

Course description (syllabus) & other information

Course title: EA105, Core Romantic Values in East Asian Premodern Literature and Contemporary Film
Semester: Spring 2013
Instructor: John R. Wallace
Meets: Tu & Th 9:30–11AM (**THIS CLASS MEETS IN DWINELLE 127**, the location listed on the *Online Schedule of Classes* is not correct—127 is a locked, windowless room unless I have opened the door)

Course description

In this class, we consider through lectures, reading, film viewing, projects and numerous discussions, the role of premodern worldviews and ethics (grounded in Daoism, Confucianism and Buddhism) in the telling and interpretation of love stories (narratives). We do not investigate directly actual practices in courting, marriage, sexual encounters or other aspects of “romance” but rather what forms these take within fictional narratives. We consider narratives from the three East Asian countries China, Korea and Japan and we encounter them in two basic forms: as premodern prose and as modern cinema. Our investigations necessarily raise a wide variety of issues: the role of the body in such narratives, the impact of modern and post-modern sensibilities on love stories, the role of ethics in preventing, facilitating or validating romance, the relationship of worldviews in shaping how chronology is represented in our stories, and so on. We will consider fate, memory, loss, love through rivalry, love through association, love through love-substitute, loyalty, duty, faithfulness, love on the form of parent-child axis, passive and active responses to love turbulence, and many other topics. Overall, however, the dominant issues in the course tend to be communication (its vehicles such a poem, speech and action, its quality such as promise and deception), sacred and secular contexts for love, the value of passion vs the “golden mean” (active and passive forms of engaging feelings of love), and narrative time (linear and non-linear managements of chronologies). Our consideration of Confucianism will raise issues of hierarchy within romance, the meaning of loyalty, faithfulness and duty, and Confucian-style benevolence. Buddhism leads us into issues of love as suffering, love as an illusory dream, love as fragile and short-lived, and bond-through-fate (karma). Our consideration of Daoism raises questions about the role of “layering” and “blending”, the need for balance, the role of the yin-yang model as well as that of the five elements). This is not a women’s studies class but the changes in the status of women from premodern to modern contexts is an important context for how we understand our stories. Also, this is not a film studies course but the special challenges of interpreting worldviews and values in cinema with its difference story-telling techniques, hybrid artistic-commercial goals, and its diverse target audiences is, again, something that cannot be easily set aside.

As the above suggests, our topic is broad and poorly defined. To keep our bearings we have set priorities for our investigations, defined out-of-bounds topics, and embraced rules for disciplined method in analysis. Our goal is to find relevant cultural differences in how China, Korea and Japan narrate “romantic” love and consider how these differences do or do not relate to the premodern worldviews and values of those countries. (Our definition of what we mean by “romance” is online since the term itself is misleading, grounded in Western European notions of love.) The observations and conclusions that you, as students, arrive at are communicated via lively in-class dialogue, presentations, the submission of a team project, and individual term essays. Your investigations must be relevant inter-country (either directly comparing two or all three of the countries or take up a theme that has clear relevance beyond the boundaries of a single country). You will be working as a team, and individually.

What work is expected in this class

- **Attendance & participation.** I expect near perfect attendance and very active participation in class. This class pivots on dialogue.
- **Reading.** In the first third of the course we read from premodern sources of China, Korea and Japan—about 600 pages of reading that needs to be done with care. You might be able to find these texts in your native language. There will be additional reading, selected by you, for your essay. There will be some other secondary readings in English, supporting topics as we go along.
- **Written work.** You will be involved in a team project that will require written work from you. You will write one term essay. Tests also have essay questions on them.
- **Teamwork.** You will be deeply involved in a team of four students throughout the semester and in various ways. Team membership is determined by me.
- **Presentations.** Teams present four times during the term. You may or may not be the individual giving that presentation.
- **Tests.** There are two midterms, one on premodern readings and one on contemporary film. If students seem under-prepared, I will add a series of quizzes.

Grade weights

The evaluated work for this class is divided across four categories of activities: 1) work related to **concepts & premodern prose**, 2) work related to **film** interpretation as presented in class, 3) the **team project** that interprets films, and 4) the **individual essay** that also interprets films. (Your role in the team project and your individual essay might be closely related to one another but cannot be identical as a submission.) There are participation grades within the premodern prose, film and project sections. There are in-class midterm tests in the premodern prose and film sections.

Grade distribution looked at another way, showing the importance of participation and note that 20% of your grade is tied to the success of your team:

- ✧ 30% Participation (individual grade)
- ✧ 25% Individual essay (individual grade)
- ✧ 25% Team project (team grade)
- ✧ 20% Midterms (individual grade)

Course prerequisites

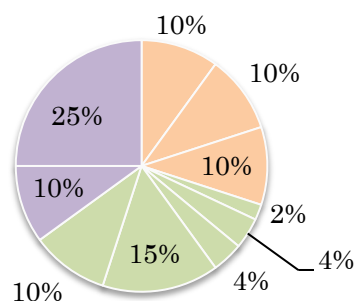
This class has no prerequisites.

Please note ...

This syllabus contains critical information about course content, procedures, policies and grade calculations. It covers the material that is unlikely to change during the term. Other details are on the web pages. I suggest you read this syllabus carefully and review it once or twice during the term. I assume that you understand its content so please contact me if you don't.

EA105 Spring 2013 Grade Weights

- Participation, prose segment
- Participation, film segment
- Participation, team project
- TCP, Initial Presentation
- TCP, Progress Report 01 (NDT)
- TCP, Progress Report 02 (IE)
- TCP, Final submission (JCS)
- Midterm 01 (concept and premodern prose)



In this syllabus are statements that influence your grade. While you should read this document in full, I will list here a few of the items that are not necessarily "intuitive" and which can have significant impact on your grade:

- ◆ Announcements: I do NOT make all relevant announcements in class, even important ones. Visit the Announcements Page frequently.
- ◆ Review the Course Basics listed on the course Web page regularly.
- ◆ Academic honesty is important to me. Please read my Web page on this by the end of the first week and always keep those principles in mind. Please act honorably in class.
- ◆ Students who attend regularly, are attentive while in class, and avoid multitasking during class generally receive better grades even if one can skip the above items and still perform very well on the exams.
- ◆ I have "bright lines" for submission times: something arriving at 1:01PM for a 1PM deadline is late.
- ◆ Skimming instructions, schedules and such can hurt your grade. I sometimes have very specific instructions either for pedagogical reasons or file management at my end.
- ◆ Correct subject lines in emails are critically important (see below).
- ◆ Grades are reported as a number, not a letter, where A = 12, A- = 11 and so on.
- ◆ Note my treatment of extra credit activity stated in the grade category descriptions.

Communicating

How to reach me

Office hours: Please use the link on the *Announcements Page*.

My office is **Dwinelle 5110**.

My email is jwallace@berkeley.edu.

ALL emails for this class should follow this subject line template (note the underlines!):

EA105_assignmenttag_LASTNAME_classname keyword

See Home Course Page sidebar “OH & EMAIL ME” for definitions of assignmenttag, classname, and keyword. Note that the abbreviation is **not EALC105**.

I usually do not check email after 6:30PM and check less-frequently during weekends.

This class uses two Web sites (www.tabine.info/~tabine & bspace.berkeley.edu) for announcements, schedules and materials access

This class uses a primary and secondary Web site. Below is a table explaining what material is where. (Off-campus individuals following my class via podcast, please email me. I might be creating a special site for this group since you do not automatically have access to the bSpace site):

| PRIMARY <i>Announcements Page</i> — www.tabine.info — ALWAYS START HERE | PRIMARY <i>Course Pages</i> — www.tabine.info — | SECONDARY <i>(materials that require restricted access)</i> —bSpace— |
|--|---|--|
| announcements links to course pages | sidebar: class policies, syllabus, assignment & test information , links to other Web site, etc. main window: class schedule or daily session page | course materials (texts, vocab glosses, sound files, powerpoints, etc.) unofficial grade postings* *If I have posted a grade to bSpace then for whatever reason changed the grade, the new grade will almost never appear on bSpace. |

Class announcements (Announcements Page: <http://www.tabine.info/~tabine/aa/calcrses/annc/annc.html>)

Where to look for announcements?

In the days and weeks before class begins, I might contact the class using the message tool on bSpace. These emails will go to enrolled and waitlisted students. At some point I “hand-off” announcements to my *Announcements Page* Web site with a class-wide email that says so. **The student now needs to navigate regularly to that Web page to read announcements. There will be no emails except under special circumstances.** After class stops I continue to use the *Announcements Page* for a while. At some point I again “hand off” the announcements back to bSpace and will say so when I do.

Announcements Page Web Site

- ◆ **Please check the Announcements Page frequently** beginning a few days before the start of the course until the end of finals week.
 - ✧ I will not introduce changes in what needs to be done for a class in the 24 hours prior to the class. However, I often upload shortly before a class (in the last few hours ahead of class), as I prepare to teach that session, additional information or web links that might be helpful for a class session.
- ◆ Remember **to refresh your browser** to insure you are seeing the updated version of the page on my Web site.

Class sessions schedule & content, deadlines (Course pages)

- ◆ **Please DO NOT download the Course Schedule / Outline or individual schedule pages:** You might miss grade-relevant, and other important announcements mentioned only on the Announcements Page and the schedule changes during the term.

Course materials (bSpace)

All material for this class that is not listed for purchase is provided as digital files, usually via bSpace. Please respect copyright laws. Course materials specifics are listed below.

General policies

On the sidebar of the Course Home Page are links to my policies about

- ... my efforts to be “green” in class operation (including an invitation to contact me if my policy is hindering your learning experience),
- ... laptop/tablet use in the classroom and all other types of multitasking, and
- ... **academic honesty.**

Please read them—**some of the information there affects your grade.**

A note on academic honesty

I am very attentive to issues about plagiarism and other forms of academic dishonesty. **All students are expected to read carefully my full statement on these issues.** Access the Academic Honesty page through the sidebar. **Please read it in full by the end of the first week of the term.** Ask questions. **After a week I will assume you are fully aware of, and have understood thoroughly, its contents.**

Accommodation for students with disabilities

If you need accommodations for any physical, psychological, or learning disability or if you want me to have emergency medical information, please email me, or speak to me after class or during office hours.

Course materials

This class was added to the schedule too late to order books through any bookstore. You will need, as an individual, access to *The Tale of Genji*, the first volume of *Story of the Stone*, and *Nine Cloud Dream*. You will need, as a group of four, have shared access to five films, listed below.

- Tale of Genji* (book) You may use either the translation by Seidensticker or Tyler. Both have their plusses and minuses. NEITHER abridged version covers all the chapters I will assign. So unless you purchase a full, unabridged version, you will need to supplement it with the digital copy of Seidensticker that I make available. The full digital version of Seidensticker is available online at: <http://ota.ahds.ac.uk/headers/2245.xml> .
- Non-native English speakers: See the bSpace documents Assigned Premodern Texts In Chinese Japanese or Korean for online options. There are some very good translations in the East Asian library, too.
- Story of the Stone* (book) Purchase Volume One of *Story of the Stone*, Penguin edition, translation by David Hawkes (Amazon link: <http://www.amazon.com/Story-Stone-Dream-Chamber-Vol/dp/0140442936>). Do not use any other English translation.
- Emergency, not-great choice: The Guttenberg electronic translation on our bSpace site. Good luck ...
- Non-native English speakers: See the bSpace documents Assigned Premodern Texts In Chinese Japanese or Korean for online options. There are some very good translations in the East Asian library, too.
- *English translations often use *Dream of the Red Chamber* as the title this book. It is in five volumes, so take care to find Volume 1.
- Nine Cloud Dream* (book) The Korean romanized title of this is *Kuunmong* “Nine-cloud-dream”. There are various English titles including *The Cloud Dream of Nine*.
- There are two basic options: Richard Rutt’s much better translation than others, inside a book titled *Virtuous Women: Three Masterpieces of Traditional Korean Fiction* and Scott Gale’s rather sad 1922 translation that is available for free online at <http://archive.org/details/cu31924023333077> and for purchase. **Please do not check out the library versions**—I intend to put these on reserve for everyone’s use.

House of Flying Daggers (film) Available on campus if necessary, see our web site.

2046 (film) Available on campus if necessary, see our web site. ***You might also want to view the first two films of this trilogy: *Days of Being Wild* and *In the Mood for Love*.**

Three Times (film) Available on campus if necessary, see our web site.

Norwegian Wood (film) Not available on campus. ***You might also want to read the novel.**

*3-Iron (film) Available on campus if necessary, see our web site. (I might substitute this for a different film so hold off purchasing it for now.)

Aside from these books, there are other readings. They will be provided as pdf files.

Grades

General comments

- ◆ Students are always welcome to discuss with me concerns about grades. **If you use the correct course number at the beginning, your name, and “gradeissue” as a keyword in the email subject line your emails will be reviewed again before assigning a final course grade. I recommend this.** (Keywords are irregular word strings I request to be put in emails so that later I can use them as a search term. This is explained in my comments on emailing me, found through the Course Home Page sidebar.)
- ◆ **Some grades are reported to bSpace**, though this report might be several sessions after the grade is determined. bSpace is NOT the official grade book record. Also, **when I have discussed a grade with a student and changed it, these changes are almost never uploaded to bSpace.** (It is time inefficient to upload grades on an individual basis.)
- ◆ **All grades in all categories are either originally in or converted to a 12-pt scale where A = 12, A- = 11 and so on.** (See the charts at the end of this document.) This is also the way grades are communicated. To tell a student that s/he made a 12 on an assignment is to say that s/he received an “A”. Test grades might initially have a raw and/or percent score but this is curved and given a letter grade and it is the letter grade, not the raw score or percent that counts towards the final grade.
- ◆ **Travel plans:** Students often schedule travel plans very close to class sessions. I do not consider missed flights, delayed or cancelled flights or inexpensive tickets to be excusable reasons for absences. I take our class sessions very seriously and hope you will, too. **I understand that students have various summer activities planned. The material covered in class can rarely be captured via just written notes. Keep that in mind when planning your summer. Also, I may or may not offer makeup opportunities for exams (the default is not to offer).**
- ◆ **Leaving early or arriving late because of midterms in other classes:** I do not consider this a valid reason for missing part of the class. I do have sympathy with a student’s desire to arrive early to a test room or when a test runs overtime. However, this explanation is so frequently abused that it is difficult to sort out those who legitimately need to do this and those who do not. Therefore, please email me ahead of time if possible and perhaps we can work something out.
- ◆ **I consider the final exam period a firm date.** Please do not ask to take an exam early because you have travel or moving plans. (This is a general statement, some of my classes do not use the final exam period.)
- ◆ **I basically never give incompletes in a class.**

About “graded activities” & “grade categories”

By “graded activities” I mean anything you do for the class that is given a grade. This includes attendance, class participation, quizzes, tests, written assignments, and so on.

I group graded **activities** under several **categories** to provide an overview of the type of work expected for the class and to create relative grade values for this work. Activities are sometimes curved when assigning a letter grade; categories are rarely adjusted beyond the mathematical formula used to generate that category grade but the structure is in place to do so. (For example, if in a category with multiple assignments the student shows evident increase in success on that type of assignment, the later submission might be viewed with more weight than earlier submissions. Or, if there was a personal event such as serious illness that skewed a grade, this might be considered when generating the category grade.)

The weight for each category grade and how the grade for a category is calculated are stated on this syllabus (unless there is only one item in the category meaning of course it equals the category grade). The rubric used to determine a grade for a particular activity is on the Course Web Page sidebar. Therefore, information on how I determine grades is split over these two places.

Please show some restraint in asking me to project a final grade for you towards the end of the term. (Basically I like all grade

issues to be discussed in person. However, I understand that there might be times when this is not workable.) I will speak only in general terms, so if your question is, for example, whether I think you will get an “A” or an “A–”, I can’t answer that question. (This is true for P/NP students, too, when they are close to the borderline.) Also, if you are just curious, please wait for the reported grades. That being said, there are situations when such questions are legitimate. Please include “**gradeissue**” in your subject line. If I do not answer your email it either means that I don’t think your situation warrants an answer or I am simply too busy to do so. I will give it serious consideration and respond as quickly as possible if appropriate. However, please remember that it will not be entirely accurate since there are many calculations involved in the final weeks, including balancing your performance against that of other students after all grades have been calculated (usually something that happens in the last 48-72 hours before grade submission). Estimating an individual grade before I have entered into the phase of considering the class as a whole is a time-consuming process since it is not just a matter of running numbers.

General description of graded activities for this class (details found via the Course Web page sidebar)

Grade Category—Participation:

The participation grade is the central grade in this course. Full participation is expected in three distinct areas, as outlined below. While you will receive one participation grade at the end of the term, it will be based on all three grades, not the best of the three. Therefore, participation in all these categories, across the length of the term, is the best strategy towards a good score.

Participation (and preparation) for the prose segment of the course. Full and careful reading of the material by the session it is covered (not by the time of the midterm), near perfect attendance and attentive listening to me and other students during class, equal attention and interest paid to all three countries, and lively attempts at interpretation in ways that contribute to the course goals.

Participation (and preparation) for the film segment of the course. Full and careful viewing of the film by the session it is covered (not by the time of the midterm), discussion among team members of the film before the session it is covered when possible, regular attendance and attentive listening to me and other students during class, equal attention and interest paid to all three countries, and lively attempts at interpretation in ways that contribute to the course goals.

Participation within the team project. I will be observing you during your workshop sessions to see if you are contributing actively to team discussions. I will note your role (or lack of it) in being one of the presenters. I will review your submission (see below) to get the best possible sense of how much and of what value were your contributions to the team. Obviously being present for team meetings and being cooperative about arranging times for team meetings is relevant information.

Grade Category —Team project:

You will receive one team project grade. It is a group grade based on the four presentations given and the one submission at the end of the term. These two components are of about equal value. Presentations are meant to be useful to the overall course project that is the sum of each team’s project, so they are very important. Please keep that in mind.

Presentations. The team will present four times during the term. Each of these has specific instructions regarding content. Each is fairly brief (around 4 minutes) and each requires submission of support materials. Presentations might be video recorded. Presentations are meant as contributions to the overall course and are graded accordingly.

Submission. This is a final, electronic, submission to me that has two components of equal grade value. 1) It presents your observations and conclusions clearly, and describes how you arrived at those observations and conclusions. 2) It describes with clarity the role of each team member throughout the term and the various activities of the team as a prose narrative (journal or such) of those activities with specifics in terms of where, when, who and for how long the team met each time during the semester.

Category—Individual essay:

The topic is open but must contribute to the goals of the course. Good research (defined as selection of appropriate and academically sound material, productive reading of that material, useful deployment of that material in your essay). Proper basic style followed. From 1300 to 3000 words. This must be your own work, not edited by anyone of, if you have difficulty writing in English, the details of who edited and what they edited must be provided, as well as your original, unedited version of the essay. This will be submitted at the end of the term. There are no initial submissions (outlines, drafts).

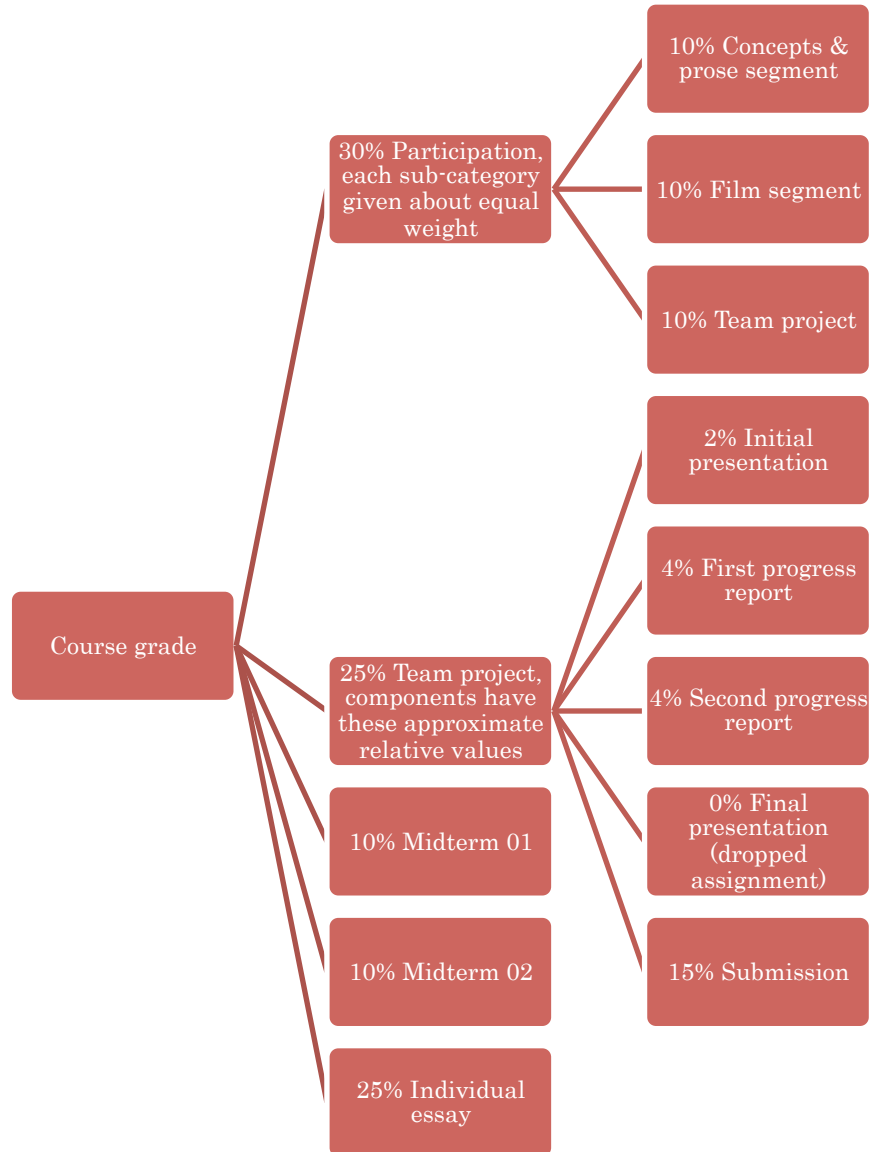
Grade Category—Midterms:

All are in-class, closed-book, full-session tests relying mostly or solely on essay-type questions. The first midterm covers lecture material on concepts (primarily Buddhism, Confucianism, Daoism) in relevant relationship to our course topic and the premodern readings. The second midterm asks that you interpret films.

Grade category—Extra Credit (on tests and such), Major Extra Credit (additional, substantial assignments), General Extra Credit (little things that you do), “A+” as course grade, and “gradeissue”:

I use three types of extra credit in my classes.

- ◆ The first is a type you are accustomed to encountering—**on assignments and tests** where students are given the opportunity to answer more challenging questions or include information beyond the usual expectations of the assignment. This type of extra credit influences directly the grade on the assignment.
- ◆ The second type you also sometimes see: **extra assignments** that include a challenge of some sort. I call this **“Major Extra Credit”** and identify the assignments as such. Completing Major Extra Credit in **excellent form** will change your final grade cutoff lines from n.5 to n.3. (Whereas in a usual scenario you must have a course final grade of 11.5 to round up to a 12, an “A”, for the class, under this scenario, your grade is rounded up to an “A” if you have 11.3 or higher.) Completing Major Extra Credit in **good form** will change your final grade cutoff lines from n.5 to n.4. (Whereas in a usual scenario you must have a course final grade of 11.5 to round up to a 12, an “A”, for the class, under this scenario, your graded is rounded up to an “A” if you have 11.4 or higher.) Completing Major Extra Credit **mechanically as if only done for the course grade** will not change your final grade cutoff lines. Some of my courses do not have major extra credit opportunities.
- ◆ The third type of extra credit is something more ineffable and you probably have not had this as an explicit grade category in your classes although I imagine it does work behind the scenes in some of your classes. These are little **things that you do that indicate an enthusiasm for the class**, or more than the usual attentiveness to assignments, or acts that help the teaching environment. This might be web links you find that are of special value, or an extended comment you send by email about something that interested you, or finding an error in my Web site or other instructions. I acknowledge these things with an email that includes the keyword **“extracredit”**. **This type of extra credit is only valuable if, one the whole, you seem to be participating very well in the class. It cannot replace assignments. Indeed, it might work against you if I conclude that you are only interested in your grade and believe the extra credit can substitute for work on the regular assignments. This is an opportunity to show enthusiasm and share ideas and help others, not polish your grade although, indirectly, it does have that effect sometimes.**



At the end of the term: In the gradebook, there are columns directly next to the final grade box. They list details for extra credit,

various grade issues you have discussed with me (that have the gradeissue keyword in the subject line, no others), and notes I make during the term about you, such as multitasking during class, or special circumstances). After the grades are calculated the first time, I consider these issues.

I consider giving one or two “A+”s in a course. Extra credit is usually necessary to qualify being considered for this, and the content and quality of the extra credit is definitely a factor in choosing among students who are on the short list. I do not assign “A+”s strictly based on the highest final grade score.

Table: Equivalent of 12-pt scale numbers to letter grades

When a “12-pt scale” grade is reported on bSpace or elsewhere, the letter grade equivalent to that number is:

| | | | |
|---------|---------|--------|--------|
| 13 / A+ | 10 / B+ | 7 / C+ | 4 / D+ |
| 12 / A | 9 / B | 6 / C | 3 / D |
| 11 / A- | 8 / B- | 5 / C- | 2 / D- |
| | | | 0 / F |

Table: How I convert 12-pt grade category grades to the letter grade reported to the University

At the end of the term, the 12-pt scores for each grade category are calculated together, according to weight, for the *initial* final grade. Then, each student’s result might have a further adjustment based on extra credit and gradeissue items for that specific student and might be affected by a class-wide adjustment of the scale below. Typically, I look carefully at the cutoff for A and for A-minus and see if the overall percent of As in the course, and ratio of As to A–s is an accurate reflection of the course.

| Course 12pt average | letter grade reported to the University | Course 12pt average | letter grade reported to the University | Course 12pt average | letter grade reported to the University | Course 12pt average | letter grade reported to the University |
|--|---|---------------------|---|---------------------|---|---------------------|---|
| When given, usually highest 1-2 class averages, with general EC considered | A+ | ≥ 9.5 | B+ | ≥ 6.5 | C+ | ≥ 3.5 | D+ |
| ≥ 11.5 | A | ≥ 8.5 | B | ≥ 5.5 | C | ≥ 2.5 | D |
| ≥ 10.5 | A– | ≥ 7.5 | B– | ≥ 5 | Pass | ≥ 1.5 | D– |
| | | | | < 5 | No pass | < 1.5 | F |
| | | | | ≥ 4.5 | C– | | |

Table: My usual start point in defining cutoffs for grades when “percent correct” is the criterion used to determine a letter grade (multiple-choice tests and such). This is often modified to match better to the specific circumstance.

| | | | | | | | | | |
|---|----|------|----|------|----|------|----|------|---|
| Usually above 100 unless several are, or top score(s) | A+ | ≥ 87 | B+ | ≥ 77 | C+ | ≥ 67 | D+ | < 60 | F |
| ≥ 94 | A | ≥ 83 | B | ≥ 73 | C | ≥ 63 | D | | |
| ≥ 90 | A- | ≥ 80 | B- | ≥ 70 | C- | ≥ 60 | D- | | |