 263. Chinese Biographies of Women. 3-5 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: CHINA 163

CHINA 264. 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: CHINA 164

CHINA 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: CHINA 165
CHINA 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: CHINA 166

CHINA 267. Ghost Stories and Other Strange Tales. 3-4 Units.
Study of the zhigui 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: CHINA 167

CHINA 268. The Chinese Family. 3-5 Units.
History and literature. Institutional, ritual, affective, and symbolic aspects. Perspectives of gender, class, and social change.
Same as: CHINA 168

CHINA 269. 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: CHINA 169

CHINA 271. Love and Revenge. 2-4 Units.
Readings of Tang and Song period stories, anecdotal literature, poetry, and song lyrics on the themes of romantic love, unfaithfulness, and revenge. In a society of parental arranged marriage, romantic love (usually outside marriage) takes on its own special meaning, forms of expression, and dangers.
Same as: CHINA 171

CHINA 272. 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: CHINA 172

CHINA 273. 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: CHINA 173

CHINA 274. New Directions in the Study of Poetry and Literati Culture. 3-4 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: CHINA 174

CHINA 275. 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, CHINA 175

CHINA 276. 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, CHINA 176

CHINA 278. Li Qingzhao. 2-4 Units.
This course examines the writings and reception history of Li Qingzhao (1084-1150s), the most renowned woman writer of imperial China. We will read her song lyrics (ci), the most celebrated form of her writings, as well as several of her poems in the shi form and her various prose writings as well. The singularity of her work as a poet and critic will be brought out through comparison with other writers of her day. Attention will also be given to the complicated reception history of her work, from her own day down through late imperial times and into the twentieth century. This history is inseparable from controversies surrounding her conduct and changing notions of womanly virtue in the Ming-Qing period. The legacy of those notions even in modern representations of Li Qingzhao will also be analyzed. Class meets in Knight Bldg, Rm 102.
Same as: CHINA 378

CHINA 279. 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. 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: CHINA 379

CHINA 283. China's Dynastic Founders. 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.

CHINA 289. The Poetics and Politics of Affect in Modern China. 3-5 Units.
The role of affect in modern Chinese aesthetics and politics. Cultural and social theories of affect (love, hate, fear, grief, resentment, rage, sympathy, sincerity, shame, and nostalgia); affective discourses across genres and media including fiction, poetry, film, journalism, and television; and mass social movements such as protest, uprising, and revolution. Advanced undergraduates requires consent of instructor. Recommended: reading knowledge of Chinese.

CHINA 291. The Structure of Modern Chinese. 2-4 Units.
Focus is on syntax and semantics. Prerequisite: CHINLANG 3 or equivalent, or consent of instructor.
Same as: CHINA 191
CHINA 292. The History of Chinese. 4 Units.
Focuses on syntactic and semantic changes in Chinese over the last three millennia by using electronic corpus of vernacular texts from different times.
Same as: CHINA 192

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

CHINA 340. Chinese Justice: Law, Morality, and Literature. 2-5 Units.
This course 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.

CHINA 369. Late Imperial Chinese Fiction. 2-5 Units.
Primary works examined include Jin Ping Mei, Xingshi yinyuan zhuan, Hongloumeng, Qiliu deng, Rulin waishi, and Ernu yingxiang zhuan. 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.

This course explores a number of key motifs of critical theory relevant to Chinese studies. The class will focus on theories of modernity, media, literature, film, and the relation of aesthetics and politics. The prevalent view believes that a radical politics can be articulated aesthetically by unleashing sensual pleasure, forging subjectivity or staging performance. This view is at risk of reducing the political potential of artworks to spectacle, commodity, and consumption. By re-examining major pronouncements about artworks, culture and politics, we will explore the ways aesthetics and politics are intertwined, break apart, and re-configured. Our discussion will explore the potential of aesthetics and politics as analytical categories for understanding literature, culture, power, morality, media, and history. We will read works from the Chinese classics and representative theorists. We will also read critical theories by Walter Benjamin, Althusser, Eagleton, and Buck-Morss. Each class student should be ready to raise at least one question and explain the origin of the question, or make a brief comment on readings. I will randomly ask students to respond and this performance is graded. The final work will be a digestion and synthesis of a set of questions or motifs from 3 writers. Students may have an option of writing a research paper working the concepts into the analysis of primary texts. Grade composition: attendance (10%), Class discussion (15%), Term Paper (75%).
Same as: COMPLIT 371

CHINA 374. Modern Chinese Novel: Theory, Aesthetics, History. 4 Units.
By reading theories of fiction along with 5 representative Chinese novels, the course explores the individual's relationships to the moral fabric of family, community, and society. In the transition from the traditional culture to the modern world, the traditional moral order was dismantled. Yet strands of old morality persist and are revitalized into new moral imperatives. The modern Chinese novel will be a prism to comprehend the critique and novelization of the moral norms in the formation of modern subjectivity. The theoretical half of the course includes Taylor's Sources of the Self, Slaughterhouse-5, Human Rights, Inc., Marston Anderson's Limits of Realism, and works by Chinese theorists. We will read fictions by Wu Woyao, Mao Dun, Ding Ling, Zhang Rong, and Yu Hua. This course will be part of the workshop on Moral Reform, Public Virtue, and Literature sponsored by Stanford's McCoy Family Center for Ethics in Society. Speakers will be invited to present their work. All books are provided for free.
Same as: COMPLIT 254

CHINA 378. Li Qingzhao. 2-4 Units.
This course examines the writings and reception history of Li Qingzhao (1084-1150s), the most renowned woman writer of imperial China. We will read her song lyrics (ci), the most celebrated form of her writings, as well as several of her poems in the shi form and her various prose writings as well. The singularity of her work as a poet and critic will be brought out through comparison with other writers of her day. Attention will also be given to the complicated reception history of her work, from her own day through late imperial times and into the twentieth century. This history is inseparable from controversies surrounding her conduct and changing notions of womanly virtue in the Ming-Qing period. The legacy of those notions even in modern representations of Li Qingzhao will also be analyzed.
Class meets in Knight Bldg, Rm 102.
Same as: CHINA 278

CHINA 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. 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: CHINA 379

CHINA 383C. Late Imperial China. 4-5 Units.
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, opioid, and the impact of Western imperialism.

CHINA 390. Practicum Internship. 1 Unit.
On-the-job training under the guidance of experienced, on-site supervisors. Meets the requirements for curricular practical training for students on F-1 visas. Students submit a concise report detailing work activities, problems worked on, and key results. May be repeated for credit.

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

CHINA 392B. Law and Society in Late Imperial China. 4-5 Units.
(Same as LAW 5031.) 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.

CHINA 399. Dissertation Research. 1-12 Unit.

CHINA 495A. Qing Legal Documents. 4-5 Units.
(Same as LAW 5037.) How to use Qing legal documents for research. Winter: sample documents that introduce the main genres including: the Qing code and commentaries; magistrates' handbooks and published case collections; and case records from Chinese archives. Spring: class meets occasionally; students complete research papers. Prerequisite: advanced reading ability in Chinese.

CHINA 495B. Qing Legal Documents. 4-5 Units.
How to use Qing legal documents for research. Winter: sample documents that introduce the main genres including: the Qing code and commentaries; magistrates' handbooks and published case collections; and case records from Chinese archives. Spring: class meets occasionally; students complete research papers. Prerequisite: advanced reading ability in Chinese.
JAPAN 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.
Same as: COMPLIT 142B, JAPAN 221

JAPAN 122. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.
Did you grow up watching Pokémon and Power Rangers? Have you danced along to “Gangnam Style”? As we become increasingly exposed to Asian popular culture and the Internet facilitates instant access to new media, previous localized forms of entertainment—animated cartoons, comics, video games, music videos, film, and soap operas—have become part of a global staple. However, these cultural forms have emerged not only in their original form with mediation of subtitles. Many have undergone various processes of adaptation and translation so that we no longer recognize that these products had ever originated elsewhere. This course will immerse students in a range of Japanese and Korean cultural phenomena to reveal the spectrum of translation practices across national boundaries. We will inquire into why these cultural forms have such compelling and powerful staying power, contextualize them within their frames of production, and explore the strategies, limitations, and potential of translational practices.nContact instructor for place.
daftazur@stanford.eduKnight Bldg 201.
Same as: JAPAN 222, KOREA 122, KOREA 222

JAPAN 123. Translating Japan, Translating the West. 3-4 Units.
This course 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 Ichiyō’s Child’s Play, Natsume Sōseki’s Kokoro, Kobayashi Takiji’s Cannery Boat, Ōe Kenzaburō’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: COMPLIT 138A, JAPAN 238

JAPAN 124. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 125. Japan in Hollywood. 3-4 Units.

JAPAN 126. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 127. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 128. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 129. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 130. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 131. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 132. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 133. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 134. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 135. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 136. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 137. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

JAPAN 138. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.
JAPAN 144. Inventing Japan: Traditional Culture in the Modern World. 3-5 Units.
Features of traditional Japanese culture such as temples and shrines, kimono, and cultural practices like the tea ceremony, have played an important role in both domestic and international representations of Japan since the late nineteenth century. In this course students will be introduced to these elements of traditional Japanese culture, while learning to cast a critical eye on the concept of tradition. Themes will include discussion of the gendered nature of tradition in modern Japan and the role played by such traditions in constructing national identity, both in Japan and overseas. We will explore these topics using the theoretical frameworks of invention of tradition and reformatting of tradition. Contact instructor for room. rcorbett@stanford.edu.
Same as: JAPAN 244

JAPAN 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, Ogai, Akutagawa, Tanizaki, Abe, and Oe. Same as: JAPAN 248

JAPAN 151. 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: JAPAN 251

JAPAN 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, JAPAN 252

JAPAN 155. 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. Same as: JAPAN 255

JAPAN 157. Science, Power, and Knowledge: East Asia to 1900. 3-5 Units.
In the early modern period, East Asian societies featured long-established institutions of learning and traditions of knowledge. This course examines the relationship between knowledge and power in East Asia societies prior to 1900. It explores how knowledge production operated in late imperial China (1550-1900), Chos'ın Korea (1392-1910), and Tokugawa Japan (1600-1868). Among the themes addressed are: the state's role in patronizing science and knowledge; major intellectual movements; engagement with Western science and religion; East Asian statecraft; and East Asian understandings of space and geography. NATOing a holistic perspective, it places science and technology in 1) a social and cultural context 2) in relation to other bodies and fields of knowledge 3) in comparison to other societies in a similar historical time period. A socially embedded perspective on knowledge and science seeks to appreciate how politics, society, and knowledge are integrated, and in particular how science and knowledge can be both instruments and sites of political power. By exploring these links, the course will also illustrate how our modern disciplinary categories of natural science, social science and the humanities cannot be taken for granted and the areas of knowledge they cover can be deeply intertwined. The course will also address these issues historically and across geographic regions in East Asia and beyond. The comparative lens and frameworks these perspectives can offer will bring an awareness of the diverse traditions of knowledge production in East Asia. Its examination of East Asian encounters with Western paradigms of knowledge throughout the early modern period will also illustrate how communication occurs across cultural, social, and linguistic barriers and how diverse world-views were managed in these encounters. These encounters of knowledge-exchange between Jesuit missionaries, Ming literati, Korean aristocrats, and Japanese doctors also show how cultural identities were constructed, reinforced, and challenged. These identities, expressed through the mastery of knowledge, are essential for understanding how East Asian reckoned with growing pressures to adopt Western industrial technology and military science in the late nineteenth century. Same as: CHINA 157, CHINA 257, HISTORY 294J, JAPAN 157, KOREA 157, KOREA 257

JAPAN 158. Premodern in Modern Japanese Literature. 2-5 Units.
Japan is often depicted as a country where the past and present co-exist; however, many Japanese openly admit that they do not understand classical Japanese literature (i.e. Japanese literature prior to 1868). This presents a disjunction: on the one hand you have the claim of the co-existence of the past and present; on the other you have an actual gap between classical Japanese literature and present-day Japanese. This disjunction allows for a number of questions to be raised particularly of fictional rewritings of classical Japanese literature by modern Japanese authors. How do adaptations of classical Japanese literature by modern authors frame and present the relationship between classical Japanese literature and the society of their time? What challenges to the frame and presentation appear when the adaptations are compared to the original texts? What other possible relationship(s) become apparent when the adaptations and the original texts are considered together?. Same as: JAPAN 258

JAPAN 160. 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: JAPAN 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: JAPAN 261
JAPAN 163. 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: JAPAN 263

JAPAN 164. 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: JAPAN 264

JAPAN 166. 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.
Same as: JAPAN 266

JAPAN 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: JAPAN 270

JAPAN 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: ARTHIST 184, ARTHIST 384, JAPAN 284

JAPAN 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: ARTHIST 187, ARTHIST 387, JAPAN 285

JAPAN 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, JAPAN 286

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

JAPAN 191. 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: JAPAN 291

JAPAN 197. Points in Japanese Grammar. 2-4 Units.
(Formerly JAPANLIT157/257) The course provides practical but in-depth analyses of selected points in Japanese grammar that are often difficult to acquire within the limited hours of language courses. We consider findings from linguistic research, focusing on differences between similar expressions and distinctions that may not be salient in English, with the aim to provide systematic analytical background for more advanced understanding of the language. Prerequisite: JAPANLNG23 or equivalent for JAPAN197; JAPANLNG103 or equivalent for JAPAN297.
Same as: JAPAN 297

JAPAN 198. Honors Research. 2-5 Units.

JAPAN 198C. Senior Research. 1 Unit.
EALC students writing a Senior Capstone Essay who wish to conduct research with their adviser may enroll in this course for 1 unit, for 1 quarter.
Same as: Capstone Essay

JAPAN 198H. Senior Research. 2-5 Units.
EALC juniors or seniors pursuing honors research should sign up for this course under their faculty adviser for research credit.
Same as: Honors Thesis

JAPAN 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.

JAPAN 200. Directed Reading in Japanese. 1-12 Unit.

JAPAN 201. Proseminar: Introduction to Graduate Study in Japanese. 2-5 Units.
Biblical 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.

JAPAN 203. 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.
JAPAN 210. 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 110J, FEMGEN 210J, JAPAN 110

JAPAN 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 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.
Same as: COMPLIT 142B, JAPAN 121

JAPAN 222. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.
Did you grow up watching Pokémon and Power Rangers? Have you danced along to “Gangnam Style”? As we become increasingly exposed to Asian popular culture and the Internet facilitates instant access to new media, previous localized forms of entertainment—animated cartoons, comics, video games, music videos, film, and soap operas—have become part of a global staple. However, these cultural forms have emerged not only in their original form with mediation of subtitles. Many have undergone various processes of adaptation and translation so that we no longer recognize that these products had ever originated elsewhere. This course will immerse students in a range of Japanese and Korean cultural phenomena to reveal the spectrum of translation practices across national boundaries. We will inquire into why these cultural forms have such compelling and powerful staying power, contextualize them within their frames of production, and explore the strategies, limitations, and potential of translational practices.
Contact instructor for place.
dafnazur@stanford.edu
Same as: JAPAN 122, KOREA 122, KOREA 222

JAPAN 224. Inventing Japan: Traditional Culture in the Modern World. 3-5 Units.
This class explores the postwar Japanese short story. We will read representative works by major authors, such as Ishikawa Jun, Hayashi Furuko, Abe Kobe 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.
Contact instructor for room.
ocorbett@stanford.edu
Same as: JAPAN 144

JAPAN 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 Ijiro’s Child’s Play, Natsume Soseki’s Kokoro, Kobayashi Takiji’s Cannery Boat, Oe Kenezaburo’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: COMPLIT 138B, JAPAN 138

JAPAN 239. 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 Furuko, Abe Kobe 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.
Contact instructor for room.
ocorbett@stanford.edu
Same as: JAPAN 144

JAPAN 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: JAPAN 148

JAPAN 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: JAPAN 151

JAPAN 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, JAPAN 152
JAPAN 252A. Special Topics in Japanese Literature. 2-5 Units.
For graduate students working with Japanese literature. This course covers a selection of core texts in modern Japanese fiction and current scholarly approaches to literature in relation to 1) censorship, and 2) film. During the second half of the quarter, students will conduct guided research on these topics, to culminate in a final research paper 20-25 pages in length. For the first half of the quarter, class will be conducted entirely in Japanese. Prerequisite: fourth-year Japanese or the equivalent, and permission of the instructors.

JAPAN 255. 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.
Same as: JAPAN 155

JAPAN 257. Science, Power, and Knowledge: East Asia to 1900. 3-5 Units.
In the early modern period, East Asian societies featured long-established institutions of learning and traditions of knowledge. This course examines the relationship between knowledge and power in East Asian societies prior to 1900. It explores how knowledge production operated in late imperial China (1550-1900), Chos’n Korea (1392-1910), and Tokugawa Japan (1600-1868). Among the themes addressed are: the state’s role in patronizing science and knowledge; major intellectual movements; engagement with Western science and religion; East Asian statecraft; and East Asian understandings of space and geography. Taking a holistic perspective, it places science and technology in 1) a social and cultural context 2) in relation to other bodies and fields of knowledge 3) in comparison to other societies in a similar historical time period. A socially embedded perspective on knowledge and science seeks to appreciate how politics, society, and knowledge are integrated, and in particular how science and knowledge can be both instruments and sites of political power. By exploring these links, the course will also illustrate how our modern disciplinary categories of natural science, social science and the humanities cannot be taken for granted and the areas of knowledge they cover can be deeply intertwined. The course will also address issues historically and across geographic regions in East Asia and beyond. The comparative lens and frameworks these perspectives can offer will bring an awareness of the diverse traditions of knowledge production in East Asia. Its examination of East Asian encounters with Western paradigms of knowledge throughout the early modern period will also illustrate how communication occurs across cultural, social, and linguistic barriers and how diverse world-views were managed in these encounters. These encounters of knowledge-exchange between Jesuit missionaries, Ming literati, Korean aristocrats, and Japanese doctors also show how cultural identities were constructed, reinforced, and challenged. These identities, expressed through the mastery of knowledge, are essential for understanding how East Asian reckoned with growing pressures to adopt Western industrial technology and military science in the late nineteenth century.
Same as: CHINA 157, CHINA 257, HISTORY 294J, JAPAN 157, KOREA 157, KOREA 257

JAPAN 258. Premodern in Modern Japanese Literature. 2-5 Units.
Japan is often depicted as a country where the past and present co-exist; however, many Japanese openly admit that they do not understand classical Japanese literature (i.e. Japanese literature prior to 1868). This presents a disjunction: on the one hand you have the claim of the co-existence of the past and present; on the other you have an actual gap between classical Japanese literature and present-day Japanese. This disjunction allows for a number of questions to be raised particularly of fictional rewritings of classical Japanese literature by modern Japanese authors. How do adaptations of classical Japanese literature by modern authors frame and present the relationship between classical Japanese literature and the society of their time? What challenges to the frame and presentation appear when the adaptations are compared to the original texts? What other possible relationship(s) become apparent when the adaptations and the original texts are considered together?.
Same as: JAPAN 158

JAPAN 260. 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: JAPAN 160

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: JAPAN 161

JAPAN 262. 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.

JAPAN 263. 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: JAPAN 163

JAPAN 264. Introduction to Premodern Japanese. 3-5 Units.
Readings from Heian, Kamakura, Muromachi, and early Edo periods with focus on grammar and reading comprehension. Prerequisite: JAPAN1NG 129B or 103, or equivalent.
Same as: JAPAN 164

JAPAN 265. 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.

JAPAN 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.
Same as: JAPAN 166

JAPAN 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 book (manga) retellings. Prerequisite for graduate students: JAPAN1NG 129B or 103, or equivalent.
Same as: JAPAN 170
JAPAN 279. Research in Japanese Linguistics. 2-5 Units.
This proseminar introduces Japanese linguistics research to graduate students and advanced undergraduate students. Through readings and discussions, students will familiarize themselves with materials and references in both English and Japanese in preparation for conducting research effectively in their own areas of interest in Japanese linguistics. They learn the organization and presentation of research projects and conduct a pilot project in their selected area of interest. May be repeated for credit. Prerequisite: JAPANLNG 103 or consent of instructor.

JAPAN 284. 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, JAPAN 184

JAPAN 285. 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: ARTHIST 187, ARTHIST 387, JAPAN 185

JAPAN 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. 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, JAPAN 186

JAPAN 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

JAPAN 288. 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

JAPAN 291. 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: JAPAN 191

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

JAPAN 297. Points in Japanese Grammar. 2-4 Units.
(Formerly JAPANLIT 157/257) The course provides practical but in-depth analyses of selected points in Japanese grammar that are often difficult to acquire within the limited hours of language courses. We consider findings from linguistic research, focusing on differences between similar expressions and distinctions that may not be salient in English, with the aim to provide systematic analytical background for more advanced understanding of the language. Prerequisite: JAPANLNG 23 or equivalent for JAPAN 197, JAPANLNG 103 or equivalent for JAPAN 297. Same as: JAPAN 197

JAPAN 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.

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

JAPAN 350. Japanese Historical Fiction. 1-5 Unit.
Authors include Mori Ogai, 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.

JAPAN 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.

JAPAN 381. Topics in Pragmatics and Discourse Analysis. 2-4 Units.
Naturally occurring discourse (conversation, narrative, or written) and theoretical implications. Discourse of different age groups, expressions of identity and persona, and individual styles. May be repeated for credit.

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

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

JAPAN 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.

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

JAPAN 801. TGR Project. 0 Units.

JAPAN 802. TGR Dissertation. 0 Units.
Korean Courses

KOREA 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: KOREA 201

KOREA 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. Class meets in East Asia Library (Lathrop Library), Rm 338.

KOREA 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: KOREA 220

KOREA 121. Doing the Right Thing: Ethical Dilemmas in Korean Film. 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 and in many ways justifiable part of the fabric of contemporary existence. Film 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 in the particular context of the political, social, and economic development of postwar South Korea. Tuesday classes will include a brief introduction followed by a film screening that will last on average for two hours; students that are unable to stay until 5 pm will be required to watch the rest of the film on their own.

Same as: KOREA 221

KOREA 122. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.
Did you grow up watching Pokémon and Power Rangers? Have you danced along to “Gangnam Style”? As we become increasingly exposed to Asian popular culture and the Internet facilitates instant access to new media, previous localized forms of entertainment—animated cartoons, comics, video games, music videos, film, and soap operas—have become part of a global staple. However, these cultural forms have emerged not only in their original form with mediation of subtitles. Many have undergone various processes of adaptation and translation so that we no longer recognize that these products had ever originated elsewhere. This course will immerse students in a range of Japanese and Korean cultural phenomena to reveal the spectrum of translation practices across national boundaries. We will inquire into why these cultural forms have such compelling and powerful staying power, contextualize them within their frames of production, and explore the strategies, limitations, and potential of translational practices. Contact instructor for place.

dafnaizur@stanford.edu
Knight 201.

Same as: JAPAN 122, JAPAN 222, KOREA 222

KOREA 130. Intimate Encounters: Reading and Translating Korean Literature. 4-5 Units.
Close analysis of fiction and poetry in original Korean. Discussion of the works in a broader context of Korean literature, history, and current events. Translation of Korean fiction that has not previously been translated; select translations will be considered for publication. Prerequisite: three years of Korean language.

Same as: KOREA 230

KOREA 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: KOREA 240

KOREA 156. Sino-Korean Relations, Past and Present. 3-5 Units.
Korea and China have long been intertwined in their political, economic, and cultural histories. The depth of this historical relationship has enormous ramifications for East Asia today. This course will investigate the history of Korea-China relations from its deep roots in the ancient past, through its formative periods in the early modern period and the age of imperialism, to the contemporary era. Topics to be covered include formation of Chinese and Korean national identity, Sino-Korean cultural exchange, premodern Chinese empire in East Asia, China and Korea in the wake of Western and Japanese imperialism, communist revolutions in East Asia, the Korean War, and China’s relations with a divided Korea in the twentieth and twenty-first centuries. Particular attention will be paid to how the modern and contemporary ramifications of past historical relations and how contemporary Chinese and Koreans interpret their own and each others’ pasts. This course will ask students to engage with diverse interpretations of the past and to consider how a common history is interpreted by different audiences and for different purposes. What are the implications of divergent memories of a single historical event for Chinese and Korean political, cultural, and ethnic identities? How are political, cultural, and ethnic identities constructed through engagement with difference? And what is at stake in different constructions of identity? In addressing these issues, students will also engage in social inquiry. They will be asked to understand how political ideology, economic organization, and social forces have shaped the character of Sino-Korean relations. What are the economic and political institutions that influence these relations in each time period? How do ideologies like Confucianism, Communism, or free-market liberalism interface with Chinese and Korean societies and impact their relations?

Same as: CHINA 156, CHINA 256, HISTORY 292J, KOREA 256
KOREA 157. Science, Power, and Knowledge: East Asia to 1900. 3-5 Units.
In the early modern period, East Asian societies featured long-established institutions of learning and traditions of knowledge. This course examines the relationship between knowledge and power in East Asian societies prior to 1900. It explores how knowledge production operated in late imperial China (1550-1900), Chos’n Korea (1392-1910), and Tokugawa Japan (1600-1868). Among the themes addressed are: the state’s role in patronizing science and knowledge; major intellectual movements; engagement with Western science and religion; East Asian statecraft; and East Asian understandings of space and geography. nTaking a holistic perspective, it places science and technology in 1) a social and cultural context 2) in relation to other bodies and fields of knowledge 3) in comparison to other societies in a similar historical time period. A socially embedded perspective on knowledge and science seeks to appreciate how politics, society, and knowledge are integrated, and in particular how science and knowledge can be both instruments and sites of political power. By exploring these links, the course will also illustrate how our modern disciplinary categories of natural science, social science and the humanities cannot be taken for granted and the areas of knowledge they cover can be deeply intertwined. nThe course will also address these issues historically and across geographic regions in East Asia and beyond. The comparative lens and frameworks these perspectives can offer will bring an awareness of the diverse traditions of knowledge production in East Asia. Its examination of East Asian encounters with Western paradigms of knowledge throughout the early modern period will also illustrate how communication occurs across cultural, social, and linguistic barriers and how diverse world-views were managed in these encounters. These encounters of knowledge-exchange between Jesuit missionaries, Ming literati, Korean aristocrats, and Japanese doctors also show how cultural identities were constructed, reinforced, and challenged. These identities, expressed through the mastery of knowledge, are essential for understanding how East Asian reckoned with growing pressures to adopt Western industrial technology and military science in the late nineteenth century.
Same as: CHINA 157, CHINA 257, HISTORY 294J, JAPAN 157, JAPAN 257, KOREA 257

KOREA 198C. Senior Research. 1 Unit.
EALC students writing a Senior Capstone Essay who wish to conduct research with their advisor may enroll in this course for 1 unit, for 1 quarter.
Same as: Capstone Essay

KOREA 198H. Senior Research. 2-5 Units.
EALC seniors or juniors pursuing honors research should sign up for this course under their faculty adviser for research credit.
Same as: Honors Thesis

KOREA 200. Directed Readings in Korean. 1-12 Unit.
Directed Reading in Korean Studies, requires instructor consent before enrolling.

KOREA 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: KOREA 101

KOREA 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: KOREA 120

KOREA 221. Doing the Right Thing: Ethical Dilemmas in Korean Film. 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 and in many ways justifiable part of the fabric of contemporary existence. Film exposes time and again the complex ways in which the supposed vanguards of morality, religious institutions, family, schools, and the state are sites of conditioned 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 in the particular context of the political, social, and economic development of postwar South Korea.
Tuesday classes will include a brief introduction followed by a film screening that will last on average for two hours; students that are unable to stay until 5 pm will be required to watch the rest of the film on their own.
Same as: KOREA 121

KOREA 222. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.
Did you grow up watching Pokémon and Power Rangers? Have you danced along to “Gangnam Style”? As we become increasingly exposed to Asian popular culture and the Internet facilitates instant access to new media, previous localized forms of entertainment—animated cartoons, comics, video games, music videos, film, and soap operas—have become part of a global staple. However, these cultural forms have emerged not only in their original form with mediation of subtitles. Many have undergone various processes of adaptation and translation so that we no longer recognize that these products had ever originated elsewhere. This course will immerse students in a range of Japanese and Korean cultural phenomena to reveal the spectrum of translation practices across national boundaries. We will inquire into why these cultural forms have such compelling and powerful staying power, contextualize them within their frames of production, and explore the strategies, limitations, and potential of translational practices.nnContact instructor for place.
dafernau@stanford.edu

KOREA 230. Intimate Encounters: Reading and Translating Korean Literature. 4-5 Units.
Close analysis of fiction and poetry in original Korean. Discussion of the works in a broader context of Korean literature, history, and current events. Translation of Korean fiction that has not previously been translated; select translations will be considered for publication.
Prerequisite: three years of Korean language.
Same as: KOREA 130

KOREA 231. Topics in Korean Literature. 4-5 Units.
This year’s graduate seminar in Korean Literature will focus on the period of the 1970s, an era marked as one of political turmoil and censorship. This class will examine essays and works of fiction produced by Korea’s preeminent poets and writers to understand how they grappled with the changing forms of social and political life, urbanization and industrialization, and with increasing censorship over creative works. Readings will be in Korean and English.
Same as: 1970’s
KOREA 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: KOREA 140

KOREA 256. Sino-Korean Relations, Past and Present. 3-5 Units.
Korea and China have long been intertwined in their political, economic, and cultural histories. The depth of this historical relationship has enormous ramifications for East Asia today. This course will investigate the history of Korea-China relations from its deep roots in the ancient past, through its formative periods in the early modern period and the age of imperialism, to the contemporary era. Topics to be covered include formation of Chinese and Korean national identity, Sino-Korean cultural exchange, premodern Chinese empire in East Asia, China and Korea in the wake of Western and Japanese imperialism, communist revolutions in East Asia, the Korean War, and China's relations with a divided Korea in the twentieth and twenty-first centuries. Particular attention will be paid to how the modern and contemporary ramifications of past historical relations and how contemporary Chinese and Koreans interpret their own and each others' pasts. This course will ask students to engage with diverse interpretations of the past and to consider how a common history is interpreted by different audiences and for different purposes. What are the implications of divergent memories of a single historical event for Chinese and Korean political, cultural, and ethnic identities? How are political, cultural, and ethnic identities constructed through engagement with difference? And what is at stake in different constructions of identity? In addressing these issues, students will also engage in social inquiry. They will be asked to understand how political ideology, economic organization, and social forces have shaped the character of Sino-Korean relations. What are the economic and political institutions that influence these relations in each time period? How do ideologies like Confucianism, Communism, or free-market liberalism interface with Chinese and Korean societies and impact their relations?
Same as: CHINA 156, CHINA 256, HISTORY 292J, KOREA 156

KOREA 257. Science, Power, and Knowledge: East Asia to 1900. 3-5 Units.
In the early modern period, East Asian societies featured long-established institutions of learning and traditions of knowledge. This course examines the relationship between knowledge and power in East Asia societies prior to 1900. It explores how knowledge production operated in late imperial China (1550-1900), Chos'un Korea (1392-1910), and Tokugawa Japan (1600-1868). Among the themes addressed are: the state's role in patronizing science and knowledge; major intellectual movements; engagement with Western science and religion; East Asian statecraft; and East Asian understandings of space and geography. Taking a holistic perspective, it places science and technology in 1) a social and cultural context 2) in relation to other bodies and fields of knowledge 3) in comparison to other societies in a similar historical time period. A socially embedded perspective on knowledge and science seeks to appreciate how politics, society, and knowledge are integrated, and in particular how science and knowledge can be both instruments and sites of political power. By exploring these links, the course will also illustrate how our modern disciplinary categories of natural science, social science and the humanities cannot be taken for granted and the areas of knowledge they cover can be deeply intertwined. The course will also address these issues historically and across geographic regions in East Asia and beyond. The comparative lens and frameworks these perspectives can offer will bring an awareness of the diverse traditions of knowledge production in East Asia. Its examination of East Asian encounters with Western paradigms of knowledge throughout the early modern period will also illustrate how communication occurs across cultural, social, and linguistic barriers and how diverse world-views were managed in these encounters. These encounters of knowledge-exchange between Jesuit missionaries, Ming literati, Korean aristocrats, and Japanese doctors also show how cultural identities were constructed, reinforced, and challenged. These identities, expressed through the mastery of knowledge, are essential for understanding how East Asian reckoned with growing pressures to adopt Western industrial technology and military science in the late nineteenth century.
Same as: CHINA 157, CHINA 257, HISTORY 294J, JAPAN 157, JAPAN 257, KOREA 157