

Course description (syllabus) & other information

Course title: EA105, Core Romantic Values in East Asian Premodern Literature and Contemporary Film
Semester: Summer 2013
Instructor: John R. Wallace
Meets: Mon–Th 10:00–Noon

Short course description

Using romantic narratives as our object of study, we speculate on the status of past values in contemporary East Asia, we hone our interpretive skills, and we share diverse opinions on definitions of love and the cultures of China, Korea and Japan. We read premodern texts then view modern films. We do research & analysis as individuals and team members. I share my conclusions on a wide variety of topics but a significant portion of the knowledge of the class is generated through the analytic activities of its students.

Full course description

Course theme: The interpretation of East Asian narrated romance (premodern and modern) through awareness of worldviews and select core values as context.

Details: 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 in the form of parent-child axis, passive and active responses to love trouble, 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 different story-telling techniques, hybrid artistic-commercial goals, and its diverse target audiences is, again, something that cannot be set aside.

As the above suggests, our topic is broad. To keep our bearings we set priorities for our investigations, define out-of-bounds topics, and embrace rules for disciplined method in analysis.

Primary course goals:

- 1) Deeper and more accurate interpretations of East Asian romantic narratives premodern and modern.
- 2) *Vertical analysis (contemporary narratives compared to historical traditions)* — As a necessary activity in working towards Goal #1, we try to take a measure of the place of premodern values (relevant to romance) in instances of modern East Asian cinema (with speculation of what this might suggest of society).
- 3) *Horizontal analysis (comparison to one another of values in film and beyond of China, Korea and Japan)* — As a derivative of #2, a comparison of China, Korea and Japan, finding differences and similarities worth noting.

Primary means to the goals: Disciplined interpretation & analysis constrained to specific method and rules that consider narratives within cultural context. Analysis is carried out through individual, team, and class-wide exercises, reports, presentations & discussions. The class, therefore, is part lecture, part discussion and part workshop.

Secondary course goals:

— greater sophistication in thinking of the relationship of thought-systems and traditions to how we view things, make decisions, predict the actions of others, and so on. This will include some systematic thought about Confucianism, Daoism and Buddhism not as institutions or philosophies but in terms of their presence in narratives.

— establish some fundamental differences in the status of romantic love within East Asia traditions and the West, and speculate on differences among the three countries.

— gain more sophistication in interpretive method.

— spend some time thinking about the customs and values of an EA country you feel unfamiliar with.

— notice how diverse worldviews, values and interpretations can be even among your fellow students.

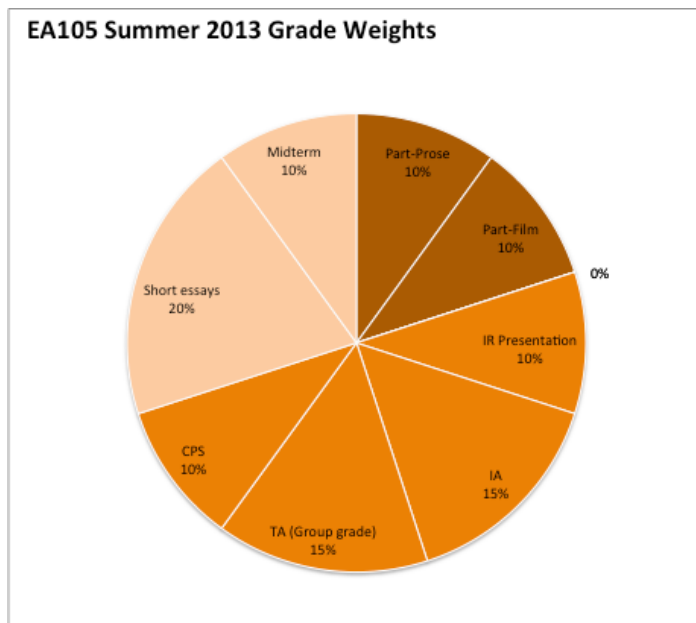
What work is expected in this class

- **Attendance & participation.** I expect near perfect attendance and very active participation in class. This class pivots on dialogue that is based on solid preparation for each session.
- **Reading.** In the first third of the course we read from premodern sources of China, Korea and Japan—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 project. 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. Tests also have essay questions on them.
- **Teamwork.** You will be deeply involved in a team of students throughout the semester and in various ways. Team membership is determined by me.
- **Presentations.** You will give one presentation.
- **Tests & quizzes.** There is one midterm (interpretation of contemporary film shorts).

Grade weights (overview—details in a section later in this document)

- 20% Your active contribution to the dialogue in the room
- 20% Short analytic essays as homework assignments
- 10% A midterm near the end of the term that checks whether you have learned the analytic skills taught in the class
- 50% A team project (35% is on submissions and activities done by the student him- or herself and is an individual grade; 15% is a team submission and is a group grade although I reserve the right to give different grades to different members if that seems warranted)

Legend to the chart: **Part-Prose** = Your contribution to dialogue when we are discussion the premodern texts; **Part-Film** = Your contribution to dialogue when we are discussing the films; **IA** = Individual Analysis (on three films selected by your team); **TA** = Team Analysis (a consolidation of member’s IAs); **CPS** = Class Positions Summary (Your analysis based on all student IAs); **Short essays** = These are 1-1.5 page analysis essays on the premodern readings, completed as homework but on your own not with others; **Midterm** = described above.



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.

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 students who can skip the above items and still perform very well on the exams will find that their grade is less than perfect.
- ◆ 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 (the full chart is at the end of this doc).
- ◆ 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:

EA105Su13 LASTNAME classname keyword

*The **classname** is the first name you have asked me to use. It may or may not match roster first name. You should use it on all tests, exercises, emails and so on. *The **keyword** is a special tag I request you include to help me filter submissions.

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 Announcements Page —www.tabine.info— ALWAYS START HERE	PRIMARY Course Pages —www.tabine.info—	SECONDARY (materials that require restricted access) —bSpace—
sidebar: links to course pages, policies, key terms & concepts, research start points, office hour details, etc main window: ANNOUNCEMENTS	sidebar: SYLLABUS, TEST & ASSIGNMENT DETAILS , grade estimator, links to pages that support the course, etc. main window: CLASS OUTLINE-SCHEDULE, DEADLINES , links to daily session pages	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. Your email is your confirmation of the change.

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 session 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.

Policies penned by me that are relevant to all my classes

On the sidebar of the Course Home Page are links to my policies about a variety of issues. **I suggest that you read them promptly: some of the information there affects your grade and I assume that you have read and understood the content of those policies.**

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.** Since part of what you will read there is that there are consequences for dishonesty even on the first occurrence, and that my definition of honesty is fairly strict, I suggest that you read the policy soon.

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

Some of the books for this class are at UPB ([University Press Books](#)). You will need, as an individual, access to *The Tale of Genji*, and the first volume of *Story of the Stone*. You will need, as a team, to have shared access to the five films, listed below, since we do not screen them in class.

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.

Chunhyang (book) Provided by me.

House of Flying Daggers (Chinese film) Available at Moffitt Media Center. Also available via: Netflix Instant View.

2046 (Chinese film) Available at Moffitt Media Center. Also available via: Netflix DVD. ***You might also want to view the first two films of this trilogy: *Days of Being Wild* and *In the Mood for Love*.** These are interesting films and *2046* is the most difficult to understand of our five films. Seeing at least *In the Mood for Love* helps enormously.

Three Times (Chinese film) Available at Moffitt Media Center. Also available via: Amazon Instant Video, Netflix DVD.

Dolls (Japanese film) Available at Moffitt Media Center.

3-Iron (Korean film) Available at Moffitt Media Center. Also available via: Amazon Instant Video.

Aside from the above listed books, there are other readings. They will be provided digitally.

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 email subject lines so that later I can use them as a search term.)
- ◆ **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 abused and 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 sometimes group graded **activities** under grade **categories**. Activities are sometimes curved when assigning a letter grade; categories are rarely adjusted beyond the mathematical formula used to generate that 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.

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

Grade Category—Contribution to class dialogue (premodern readings segment):

You are expected to share your considered and informed opinion during the discussion of the premodern texts. This grade is a summary grade of all sessions devoted to the premodern readings.

Grade Category—Contribution to class dialogue (film segment):

You are expected to share your considered and informed opinion during the discussion of the films. This grade is a summary grade of all sessions devoted to the premodern readings.

Grade Category—Facilitation of team project

While there is no percent in terms of grade weight, how helpful you are (or are not) in facilitating team activities over the course of the term can have a plus or minus influence on the overall course grade when calculated at the end of the term.

Graded Activity—Project, Selection of films

While there is no percent in terms of grade weight, this step is required in order to move to next step and **timely** selection of **excellent** films is your shortest path to a strong grade result in this course.

Grade Category —Project, Presentation on your IR (Individual Analysis)

This has two components, the presentation you give in class and the PPT you submit to me. The full grade rubric will be on the Course Web pages but the leading element is that you are on-topic, clear in presentation, and considered useful by the students in the room. (I may or may not ask for feedback from students as one grade element.)

Graded Activity—Project, IA (Individual analysis)

There are no true essays in the class but there is constant, guided analysis and the IA is at the heart of that activity. This is the single largest grade component in the course, as a single event. You will be asked to make observations, interpretations and tentative conclusions that are relevant to the course theme, topics and goals with regard to the films your team has chosen. You are to do this entirely on your own, that is, without any consultation whatsoever with team members but of course you can contact me.

Graded Activity—Project, TA (Team analysis)

Team members, having completed their IA will share their IAs, then meet to identify convergences and divergences among them, and, in the process probably develop new perspectives (emergences).

Graded Activity—Project, CPS (Class Positions Summary)

Individuals analyze all IA by all students and look for patterns in their analysis (observations, interpretations and conclusions). This grade is given partially by me, partially by the class and is utilitarian: Whose CPS helped the most towards the class goals?

Grade Category—Short essays, concepts and premodern segment

These are take home short essay exercises that check your understanding of the concept and cultural material presented during the premodern reading phase of the course, as well as your ability to apply those concepts to the readings. There will probably be three: the first will be ungraded (a “dry run” — so you can get a sense of what needs to be done); this will be followed by two others. However, regardless of the number given, the grade category weight stays the same and the number of scores will *probably* be averaged to get the grade category score. However, some might be slower at catching on to the method so it is possible I will view improvement as trumping a straight average.

Graded Activity—Midterm (interpretation of film shorts)

This is a closed-book test that asks you to write an analytic essay on a film short, using the skills developed over the course of the term.

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 grade 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 grade issue 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-		