Course Description
This course explores the rise and transformation of modern literary traditions in East Asia (China, Korea, and Japan) from the late nineteenth century to the present day. Course content will draw on narrative traditions found in a variety of cultural products including novels, short stories, film, anime, and graphic novels. In addition to considering the role of literature in the context of the overarching themes of Westernization and the rise of China, Korea and Japan as modern nation states, class discussions will incorporate broader issues such as the invention of modern literary languages, and debates over pure versus popular literature. When relevant, issues such as class, gender, family and identity will also be addressed. This is a blended course. Students are expected to have reliable Internet access in order to view online lectures and complete weekly assignments on Blackboard.

Student Learning Outcomes
1. Demonstrate familiarity with characteristics of East Asian narratives across genres, mediums, and time.
2. Exhibit understanding of aesthetic principles associated with East Asian literary traditions by applying these to the analysis of specific works.
3. Employ knowledge of East Asian narrative traditions to distinguish and reflect on differences of cultural and aesthetic values in fan and academic arenas.
4. Increase capacity to develop well-supported arguments on abstract themes or issues concerning a work or group of narrative works.
5. Apply socio-historic frameworks to reflect on the growth and function of East Asian popular culture narratives, both domestically and globally.

Required Readings and Texts
The following books will be available for purchase at the SDSU Bookstore:
5. Other required readings available on Blackboard
Grading
Grades will be calculated as follows:

- Participation (in class and online) 100 points
- Weekly responses to readings (top 10 of 12) 300 points
- Midterm Exam 200 points
- Final Exam 300 points
- Review of selected work 100 points
- Total 1000 points

Participation: Participation will be based on postings on Blackboard discussion boards, and small-group discussions in class.

Weekly responses to reading
Students will submit brief responses to readings once a week (about 200-300 words) via Blackboard. There will be a total of 12 assignments, but only the top 10 will count toward the final grade.

Exams: These will consist of short-answer and/or short-essay questions. Study guides will be posted on Blackboard one week prior to exams.

Review: This is a short review and commentary on a modern East Asian narrative work chosen by the student and approved by the instructor. See Blackboard for guidelines.

Grading scale:

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<tr>
<th>Grade</th>
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<tbody>
<tr>
<td>A</td>
<td>945-1000</td>
<td>B-</td>
<td>800-834</td>
<td>D+</td>
<td>675-699</td>
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<td>A-</td>
<td>900-944</td>
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<td>835-874</td>
<td>C-</td>
<td>700-724</td>
<td>F</td>
<td>0-599</td>
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Classroom Conduct and Course Expectations
Students are responsible for all readings, as well as information delivered in online captive video lectures and during class sessions. If you miss a class, ask a classmate for notes or visit the instructor during office hours to be directed to further library sources that will remediate what you missed. In-class film screenings should also be considered one-time opportunities. Not all films and clips shown in class are readily available through other sources, and I do not lend out DVDs.

All electronic devices (including cell phones, laptops, tablets and e-readers) are to be turned off and put away during class. Students are expected to be awake, attentive and respectful to the instructor and to other students at all times.

Attendance and Punctuality: Students who cannot attend regularly should not expect to do well in this course. Please make every effort to come on time in order to avoid disturbing others. If you must leave early, please let the instructor know before class.
Students who must miss class for an extended period of time should consult with the instructor on an individual basis during office hours. As a general rule, make-up work is allowed only in the case of documented illnesses or emergencies (a doctor's note, etc), is always subject to the approval of the instructor, and may be graded down for lateness. You do NOT need to inform me of occasional absences for personal reasons or minor illnesses which do not require a visit to a doctor.

Students with Disabilities: Those students with disabilities requiring accommodations (academic adjustments and/or auxiliary aids or services) for this course should contact the Student Disability Services Office. (http://www.sa.sdsu.edu/dss/dss_home.html). Please do not request accommodations directly from the professor.

Religious Observances: University Policy on Absence for Religious Observances includes the following statements: “By the end of the second week of classes, students should notify the instructors of affected courses of planned absences for religious observances. Instructors shall reasonably accommodate students who notify them in advance of planned absences for religious observances.” Please notify the instructor in a timely manner, and a reasonable accommodation will be reached.

Academic dishonesty: SDSU takes issues of academic honesty very seriously. Students who commit any act of academic dishonesty (plagiarism, cheating on an exam, etc) will not be given the option of withdrawing and will receive a failing grade for the course.
COURSE SCHEDULE (SUBJECT TO REVISION)

INTRODUCTION TO MODERN EAST ASIAN LITERATURE

Aug 24  Course Introduction

Aug 26  “The Beefeater” by Kangaki Robun (Japan)

Watch Online Lecture #1
Complete weekly response #1 by midnight on Sunday, August 30

WESTERNIZATION AND THE RISE OF MODERN FICTION

Aug 31  Overview of modern East Asian literary traditions

Sept 2  “The Dancing Girl” by Mori Ogai (Japan)
       *Botchan* (excerpt) by Natsume Sōseki (Japan)

Watch Online Lecture #2
Complete weekly response #2 by midnight on September 8

Sept 7  NO CLASS (Labor Day Holiday)

Sept 9  “Kong Yiji” and “Diary of a Madman” by Lu Xun (China)

Watch Online Lecture #3
Complete weekly response #3 by midnight on September 13

Sept 14  Essays by and about women

Sept 16  “A Society That Drives You to Drink” by Hyon Chin-gon (Korea)
         “A Tale of Rats” by Yi Ki-yong (Korea)

LEADING LIGHTS OF THE LITERARY WORLD

Watch Online Lecture #4
Complete weekly response #4 by midnight on September 20

Sept 21  Discussion: The business of literature

Sept 23  Short stories by Kawabata Yasunari (Japan)
Watch Online Lecture #5
Complete weekly response #5 by midnight on September 27

Sept 28  
*Prize Stock* by Oe Kenzaburo (Japan)

Sept 30  
“The Accident” and “Buying a Fishing Rod for My Grandfather” by Gao Xingjian (China)

Watch Online Lecture #6
Complete weekly response #6 by midnight on Oct 4

Oct 5  
“Bull” by Mo Yan (China)

Oct 7  
Selected poems by Ko Un (Korea)

Watch Online Lecture #7
(No short response)

Oct 12  
Review for midterm

Oct 14  
MIDTERM EXAM

POPULAR LITERATURE AND FILM

Watch *Raise the Red Lantern* by Zhang Yimou (China)
Complete weekly response #7 by midnight on Oct 18

Oct 19  
*Raise the Red Lantern* by Su Tong (China)

Oct 21  
*Raise the Red Lantern*, continued

POPULAR LITERATURE AND HISTORY

Watch Online Lecture #8
Complete weekly response #8 by midnight on Oct 25

Oct 26  
*Playing with Fire* by Cho Chong-Rae (Korea)

Oct 28  
*Playing with Fire*, continued
POPULAR LITERATURE ON THE GLOBAL STAGE

Watch *Haruki Murakami: In Search of This Elusive Writer*
Complete weekly response #9 by midnight on Nov 1

Nov 2  *Playing with Fire*, continued

Nov 4  *A Wild Sheep Chase* by Murakami Haruki (Japan)
Submit final paper proposal via email by midnight on Nov 8

Nov 9  *A Wild Sheep Chase*, continued

Nov 11  NO CLASS (Veteran’s Day)
Watch Online Lecture #9
Complete weekly response #10 by midnight on Nov 15

Nov 16  *A Wild Sheep Chase*, continued

Nov 18  *A Wild Sheep Chase*, continued

ADAPTATIONS AND NEWLY EMERGING LITERARY MEDIUMS

Watch selected clips of *Chihayafuru* (anime)
Complete weekly response #11 by midnight on November 22

Nov 23  Special guest lecture by Dr. Catherine Ryu, Michigan State University: *Chihayafuru* and the spirit of classical Japanese

Nov 25  NO CLASS (Thanksgiving break)
Watch Online Lecture #10
Complete weekly response #12 by midnight on November 29

Nov 30  *Oldboy* manga by Garon Tsuchiya and Minegishi Nobuaki (Japan),
and film by Park Chan-wook (Korea)

Dec 2  *Oldboy*, continued
Watch final Online Lecture #11 (No response)

FINAL PAPERS DUE ON BLACKBOARD BY MIDNIGHT ON FRIDAY DEC 3
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Dec 7</td>
<td>The Internet and 21st century fiction</td>
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<tr>
<td>Dec 9</td>
<td>Review for Final Exam</td>
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<tr>
<td>Dec 16</td>
<td><strong>FINAL EXAM (10:30-12:30)</strong>&lt;br&gt;No early exams for any reason!!</td>
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