

Instructor: Young Hee Jeon  
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## Course Information

EALL 272 is a survey course designed to explore a wide range of a modern Japanese literature. All readings will be in English and will consist of a mix of fiction, poetry and drama from the mid-19<sup>th</sup> century to the present. This course will include a combination of lectures, student presentations and active group discussions and activities based on assigned readings. In addition, students will complete daily and weekly assignments, as well as experience being a “wreader” (a reader-author) by rewriting one of the literary texts using close reading techniques.

## Student Learning Outcomes

By the end of the semester, students will:

1. [EALL SLO7: Literature] Students will be able to identify and describe major authors, works, features, forms, and styles of Japanese literature in the modern era.
2. [EALL SLO8: Literature] Students will be able to analyze and interpret works of Japanese fiction read in translation using terms appropriate to literary study.
3. [EALL SLO9: Literature] Students will be able to situate and evaluate modern Japanese literature in its social, historical, intellectual, and religious contexts.
4. Students will be able to read *as well as discuss, present on, and write* about literary works in an informed and persuasive manner.

In addition, the following university-wide ILOs (Institutional Learning Objectives) apply, at least in part, to this course:

5. [ILO1 – Know - Breadth and Depth of Knowledge, 1.a] “General Education,” and “Specialized study in an academic field.”
6. [ILO2 – Do - Intellectual and Practical Skills, 2.c] “Communicate and Report.”
7. [ILO3 – Value - Personal and Social responsibility, 3.b] “Respect for people and cultures.”

## Course Materials

**Please purchase the following REQUIRED books:**

1. *Kokoro* by Natsume Soseki (published by Penguin Classics, trans. by Meredith McKinney)
2. *The Color of the Sky Is the Shape of the Heart* by Chesil (published by Soho Teen, trans. by Takami Nieda)
3. *Solo Dance* by Li Kotomi (published by World Editions, trans. by Arthur Reiji Morris)

\*\*\*The books are available for purchase at the UH Manoa Bookstore. You may also purchase the books (or e-book versions) at your local bookstores or online.

\*\*\*All other reading materials can be accessed through the course Perusal!

## Grade Categories

Final grades will be calculated based on the following categories, according to the subsequent scale. **Students should periodically check their grades on Lulima, where they will be posted shortly after an assignment is submitted.**

- **Attendance and Participation (25%)**

Daily attendance will be taken by the instructor.

Grade	Conditions
2	<ul style="list-style-type: none"><li>• <u>Attendance</u>: arrived on time and stayed for entire duration of class</li><li>• OR <u>Excused Absence</u>: notice of absence given prior to class and/or documentation (e.g. doctor's note, employer's note, etc.) provided after absence</li><li>• AND <u>Active Participation</u>: actively took part in class discussions by sharing ideas, responses and questions to topics raised, listening attentively and respectfully when others spoke, and bringing the required reading materials to class</li></ul>
1	<ul style="list-style-type: none"><li>• <u>Lateness</u>: arrived after attendance was taken or left class early without excuse</li><li>• OR <u>Disruptiveness</u>: did things NOT related to class activities including but not limited to: having private conversations, checking Facebook, and eating</li><li>• OR <u>Lack of Preparedness</u>: did not bring the required reading materials to class</li></ul>
0	<ul style="list-style-type: none"><li>• <u>Unexcused Absence</u>: did not email with notice of absence and/or did not bring legitimate documentation for absence</li><li>• OR <u>Excessively Disruptive</u>: did not stop disruptive activities even after warning</li><li>• OR <u>Excessive Lateness</u>: Came to class more than 30 minutes late</li></ul>

- **Daily Perusall Annotations (25%)**

Students are expected to have read the assigned readings by the deadline (see class schedule). In order to ensure that students engage closely with the assigned reading and set the stage for meaningful discussion during class, *everyone is required to submit a minimum of three (3) annotations on every assigned text prior to class* through the website, Perusall.

Perusall Access Information:

Set up account at: <https://perusall.com/>

Access Code: JEON-L7C4C

*Daily annotations will be due Mon & Weds by 7:00 am through **Perusall**.* Annotations do not have to be long; one or two brief sentences should suffice. Using Perusall's annotation function, students can comment or react to parts of the readings, suggest explorative tasks, ask thought-provoking questions, or respond to comments or questions posed by a fellow classmate. Comments should be in full sentences with appropriate capital letters and no abbreviations. Grading: 2=on-time submission meeting all the conditions, 1=late submission OR incomplete, 0=no submission.

- **Weekly Laulima Forum Posts (20%)**

After the class discussions of the assigned readings, students are expected to post weekly reading responses. If there is more than one primary reading in the week, they can choose the text they would like to write about. Each forum post must:

1. be approximately 150-250 words in length.
2. contain an original thesis that is clearly stated at the beginning of the paragraph.
3. include a quote (or quotes) from the chosen text to support your argument; this can be a line of text, a piece of dialogue, or larger paragraph(s) AND should include accurate page number(s) where the quote is located within the text.
4. provide context/explanation for the chosen quote: Why did you find that passage interesting? How does the quote justify your argument?

A thesis statement provides the subject and overall opinion of your writing. For a literary analysis your major thesis:

1. must be arguable rather than a statement of fact.
2. must demonstrate how YOU understand and interpret the literary work.
3. can relate to the theme of the work and suggest how this theme is revealed by the author.

*Forum posts will be due every Friday by 11:59 pm through the **Laulima forum**.* Grading: 2=on-time submission meeting all the conditions, 1=late submission OR incomplete, 0=no submission.

Note: **Students should compose and save their writing assignments in a program like Microsoft Word before copying and pasting them into Laulima.** Due to occasional technological issues, Laulima can sometimes lose discussion posts. Please check to make sure your post is online after submission.

- **Creative Rewriting Project (20%)**

Students are expected to choose a 4-page passage from one of the assigned readings and rewrite it. Students will creatively alter the original text focusing on one formal element deployed by the chosen author. Some examples of formal elements are:

1. Narration and Point of View
2. Structure
3. Symbolism
4. Characterization
5. Imagery

In order to receive a satisfactory grade, a project must:

1. Completely address the prompt.
2. Be approximately 5-pages in length. (4-page rewritten passage + 1-page artistic statement)
3. Follow formatting guidelines and submission procedures.
4. Be proofread to ensure readability. Papers should contain minimal grammatical or spelling errors. Students are advised to seek guidance from the Writing Center if needed.

More detailed instructions and a grading rubric will be provided in class.

- **Quizzes (5%)**

Quizzes will be used to sporadically check that students have completed the reading assignments. Because they will not be announced in advance, students should come to every class meeting prepared. Questions will be multiple choice, true or false, and fill in the blank.

- **End-of-Semester Panel Presentations (5%)**

This is a group project that will work on bringing together some of the larger ideas that have been raised over the semester. Each group (of roughly 3 people) will present on one of three days at the end of the semester. We will discuss this in greater detail later on in the semester.

### **Grading Scale**

A+	98-100
A	93-97
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	65-66
D-	60-64
F	59 and below

## **Disability Policy**

If a student has a disability that requires accommodation, they should inform the instructor as early as possible. Students may also contact the KOKUA Program, the UH Mānoa office for students with disabilities, at (808) 956-7511.

## **Academic Dishonesty**

Plagiarism and cheating will not be tolerated and at minimum will result in a zero for the assignment in question. Please refer to the Systemwide Student Conduct Code, which is available online, for policies regarding plagiarism and other forms of academic dishonesty.

## **Office of Title IX**

Title IX is a landmark federal civil rights 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: <http://manoa.hawaii.edu/titleix/>

## **Regarding Basic Needs**

Basic needs include food and housing, childcare, mental health, financial resources and transportation, among others. Student basic needs security is critical for ensuring strong academic performance, persistence and graduation and overall student well-being. If you or someone you know are experiencing basic needs insecurity, please see the following resources: <https://www.hawaii.edu/student-basic-needs/>

Course Schedule:

- Assignments and readings are listed on the day we will discuss them. Have them done by then.
- On the day that a text or section of a text is due to be read, Perusall annotations (see above) are also due (by 7:00 am). 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 on and downloaded from the course Perusall EXCEPT for titles marked with \*\*, which must be purchased. Make sure to purchase them in advance to give yourself ample reading time.

Week	Date	Day	Reading
1	Jan 9	M	Read: course syllabus and bring to class
	Jan 11	W	- Griffith, “Interpreting Fiction” - Lewsen, “Writing about Literature” - Optional: Eagleton, How to Read Literature + Perusall Annotations
	Jan 13	F	- Bakin, excerpts from Hakkenden (1814–42) - Tsubouchi Shōyō, excerpts from “Essence of the Novel” (1885) + Perusall Annotations
2	Jan 16	M	<b>Martin Luther King, Jr. Day – No Class</b>
	Jan 18	W	- Mori Ōgai, “The Dancing Girl” (1890) + Perusall Annotations
	Jan 20	F	- Mori Ōgai, “The Dancing Girl” (1890) + <a href="#">Laulima Forum Post #1</a>
3	Jan 23	M	- Miyake Kaho, “Warbler in the Grove” (1888) + Perusall Annotations
	Jan 25	W	- Miyake Kaho, “Warbler in the Grove” (1888) + Perusall Annotations
	Jan 27	F	- Higuchi Ichiyō, “Child’s Play” (1896) + <a href="#">Laulima Forum Post #2</a>
4	Jan 30	M	- Higuchi Ichiyō, “Child’s Play” (1896) + Perusall Annotations
	Feb 1	W	- Tayama Katai, “The Quilt (1907)” [to pg. 74/end of Chap. 6] + Perusall Annotations
	Feb 3	F	- Tayama Katai, “The Quilt” (1907) [Chap. 7 – END] + <a href="#">Laulima Forum Post #3</a>
5	Feb 6	M	- Tamura Toshiko, “Lifeblood” (1911) + Perusall Annotations
	Feb 8	W	- Natsume Sōseki, <i>Kokoro</i> ** (1914) [Part 1] + Perusall Annotations for selected pages
	Feb 10	F	- Natsume Sōseki, <i>Kokoro</i> ** (1914) [Part 2] + <a href="#">Laulima Forum Post #4</a>

6	Feb 13	M	- Natsume Sōseki, <i>Kokoro</i> ** (1914) [Part 3] + <a href="#">Perusall Annotations for selected pages</a>
	Feb 15	W	- Akutagawa Ryūnosuke, “Rashomon” (1915), “In the Bamboo Grove” (1922) - Selections from <i>Konjaku Monogatari</i> - Optional: Watch <i>Rashomon</i> , dir. Kurosawa Akira (1950) + <a href="#">Perusall Annotations</a>
	Feb 17	F	- Tanizaki Jun’ichirō, “The Secret” (1911) + <a href="#">Laulima Forum Post #5</a>
7	Feb 20	M	<b>President’s Day – No Class</b>
	Feb 22	W	- Shiga Naoya, “At Kinosaki” (1917) + <a href="#">Perusall Annotations</a>
	Feb 24	F	- Kawabata Yasunari, “The Dancing Girl of Izu” (1926) + <a href="#">Laulima Forum Post #6</a>
8	Feb 27	M	- Yosano Akiko, Selected Poems + <a href="#">Perusall Annotations</a>
	Mar 1	W	- Miyazawa Kenji, “The Restaurant of Many Orders” (1924), “November 3 <sup>rd</sup> ” (1931) + <a href="#">Perusall Annotations</a>
	Mar 3	F	- Yamanokuchi Baku, “Mr. Saitō of Heaven Building” (1938), “A Conversation” + <a href="#">Laulima Forum Post #7</a>
9	Mar 6	M	- Kim Sa-ryang, “Into the Light” (1939) + <a href="#">Perusall Annotations</a>
	Mar 8	W	- Kim Sa-ryang, “Letter to Mother” (1940) + <a href="#">Perusall Annotations</a>
	Mar 10	F	- Read: TBA Rewriting Rough Draft Workshop + <a href="#">Laulima Forum Post #8</a>
10	Mar 13	M	<b>Spring Recess – No Class</b>
	Mar 15	W	<b>Spring Recess – No Class</b>
	Mar 17	F	<b>Spring Recess – No Class</b>
11	Mar 20	M	- Hara Tamaki, “Summer Flowers” (1947) + <a href="#">Perusall Annotations</a> <b>Rewriting Final Draft Deadline (11:59 pm)</b>
	Mar 22	W	- Hara Tamaki, “Summer Flowers” (1947) - Nakazawa Keiji, Barefoot Gen selections (1973) + <a href="#">Perusall Annotations</a>
	Mar 24	F	- Dazai Osamu – “Villon’s Wife” (1947) + <a href="#">Laulima Forum Post #9</a>
12	Mar 27	M	<b>Kuhio Day – No Class</b>
	Mar 29	W	- Hayashi Fumiko “Downtown” (1949) - Ibaragi Noriko “When I was at my Most Beautiful” (1957) + <a href="#">Perusall Annotations</a>

	Mar 31	F	- Abe Kōbō, “The Red Cocoon” (1955), “The Flood” (1950), “The Stick” (1955) + <a href="#">Laulima Forum Post #10</a>
13	Apr 3	M	- Medoruma Shun, “Droplets” (1996) + <a href="#">Perusall Annotations</a>
	Apr 5	W	- Murakami Haruki, “Shinagawa Monkey” (2006) + <a href="#">Perusall Annotations</a>
	Apr 7	F	<b>Good Friday – No Class</b>
14	Apr 10	M	- Tawada Yoko, “Island of Eternal Life” (2014) + <a href="#">Perusall Annotations</a>
	Apr 12	W	- Chesil, <i>The Color of the Sky is the Shape of the Heart</i> ** (2016) [p. 1-51] + <a href="#">Perusall Annotations for selected pages</a>
	Apr 14	F	- Chesil, <i>The Color of the Sky is the Shape of the Heart</i> ** (2016) [p.52-123] + <a href="#">Laulima Forum Post #11</a>
15	Apr 17	M	- Chesil, <i>The Color of the Sky is the Shape of the Heart</i> ** (2016) [p. 124-END] + <a href="#">Perusall Annotations for selected pages</a>
	Apr 19	W	Group Presentation Prep
	Apr 21	F	- Li Kotomi, <i>Solo Dance</i> ** (2018) + <a href="#">Laulima Forum Post #12</a>
16	Apr 24	M	- Li Kotomi, <i>Solo Dance</i> ** (2018) + <a href="#">Perusall Annotations for selected pages</a>
	Apr 26	W	- Li Kotomi, <i>Solo Dance</i> ** (2018) + <a href="#">Perusall Annotations for selected pages</a>
	Apr 28	F	Presentation Day 1
17	May 1	M	Presentation Day 2
	May 3	W	Presentation Day 3 Last day of instruction
	May 5	F	<b>Study Period – No Class</b>

❖ SUBJECT TO CHANGE – ALWAYS CONSULT UPDATED VERSION ON LAULIMA