I. COURSE OBJECTIVES:

This course seeks to explore the foundations of Japan’s cultural expressions through readings of selected literary works of premodern Japan as well as their modern reworkings in contemporary film and anime. It is designed to illuminate some of the broad themes of premodern Japanese literature and to highlight the historical, cultural, religious, and socio-political developments that had critical bearings on the expression of these themes.

Lectures will concentrate on three important cultural “worlds” that have had a profound impact on Japanese culture and identity: The Heian Period (794-1185) the golden age of classical court culture; the Kamakura, Muromachi and Azuchi-Momoyama Periods (1185-1600) when military elite rose up to challenge the authority of the established court; and the Edo Period (1600-1867) a time of broader participation in the arts. The course examines poetry, prose, and performance works from these time spans as well as their continued influence on modern Japanese literature and culture.

The class presupposes no specialized knowledge of Japanese language, literature, or history. Over the course of the semester, students will become acquainted with a broad range of Japanese literature, written over a period of more than a millennium. In this course students will also view selective films and documentaries to investigate how the media affect the modes of representation, and how some of the most famous stories came to be reinvented and reinterpreted in later ages, reflecting shifts in social contexts and attitudes. In the readings we will pay particular attention to the point of view, context, and perspective from which the texts were written. Through these readings, viewings, and discussions, students will develop the critical skills necessary to analyze and write about Japanese literary tradition. This will challenge us to examine our preconceived notions about the value systems of other cultures, Japanese culture in particular.

II. COURSE MATERIALS:

Required Texts:


*Other readings will be available on Blackboard (Electronic Reserve-ER). Please download and print these yourself.*
Recommended:


III. COURSE REQUIREMENTS:

You have required readings previous to each class meeting and should be prepared to ask questions and share your thoughts on the works assigned. In addition to active class participation, you will be graded on quizzes, a final exam, and oral presentations. You will also be responsible for submitting discussion questions in a timely, appropriate manner. You can also expect occasional unannounced quizzes on the readings that will be factored into your class participation grade.

Class Participation:

Class is a forum for discussion as much as it is a lecture. Your completion of the assigned reading will enable you to contribute constructively to class discussion, a crucial element in making the class productive and enjoyable. I calculate the participation grade according to your thoughtful contributions to class discussion and your regular submission of one discussion question for each class.

- Good discussion questions are open-ended, leading to a variety of responses. They often cite particular passages and draw connections between these passages and the rest of the work. They reveal that you have read the assignment carefully.

Oral Presentations:

This is a Speaking-Intensive seminar. Thus, you will engage in small group communication as well as larger, more formal class presentations. Small-group discussions on an assigned topic are required throughout the semester, which are designed to help you improve your oral presentation skills step by step. These activities are designed to help you improve your oral presentation skills step by step.

For a class presentation you choose a topic based on class lectures, and discuss your topic with the professor to be sure that you have made a manageable choice. Prior to your presentation on the topic of your choice, you submit an outline with an annotated bibliography. You will receive feedback on your outlines and presentations from your peers and the professor. You are required to include research on scholarly materials that address their topic. You may use some credible authoritative Web sites available online such as “.org,” “.edu,” and “.gov” sites.

- Study guides are available at http://maxguides.bridgew.edu/content.php?pid=147308&sid=1566534.
- The presentation guidelines established by the professor are available on Blackboard/Moodle.
Essay Exams:

You will be given one essay exam. A well-written answer should be focused, organized, and supported.

- Each answer should start with a one- or two-sentence thesis that states the point(s) you are going to make.
- Support your thesis with specific references to the material you have studied.
- Each answer should have a conclusion that summarizes your response and reinforces your thesis.
- Proofread your answer and correct errors in spelling and mechanics.

IV. COURSE ASSESSMENT:

The final grade is calculated as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Attendance and class participation</td>
<td>20%</td>
</tr>
<tr>
<td>Quizzes</td>
<td>30%</td>
</tr>
<tr>
<td>Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Oral presentation #1</td>
<td>15%</td>
</tr>
<tr>
<td>Oral presentation #2</td>
<td>15%</td>
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</tbody>
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V. COURSE POLICIES:

- Regular attendance is key to your success in this course. You are expected to attend all classes, be punctual, and submit work on time. Your attendance is part of your Class Participation grade. After a second absence, your participation grade will go down.

- If there is some situation that makes absence unavoidable, document the absence (with a doctor’s note or other proof that you visited a medical facility) and contact the professor about it ahead of time. You are expected to submit the assigned homework for that day in a timely manner; otherwise the late submission penalty will be applied.

- Assignments are due at the start of the class period on the due date. Any assignment submitted after that time will receive a penalty of 10% per week, but the total penalty will not exceed 50% of the points available for the assignment.

- If an emergency should occur, please contact the professor immediately by email (minae.savas@bridgew.edu) or voicemail (508-531-2511) and explain the nature of the emergency. Decisions will be made on a case-by-case basis.

- Notification of an unavoidable quiz/exam absence must be made prior to the quiz/exam. Otherwise there will be no make-ups for missed classes, exams, or quizzes. Do not schedule events that conflict with class times or on the dates of scheduled exams (e.g. doctor appointments, concerts, work, travel, etc.). If you miss a quiz or an exam without prior notice,
you will receive a zero with no opportunity to make up the quiz or exam. For the Final Exam schedule, please consult the BSU website.

- **Be sure to activate and use your BSU email account for this class.** I follow the university’s policy on email: “The university provides a BSU user account and e-mail address to all matriculated BSU students and uses e-mail as an official means of sending information to students.”

- **Accommodations for Students with Disabilities:** Bridgewater State University is committed to ensuring equal academic opportunities and inclusion for students. In accordance with BSU policy, the professor is available to discuss appropriate accommodations that you may require as a student with a disability. Requests for accommodations should be made during the drop/add period so that proper arrangements can be made. Students should register with the Disability Resources/ADA Compliance Office in the Maxwell Library Academic Achievement Center (508) 531-1214 for disability verification and determination of reasonable academic accommodations.

- Any changes to this syllabus will be announced in advance.

- All Bridgewater State University policies pertaining to plagiarism, official dates, penalties, and academic integrity will be observed in this course.

**VI. ACADEMIC INTEGRITY:**

- The Department of Foreign Languages defines plagiarism in written assignments as submitting work that contains another author's words and/or ideas without proper acknowledgment (i.e. specific and complete bibliographic references for all direct quotes and paraphrased statements derived from outside sources). Studying with fellow students may help you to understand the assignments, but all written work is to be yours, and yours alone. Work copied from another student is a form of plagiarism. Students who hand in written work containing plagiarized material will be penalized by receiving a failing grade (zero points) for the assignment.

- Each student in this course is expected to abide by the Bridgewater State University’s Academic Integrity Policy. Any work submitted by a student in this course for academic credit will be the student's own work.

- At Bridgewater State University, academic honesty is expected of all students; plagiarism and cheating are not condoned and are subject to academic penalty, which may result in a failure for the course in which the violation took place. A violation may result in a reduced grade, suspension, or dismissal from the university. Academic misconduct includes, but is not limited to, plagiarism, cheating, and dishonest practices.

**VII. TENTATIVE WEEKLY SCHEDULE:**

- This is a tentative schedule and is subject to change.

- Any changes to this tentative will be announced in advance.
| Week 1 | **Introduction to Japanese Culture**  
*Guideline 1* - Tips on Creating Discussion Questions | *The Tale of Genji* Anime (Genji monogatari, 1987) |
|---|---|---|
| Week 2 | **Genji: Courtly Life and Literature at its Apex**  
| Week 2 | “The Broom Tree” in *Genji* (Tyler)  
*Guideline 2* - Basic Structure for a Presentation Quiz #1 Review | Japanese History and Literature: Classical Japan and the Tale of Genji |
| Week 3 | “The Twilight Beauty” in *Genji* (Tyler)  
Ch2: Courtly Japan - Calligraphy (Addiss, pp. 52-58)  
*Guideline 3* - Oral Presentation Evaluation Criteria | *The Tale of Genji* Anime |
| Week 3 | “Young Murasaki in *Genji* (Tyler)  
| Week 4 | “Under the Cherry Blossoms” and “Heart-to-Heart” in *Genji* (Tyler)  
Ch2: Courtly Japan - Religious Art (Addiss, pp. 62-74)  
*Guideline 4* - Using PowerPoint Effectively Peer Evaluation (1st draft-Oral Presentation Outline) | *The Tale of Genji* Anime |
| Week 4 | “Suma” and “Akashi” in *Genji* (Tyler)  
*Guideline 5* - Tips for Effective Oral Delivery Quiz #2 Review | Compare and contrast the book and anime versions of *The Tale of Genji*. |
| Week 5 | “Akira Kurosawa” in *The Films of Akira Kurosawa* (Donald Richie) (ER)  
“The Conversation –Kurosawa and Garcia Marquez” by Gabriel Garcia Marquez (1992)” in *Akira Kurosawa Interviews* (Bert Cardullo) (ER)  
| Week 5 | “Viewing Kurosawa” (pp. 3-31) in *The Warrior’s Camera: The Cinema of Akira Kurosawa* (Stephen Prince) (ER)  
“I am Simply a Maker of Films’: A Visit with the Sensei of the Cinema” in *Akira Kurosawa Interviews* (Bert Cardullo) (ER)  
Discussion on *Kurosawa* | Compare and contrast the book and anime versions of *The Tale of Genji*. |
| Week 6 | Oral Presentations | Oral Presentations |
| Week 6 | Oral Presentations | Oral Presentations |
| Week 7 | **Medieval Warrior Society** | Japanese History and Literature: |
| Week 7 | Ch 1-2 “Gion Shoja” and “Gio” [The Tale of the Heike] in Genji and Heike (McCullough, pp. 265-287) | Quiz #3 Review | Medieval Japan  
Taira Clan Saga (Shin Heike monogatari, 1955) Directed by Kenji Mizoguchi  
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| Week 8 | Spring Break | Quiz 3 – Kurosawa: A Documentary On The Acclaimed Director

| Week 9 | Rise of the Japanese Theater: Noh  
Ch 3: Samurai Japan - The Kamakura and Momoyama Periods: Performance (Addiss 111-122)  
No and Kyogen (Addiss, pp. 204-210) | Quiz #4 Review | The Tradition of Performing Arts of Japan: The Heart of Kabuki, Noh, and Bunraku (1989)  
Noh: the classical theatre of Japan: selected excerpts performed by Akira Matsui

| Week 10 | The Noh Play Adachigahara (Kurozuka) [http://www.the-noh.com/en/plays/data/program_035.html]  
“The Throne of Blood” in The Films of Akira Kurosawa (Donald Richie) (ER) | Quiz #4 Review | Throne of Blood (Kumonosujo, 1957) Directed by Akira Kurosawa

| Week 10 | “Shakespeare Transposed” in Akira Kurosawa’s Throne of Blood (Stephen Prince) (ER) | Quiz #5 Review | Throne of Blood (Kumonosujo, 1957) Directed by Akira Kurosawa

| Week 11 | “History and the Period Film” (pp. 200-249) in The Warrior’s Camera (Stephen Prince) (ER) | Quiz #5 Review | Ran (1985) Directed by Akira Kurosawa

| Week 11 | “History and the Period Film” (pp. 200-249) in The Warrior’s Camera (Stephen Prince) (ER)  
Discussion on Throne of Blood and Ran | Quiz #5 Review | Ran (1985) Directed by Akira Kurosawa

| Week 11 | Tea and Zen  
Ch 3: Samurai Japan - The Kamakura and Muromachi Periods: Tea (Addiss, pp. 128-136)  
The Japanese Tea Ceremony (A. L. Sadler) (ER) | Quiz #5 Review | The Japanese Tea Ceremony (Cha no yu)

| Week 12 | Merchant Japan: Kabuki and Bunraku  
Ch 4: The Edo Period - Arts and Aesthetics, Poetry; Joruri and Kabuki (Addiss, pp. 137-151; pp. 210-224)  
Peer Evaluation (1st draft-Oral Presentation Outline) | Quiz #5 Review | Japanese History and Literature: Tokugawa Japan and Puppet Theater, Novels, and the Haiku of Bashō

| Week 12 | Fiction of the Floating World  
Chikamatsu Mongatari – an extract from Mizoguchi and | Quiz #5 Review | The Tradition of Performing Arts of Japan: The Heart of Kabuki,
| Week 13 | What the Seasons Brought the Almanac Maker by Ihara Saikaku v.s. The Almanac of Love by Chikamatsu Monzaemon (ER) | A Story from Chikamatsu (Chikamatsu monogatari) (a.k.a. The Tale of the Crucified Lovers) (1954) Directed by Kenji Mizoguchi | Oral Presentation Outline with bibliography (final draft) DUE |
| Week 14 | Oral Presentations |  | Oral Presentations Class Handout (PPT) DUE |