EALL 271

Japanese Literature in Translation: Traditional

Instructor: Lillian McIntyre Class Time: MWF 11:30 – 12:20

E-mail: lmcintyr@hawaii.edu Room: Moore Hall 119

Office Hours: M 2:00-3:00 & by appointment

Course Description

EALL 271 is a survey course introducing premodern Japanese literature. We will roughly follow chronological order, but throughout, will also examine adaptations and rewritings of classical texts in the present. Texts will include poetry, prose narratives, diaries, warrior tales, folk tales, court tales, hermit literature, essays, Japanese forms of drama such as Noh and Kabuki, and animated film. No Japanese language ability is necessary, and all works will be provided in translation. The course will include a combination of lectures, student-led discussions, and creative assignments.

Student Learning Outcomes

The following EALL departmental SLOs and university-wide ILOs (Institutional Learning Objectives) apply, at least in part, to this course:

- 1. [SLO7: LITERATURE] Identify and describe major authors, works, features, forms, and styles of Japanese literature, both premodern and modern.
- 2. [SLO8: LITERATURE] Analyze and interpret works of Japanese poetry, prose, and drama, read both in translation and in the original Japanese, using terms appropriate to each genre.
- 3. [SLO9: LITERATURE] Situate and evaluate Japanese literature in its social, historical, intellectual, and religious contexts.
- 4. [ILO1 Know Breadth and Depth of Knowledge, 1.a] "General education knowledge (arts and humanities)"
- 5. [ILO2 Do Intellectual and Practical Skills, 2.d] "Think critically and creatively"
- 6. [ILO3 Value Personal and Social responsibility, 3.h] "Respect for people and cultures"

Textbooks and Supplies

This is a "green course" – all materials will be available in electronic format. They can be found on our course Perusall page, as well as in PDF format in the Laulima "Resources" tab, sorted by week.

Course Requirements and Grading

- Attendance and Participation (20%)

Daily attendance will be taken by the instructor. Students are expected to attend all class meetings, arrive on time, and actively participate in class discussion. Because part of participating in this course involves discussing the readings in class, please make sure that you have access to a copy of the reading to refer to in class periods, preferably on a computer or tablet.

Coming to class well-prepared is crucial for a successful class session. Students will be asked to articulate their opinion on the assigned readings for the day. Please be conscientious of your presence in class and strive to create a space in which we can all learn and participate in discussion. Don't be afraid of asking questions and sharing your thoughts. Similarly, be ready to challenge you and your classmates' assumptions, but make sure to do so in a respectful manner.

In the event that you are unable to attend class (illness, family emergency, or otherwise), please let me know prior to class or as soon as possible.

- Text Annotations (40%)

Students are expected to have read the assigned readings by the deadline (see class schedule). In order to ensure that students are prepared to engage in meaningful discussion during class, everyone is required to submit a minimum of three annotations (2 comments of your own and 1 question or comment for a classmate) on every assigned text prior to class through the Perusall website. These annotations are designed to give students an opportunity to engage closely with the text, pose questions to the class, and propose their interpretations.

The conditions for the annotations include the following:

- 1. They should be spread throughout the reading (i.e., Don't put all three annotations on the first few pages).
- 2. Two annotations should be your own interpretations and/or comments on something in the reading. These do not need to be long; 1-2 sentences will suffice.
- 3. One annotation should be in the form of a question you have. It can be a question related to meaning, significance, or even contemporary popular culture. Otherwise, you can reply to one of your fellow classmates' comments.

You are free to ask factual questions about the readings, comment on author style, or try to find connections with other texts. Daily annotations will be due before every class at 10 AM on Perusall.



- Creative Assignments (20%)

Over the semester, students will be asked to submit three assignments (1 longer, 2 shorter):

Assignment (1) is a three-to-five-page emulation of The Pillow Book adapted to the marvels, oddities, and/or pains of life on campus in twenty-first-century Honolulu.

Due by Friday, February 24th (23:59 PM) – Worth 10%

Assignment (2) is a poem on a given subject composed in waka form. Your poems will be used for our mock poetry contest. Detailed instructions will follow.

Due by Wednesday, March 1st (23:59 PM) – Worth 5%

Assignment (2) is a haiku poem, ideally (but not necessarily) composed during our visit to the UHM Japanese Garden. The poem will be accompanied with a visual—either a picture or a drawing—and a short reflection paper (ca. 500 words) about your experience in "actualizing" traditional Japanese poetry. Detailed instructions will follow.

Due by Monday, April 10th (23:59 PM) - Worth 5%

Assignments will be submitted through the Assignments tab on our Laulima page. As a general rule, I will grade late assignments at 1/2 their value. I will otherwise aim to be flexible with you and your needs provided that you are communicative.

- Adaptation Project & Poster Presentation (20%)

Imagine that you have a great idea to adapt a piece of premodern Japanese literature into a new medium. The only problem is that you need to find funding to make it happen.

The final project for this course will consist of you and a few of your peers conceptualizing an adaption of something we read this semester into a different format (film, play, manga, etc.) and preparing a brief (3-5 min.) presentation and poster board. You will then pitch your project to potential funders (your classmates, instructor, and guests) during the final days of class, showing that you have a well-thought-out and unique adaptation of the text that deserves attention.

The goal of this project is to provide you with another opportunity to think deeply about a story we read in class. What are the themes you see in the work? What are the storytelling devices that make the work effective? How does the story resonate with you as readers in 2019? Ultimately, you must convince your potential funders that your project is a compelling interpretation of the original work.

The presentations will take place in the classroom, but pairs will not present individually in front of the class. Instead, all presentations will take place concurrently (think of a science fair)

while the students not presenting that day will move around the class, listening and engaging to all the different presentations.

Further details about this project, including a grading rubric and a list of instructions, will be provided in a separate handout.

Grading Scale

This course will utilize a +/- percentage system, with an F located at 59.99 and below.

Academic Dishonesty

Students who enroll in this course are required to abide by the Student Conduct Code. The most relevant section, on Academic Dishonesty, is as follows:

"The following are examples of the types of behavior that conflict with the community standards that the UH values and expects of students. Engaging in, or attempting to engage in any of these behaviors subjects a student to the disciplinary process and sanctions on each campus.

Acts of dishonesty, including but not limited to the following:

- a. Cheating, plagiarism, or other forms of academic dishonesty.
- b. Furnishing false information to any UH official, faculty member, or office.
- c. Forgery, alteration, or misuse of any UH document, record, or form of identification.

The term "cheating" includes, but is not limited to:

- 1. Use of any unauthorized assistance in taking quizzes, tests, or examinations;
- 2. Use of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments;
- 3. The acquisition, without permission, of tests or other academic material belonging to a member of the UH faculty, staff or student;
- 4. Engaging in any behavior specifically prohibited by a faculty member in the course syllabus or class discussion. The term "plagiarism" includes, but is not limited to, the use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials."

See: http://www.studentaffairs.manoa.hawaii.edu/policies/conduct_code/ for complete details.

Office of Title IX

Title IX is a landmark federal civil right that prohibits sex discrimination in education. The University of Hawaii is committed to providing a learning, working and living environment that

promotes personal integrity, civility, and mutual respect and is free of all forms of sex discrimination and gender-based violence, including sexual assault, sexual harassment, gender-based harassment, domestic violence, dating violence, and stalking. If you or someone you know is experiencing any of these, the University has staff and resources on your campus to support and assist you. Staff can also direct you to resources that are in the community. As a member of the University faculty, I am required to immediately report any incident of sex discrimination or gender-based violence to the campus Title IX Coordinator. Although the Title IX Coordinator and I cannot guarantee confidentiality, you will still have options about how your case will be handled. My goal is to make sure you are aware of the range of options available to you and have access to the resources and support you need. For more information regarding sex discrimination and gender-based violence, the University's Title IX resources and the University's Policy, Interim EP 1.204, go to: https://www.manoa.hawaii.edu/titleix/.

KOKUA Program

Students who have a disability with related academic access needs are warmly encouraged to contact the KOKUA Program, Student Services Center, Room 013, (V/T) 956-7511. It serves undergraduate, graduate and professional students with learning, physical, psychiatric and other documented disabilities. In the spirit of "aloha" and respect, it works together – students, faculty, staff and KOKUA – to facilitate equal access for students with disabilities to the Mānoa experience. KOKUA provides disability access services to individuals on a case-by-case basis, and students are not charged for these services. A student's disability status is considered confidential information and is only disclosed to faculty with the student's permission. KOKUA has served thousands of students with disabilities since our inception in 1966 and will continue to be here to serve the needs of students with disabilities. For further information, see: http://www.hawaii.edu/kokua/.

Other Information and Services

Taking care of yourself physically and mentally is a fundamental part of your learning experience. In these stressful times, counseling services may be very useful: https://manoa.hawaii.edu/counseling/our_services/

If you or someone you know are experiencing basic needs insecurity, please check this link: https://www.hawaii.edu/student-basic-needs/

Office of Veteran Student Services: https://manoa.hawaii.edu/veterans/

If you test positive for COVID-19 or if you had close contact with someone who tested positive for COVID-19, you should immediately contact the University Health Services Mānoa (UHSM) COVID-19 Resource Team at (808) 956-8965 or uhsm.covid@hawaii.edu. For further information on UHM Safety Practices, see

https://manoa.hawaii.edu/covid19/guidelines/safety-practices-reporting/

Schedule

The following schedule is subject to change depending on daily progress of the reading(s).

Assignments and readings are listed on the day we will discuss them. Have them done by then. Some readings will be longer than others. Check the page numbers in advance and plan ahead to give yourself enough time to read them and write thoughtful posts by the deadline.

All readings can be found in the "Library" section of Perusall.

Week 1

M 1/9	Orientation, Syllabus Day
W 1/11	Introduction to Premodern Japan
F 1/13	The Ancient Period Annotation Assignment #1 - Kojiki, or the Record of Ancient Matters (excerpts)
Week 2	
M 1/16	No Class: Martin Luther King Jr. Day
W 1/18	Premodern Poetry Watch: A Super-Liberal Interpretation of the Hyakunin-Isshu (Utakoi), Episode 1
F 1/20	The Birth of Vernacular Verse (Waka) Annotation Assignment #2 - Man'yōshū, Collection of Ten Thousand Leaves
Week 3	
M 1/23	Poetry and Politics at the Heian Court Annotation Assignment #3 - Kokinshū, Collection of Poems Ancient and Modern
W 1/25	The Emergence of the Poem-Tale (<i>Uta-monogatari</i>) Annotation Assignment #4 - Tales of Ise
F 1/27	The Rise of Vernacular Fiction Annotation Assignment #5 - Tale of the Bamboo Cutter

Week 4	
M 1/30	Modern Re-Imagining – Takahata Isao Watch: The Tale of the Princess Kaguya (2013 film)
W 2/1	Heian Women's Memoirs (Nikki) Annotation Assignment #6 - Kagerō Diary
F 2/3	Sei Shōnagon and the Miscellaneous (Zuihitsu) Genre Annotation Assignment #7 - The Pillow Book
Week 5	
M 2/6	Readaptations and Remediations of The Pillow Book In-class: Thinking through Creative Assignment 1
W 2/8	Murasaki Shikibu and the World of Genji: "The Paulownia Court" Annotation Assignment #8 - The Tale of Genji (chapter 1)
F 2/10	The Femme Fatale: "Evening Faces" Annotation Assignment #9 - The Tale of Genji (chapter 4)
Week 6	
M 2/13	The Oedipal Plot: "Lavender" Annotation Assignment #10 - The Tale of Genji (chapter 5)
W 2/15	Trauma, Dissociation, and Ghostly Shadows: "Heartvine" Annotation Assignment #11 - The Tale of Genji (chapter 9)
F 2/17	The Suma Chapters: "Suma" and "Akashi" Annotation Assignment #12 – The Tale of Genji (chapters 11 & 12)
Week 7	
M 2/20	No Class: President's Day
W 2/22	Genji on the Medieval Stage: Spirit Possession and/as Performance Annotation Assignment #13 - Zeami, Aoi no ue

F 2/24	Rewriting Aoi no ue: Mishima Yukio and Nō Theatre Annotation Assignment #14 - Mishima Yukio, Lady Aoi Submit - Creative Assignment (1)
Week 8	
M 2/27	Re-envisioning Genji: Contemporary Representations in Manga and Movies Annotation Assignment #15 - Yamato Waki, Asakiyumemishi (manga excerpts)
W 3/1	Literary Neoclassicism and Poetry Competitions Submit: Creative Assignment (2)
F 3/3	Reenactment Day: Mock Poetry Contest Annotation Assignment #16 - Shinkokinshū and uta-awase collections
Week 9	
M 3/6	Folk Tales (Setsuwa) as Moral Instruction Annotation Assignment #17 - Collection of Tales of Time Now Past
W 3/8	Folk Tales, Modern Imaginings Annotation Assignment #18 - Akutagawa Ryūnosuke, "In a Bamboo Grove" Watch: Kurosawa Akira, Rashōmon
F 3/10	War Tales and the Rhetoric of Impermanence Annotation Assignment #19 - The Tale of the Heike
Week 10	
3/13-17	No Class: Spring Break
Week 11	
M 3/20	Faith, Writing, Remembrance Annotation Assignment #20 - The Tale of the Heike
W 3/22	Lovable Losers Watch - Heike Story episodes 1-4
F 3/24	Hermit Literature Annotation Assignment #21 - Kamo no Chōmei, An Account of My Hut

Week 12 M 3/27 Kuhio Day: No school W 3/29 Kyōgen Theater Annotation Assignment #22 - Busu F 3/31 An Aesthetics of Connections Annotation Assignment #23 - Kenkō, Essays in Idleness Week 13 M 4/3Popular Linked Verse Annotation Assignment #24 - Selection of renga and haikai poems W 4/5 Travel Literature and Haiku Annotation Assignment #25 - Matsuo Basho, Narrow Road to the Deep North F 4/7 Holiday: Veterans' Day Week 14 M 4/10 Visit to the UHM Japanese Garden Submit: Creative Assignment 3 W 4/12 Class Discussion and Guidance **X**Guidance for group presentations F 4/14 Pleasure, Profit, and Early-Modern Prose Annotation Assignment #26 - Ihara Saikaku, Five Women Who Loved Love Week 15 M 4/17 Ukiyozōshi and the Floating World Annotation Assignment #27 - Ihara Saikaku, Life of a Sensuous Woman W 4/19 **Puppet Theater** Annotation Assignment #28 - Chikamatsu Monzaemon, Love Suicides at Sonezaki F 4/21 Kabuki Theater

Annotation Assignment #29 - Tsuruya Nanboku, Yotsuya Kaidan



Week 16

M 4/24 Work day for poster presentations

W 4/26 Kaidan Literature

Annotation Assignment #30 - Ueda Akinari, Ugetsu Monogatari

F 4/28 Afterlives of Japanese Ghosts

Watch - Mononoke episodes 10-12

Week 17

M 5/1 Poster Presentations, Day 1

W 5/3 Poster Presentations, Day 2

Last Day of Instruction