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Fall 9-1-2007

### LS 161H.01: Introduction to Asian Humanities

Brigitta Lee

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**LS 161H: Introduction to Asian Humanities**  
**CRN# 75037 (3 credits)**  
**MWF 12:10-1:00 pm**  
**Liberal Arts 201**

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## **COURSE INFORMATION**

**Instructor:** Dr. Brigitta Lee

**Email:** brigitta.lee@umontana.edu

**Office:** Liberal Arts 156

**Office phone:** 243-2803

**Office Hours:** Mondays 2:00-3:00 pm and Wednesdays 10:00-11:00 am

### **Course Description**

This course is an introduction to the ways in which Asian traditions, especially those of East Asia, posed and sought to answer questions about the human condition. By examining works of poetry, history, religion and art, primarily from China and Japan, students will have the opportunity to investigate what was important to thinkers and scholars in the traditional periods, especially those periods prior to China and Japan's contact with the West. Much of our study will focus on works that East Asian cultures have continued to value, even down to the modern period. Some of the topics we will address are: the relationship between tradition and textual, artistic or religious expression; the relation between self, community and cosmos; the role of myth, symbols and rituals; conceptions of human nature, good government, and good and evil; ideas of beauty, order, suffering, and moral responsibility; and the relationship between scholarship, classical education and moral virtue. Through our focus on East Asian texts and works of art, students will develop their skills in critical inquiry and in textual and artistic analysis.

Introduction to Asian Humanities is an appropriate course of study for students who:

- want a basic knowledge of non-western humanistic traditions, especially to fulfill the distributional requirement for Perspective 3 Historical and Cultural Studies: Non-Western,
- intend to major in Liberal Studies and need to fulfill the Asian Studies core requirement or to meet requirements for the Asian Studies option,
- plan to major in Japanese and want to fulfill an Asian Studies requirement, or
- are undecided in major (including prospective Liberal Studies majors), and/or
- have an interest in Asian cultures or humanistic study generally.

There are no specific prerequisites for this course. You do not need to know an Asian language or to have previously taken an Asian Studies course. If you are a Liberal Studies major (or think you might be in the future), and you have not yet taken LS 151L: Introduction to Humanities, please see me.

### **Course Goals**

The major goals for this course cover both content areas and skills:

- 1. Factual Knowledge.** By the end of the term you should have basic knowledge of selected major works of literature, art, philosophy and religion from the East Asian traditions. You should also have a basic understanding of major historical periods and developments that impacted humanistic inquiry in China and Japan. I will assess your knowledge of East Asian history and culture by asking you to identify people, places and events and to define fundamental concepts and terms.
- 2. Conceptual understanding.** You should be able to discuss key concepts, ideas, images or texts and explain why they are important. To assess this ability, I may ask you to rephrase passages that are difficult into your own, everyday language; discuss how the appearance of a particular text may be related to historical events and developments; or explain the significance of symbols or ideas.
- 3. Application.** You should also have learned the fundamentals of literary or art criticism and be able to apply your knowledge in the examination of new texts or images. To test your skills in application, I may ask you to look at a poem, religious text or work of art alongside a written critique and identify what techniques the critic is

using to analyze the piece.

The secondary goals for this class include:

- 1. Analysis.** By the end of the term, you should also be able to analyze a short literary, historical or religious text or examine a work of art and write a basic critique. I may ask you, for example, to compare an author's use of literary figures (such as metaphor or repetition) in one text to his use of such figures in a second text.
- 2. Evaluation and Synthesis.** You should also be able to engage in the preliminary evaluation of other literary and artistic works from East Asian traditions and make judgments about the value of those works, using evidence from readings or notes to defend your assessments.

### **Required texts**

The main required "text" for this class will be an assembly of articles and book chapters. All readings (including author, title and page numbers) are specified in the reading schedule listed later in this syllabus. **YOU WILL NEED TO MAKE YOUR OWN SET OF COPIES OF EACH OF THE READINGS.** There will be photocopies of all the readings on reserve at the Mansfield Library circulation desk. Most of the books from which the articles are taken are also on traditional reserves. All of the articles or selections will also be available on e-reserves. I myself have copies of all the readings which you may borrow during my office hours. I had wanted to make a coursepack, but copyright restrictions made it far too expensive. I apologize for the extra work you will have in making your own copies, but I figured you would be happier not having to pay as much money.

The second required text for this course is Conrad Shirokauer, et. al., *A Brief History of Chinese and Japanese Civilizations* (Thomson Wadsworth Publishing, 3rd ed., 2006). Although we will not usually focus on this text in class, please use it as a reference tool to contextualize the other readings before coming to class. I will base some homework assignments and test questions on information in this text, so stay on top of these readings. In the readings schedule, I have indicated the chapters from this text that best correspond to the material we will discuss in class. While you are encouraged to read all chapters through chapter 12, I will only test on information from those chapters specified on the reading schedule. This text is available for purchase at the bookstore.

If the bookstore doesn't have any used copies of the Shirokauer text, you may be able to purchase one online at sites like Amazon or campusbooks.com. When ordering, please make sure you have entered the correct publishing information, including edition number. Be aware, however, that shipping charges are extra and that it may take several days or weeks for the books to arrive, depending on the shipping service.

### ***Additional materials***

You will need some kind of notebook to use for a "Reading Journal." Please see the entry on "Reading Journal" later in the syllabus.

### **Teaching Methods**

This course is a discussion class that includes some lecture. I will usually lecture for a total of 15-20 minutes of every hour, to provide important information not covered in the readings. However, the remaining 30-35 minutes will be devoted to class or small group discussions and other activities. I believe that students learn new material most effectively when they are able to express ideas, ask questions or challenge arguments on a regular basis. For this reason, I put a heavy premium on in-class activities that require active student participation and preparation.



## READING SCHEDULE

### Week 1: Aug. 27-31      LANGUAGE AND POETRY

Wang Wei (701-761), "The Wang Stream Collection," in *An Anthology of Chinese Literature: Beginnings to 1911*, ed. and trans. Stephen Owen. New York: W.W. Norton, 1996. pp. 392-395

Bashō, "One Hundred Frogs," from Hiroaki Sato, *One Hundred Frogs: From Renga to Haiku to English*. New York: Weatherhill, 1983. pp. 147-175.

Conrad Shirokauer, *A Brief History of Chinese and Japanese Civilizations* (hereafter: Shirokauer): chp. 5 (especially pp. 106-118, and pp. 123-132)

(OPTIONAL) video clips on Tang poetry and Wang Wei from <http://afe.easia.columbia.edu/>. See Blackboard site for LS 161--> Course Materials --> Week 1 folder

### Week 2: Sept. 3-7      EARLY THOUGHT I (Monday, Sept. 3 -- Labor day, no class)

Chapters 2, 4, 6 in Confucius, *Analects*, translated by D.C. Lau. New York: Penguin Books, 1979. pp. 63-66, 72-75, 81-85.

Books 1-3; 16-20; 28; 40-43; 47-48; 60; 70-71; 80-81 in Lao Tzu, *Tao Te Ching (Daode jing)*, translated by D.C. Lau. New York: Penguin Books, 1963. pp. 57-59; 72-77; 85-86; 101-104; 108-109; 121; 132-133; 142-143.

"Introduction" and "Expedient Means" in *The Lotus Sutra*, trans. Burton Watson. New York: Columbia University Press, 1993. pp. 3-46.

"Glossary" in *Scripture of the Lotus Blossom of the Fine Dharma*, translated by Leon Hurvitz. New York: Columbia Univ. Press, 1976. pp. 339-347.

### Week 3: Sept. 10-14      EARLY THOUGHT II

"Transformation and Transcendence in the Zhuangzi," "Mencius," "Xunzi," in *Sources of Chinese Tradition*, Vol. 1, *From Earliest Times to 1600*, comp. Wm. Theodore de Bary and Irene Bloom. 2nd. ed. New York: Columbia University Press, 1999. pp. 95-111, 114-134, 159-183.

Shirokauer: Chapter 2 (pp. 24-49)

### Week 4: Sept 17-21      MEMORY AND HISTORY

Sima Qian, "The Biography of Po Yi and Shu Ch'i," "Biography of Wu Tzu-hsu," "The Basic Annals of Xiang Yu" in *Records of the Historian: Chapters from the Shih-chi of Ssu-ma Ch'ien*, translated by Burton Watson. New York: Columbia Univ. Press, 1969. pp. 11-15, 16-29, 68-104.

Sima Qian, "Letter to Jen An (Shao-ch'ing)" in *Anthology of Chinese Literature: From Early Times to the Fourteenth Century*, ed. Cyril Birch. New York: Grove Press, 1965. pp. 95-102.

"Legends concerning Shinto Deities" in *Sources of Japanese Tradition*, comp. Wm. Theodore de Bary, Donald Keene, George Tanabe, and Paul Varley. New York: Columbia Univ. Press, 2001. pp. 19-31.

William E. Deal, "Hagiography and History: The Image of Prince Shotoku," in *Religions of Japan in Practice*, ed. George J. Tanabe, Jr. Princeton, NJ: Princeton Univ. Press, 1999. pp. 316-333.

Shirokauer: Chp. 3 (pp. 51-82, esp. 56-82) and Chp. 6 (pp. 135-173, esp. 148-173)

#### **Week 5: Sept. 24-28 POETRY, PERFORMANCE, AND IDENTITY**

Selections from Arthur Waley, trans., *Book of Songs: The Ancient Chinese Classic of Poetry*, ed. Joseph Allen. New York: Grove Press, 1996. pp. 46-55, 133-144, 194-197; 235-239; 244-247.

"Atsumori" and "Izutzu" in *Traditional Japanese Theatre: An Anthology of Plays*, ed. Karen Brazell. New York: Columbia University Press, 1998. pp. 126-142, 143-157

"Matsukaze," in *Twenty Plays of the Nô Theatre*, edited by Donald Keene. New York: Columbia Univ. Press, 1970. pp. 18-34.

video clips from: An Introduction to Noh and Kyogen: <http://www2.ntj.jac.go.jp/unesco/noh/en/> (also found on Blackboard --> Course materials --> Week 5)

Shirokauer: Chp. 12 (pp. 308-327), Chp. 1 (pp. 3-22)

#### **Week 6: Oct. 1-5 POETRY AND HISTORY**

"Courtly and Human Values" and "Hitomaro" in Earl Miner, *An Introduction to Japanese Court Poetry*. Stanford: Stanford University Press, 1968. pp. 1-17, 36-54.

"The Great Preface to the Classic of Poetry" and "Selections from the 'Record of Music'", in *Anthology of Chinese Literature: Beginnings to 1911*, ed. and trans. Stephen Owen. New York: W. W. Norton, 1997. pp. 64-71.

"The Beginnings of Classical Poetry (Shi)," in *Anthology of Chinese Literature: Beginnings to 1911*, ed. and trans. Stephen Owen. New York: W.W. Norton, 1997. pp. 249-273.

Shirokauer: Chp. 4 (pp. 84-105), and chp. 6 (review).

#### **Week 7: Oct. 8-12 POETRY AND PAINTING**

Su Shi, "The Red Cliff, I and II", in *Anthology of Chinese Literature: From Early Times to the Fourteenth Century*, ed. Cyril Birch. New York: Grove Press, 1965. pp. 381-384.

Jerome Silbergeld, "Back to the Red Cliff: Reflections on the Narrative Mode in Early Literati Landscape Painting", *Ars Orientalis* 25 (1995): 19-38.

Yoshiaki Shimizu and Carolyn Wheelwright, "Introduction." *Japanese Ink Paintings from American Collections: the Muromachi period*. Princeton: Art Museum, Princeton, 1976.

Shirokauer: Chapter 8 (pp. 204-235) and chp. 12 (review)

#### **Week 8: Oct. 15-19 IMAGES OF LANGUAGE**

Yoshiaki Shimizu, "Calligraphy," *Kodansha Encyclopedia of Japan*. Vol. 1. Tokyo: Kodansha Ltd., 1983. pp. 232-236.

Yoshiaki Shimizu, "Transmission and Transformation: Chinese Calligraphy and Japanese Calligraphy," *Multiple Meanings: The Written Word in Japan—Past, Present, and Future*. Washington D.C.: Library of Congress, 1986. pp. 5-24.

Robert Harrist, Jr., "Reading Chinese Calligraphy," from *The Embodied Image: Chinese Calligraphy from the John B. Elliot Collection*. Princeton, NJ: Art Museum, Princeton University, 1999. pp. 2-27.

Cary Y. Liu, "Embodying Cosmic Patterns: Foundations of an Art of Calligraphy in China," in *Oriental Art* 46, no.5 (2000): 2-9.

Shirokauer: Chp. 4 (review)

#### **Week 9: Oct. 22-26**

#### **AESTHETICS AND MATERIALS**

"Building Blocks, Brackets, and Beams," in Lothar Ledderose, *Ten Thousand Things: Module and Mass Production in Chinese Art*. The A. W. Mellon Lectures in the Fine Arts, 1998. The National Gallery of Art, Washington D.C. Bollingen Series XXXV:46. Princeton, NJ: Princeton Univ. Press, 2000. pp. 103-137.

"Rocks and Water," in Maggie Keswick, *The Chinese Garden*. New York: St. Martin's Press, 1986. pp. 155-173.

Kamo no Chōmei, "An Account of My Hut," in *Anthology of Japanese Literature, From the Earliest Era to the Mid-Nineteenth Century*, comp. Donald Keene. New York: Grove Press, 1955. pp. 197-212.

Video clip on Japanese Tea Ceremony from <http://afe.easia.columbia.edu/>. See Blackboard site for LS 161—> Course Materials --> Week 9 folder

Shirokauer: Chp. 11 (pp. 286-307), Chps. 8 and 12 (review)

#### **Week 10: Oct. 29-Nov. 2**

#### **PRACTICING RELIGION**

Carl Bielefeldt, "Dōgen's Lament of Seated Meditation" in *Religions of Japan in Practice*, ed. George Tanabe. Princeton: Princeton Univ. Press, 1999. pp. 220-234.

Stephen Bokenkamp, "Declarations of the Perfected," in *Religions of China in Practice*, ed. Donald S. Lopez, Jr. Princeton, NJ: Princeton University Press, pp. 166-179.

Qu Yuan, "Yuanyou," in *The Songs of the South: An Anthology of Ancient Chinese Poems by Qu Yuan and Others*, trans. David Hawkes. New York: Penguin Books, 1985. pp. 191-203.

Anthony Walker, "Calling on Souls and Dealing with Spirits: Three Lahu Ritual Texts," *Religions of China in Practice*, ed. Donald Lopez, Jr. Princeton, NJ: Princeton Univ. Press, 1996. pp. 327-336.

#### **Week 11: Nov. 5-9**

#### **ORGANIZING RELIGION**

"The Coming of Buddhism to China," Mou tzu, "The Disposition of Error," Hui-yuan, "A Monk Does Not Bow Down Before a King," Han Yu, "Essentials of the Moral Way" and "Memorial on the Bone of the Buddha" in *Sources of Chinese Tradition, Vol. 1, From Earliest Times to 1600*, comp. Wm. Theodore de Bary and Irene Bloom. 2nd ed. New York: Columbia Univ. Press, 1999. pp. 415-432, 568-586.

Eisai, "Propagation of Zen for the Protection of the State," in *Sources of Japanese Tradition*, comp. Wm. Theodore de Bary, Donald Keene, George Tanabe, and Paul Varley. New York: Columbia Univ. Press, 2001. pp. 308-319.

Shirokauer: Chp. 5 (review, esp. pp. 118-123)

**Week 12: Nov. 12-16      RECOUNTING WAR**  
(Monday, Nov. 12 -- Veterans day, no class)

Poems of the Rebellion by Du Fu (712-770) in *Anthology of Chinese Literature: Beginnings to 1911*, trans. and ed. Stephen Owen. New York: W. W. Norton, 1997. pp. 420-425.

Introduction, Book 1, and Book 9 in *The Tales of the Heike*, trans. Burton Watson, ed. with introduction by Haruo Shirane. New York: Columbia Univ. Press, 2006. pp. 1-27, 83-100.

**Week 13: Nov. 19-23**  
(Wed. - Friday, Nov. 21-23, Thanksgiving holiday, no class)

no additional assignment

**Week 14: Nov. 26-30      NARRATIVES OF CULTURE**

Murasaki Shikibu, "Chapter 1: The Paulownia Court," "Chapter 4: Evening Faces," "Chapter 5: Lavender," in *Tales of Genji*, trans. Edward Seidensticker. New York: Alfred A. Knopf, 1978. pp. 3-19, 57-83, 84-111.

Chapters 23 and 76 in Cao Xueqin, *The Story of the Stone, also known as The Dream of the Red Chamber*, trans. David Hawkes. New York: Penguin Books, 1973. pp. 452-467, 507-526.

Shirokauer: Chp. 7 (pp. 174-201)

**Week 15: Dec. 3-7**

no additional assignment

**Week 16: Dec. 10-14 Final exams**

## **EXPECTATIONS**

Your success in this class is my highest priority and I will do everything I can to help you along. Nevertheless, how well you do will depend in large part on your own initiative and on your willingness to do more than just the minimum required. I expect you to work very hard on your own to accomplish this goal. I believe that attention to the following areas is important to success in this class:

- **Attendance:** Attendance is required for all classes. If you must miss a class, please let me know in advance. Lectures will contain information not in the readings that I will not make available outside of class. You will, however, be held responsible for any information that you missed. Please ask to borrow a classmate's notes following a missed class. While you will not lose points for non-attendance, repeated absences will, by matter of course, negatively affect your performance on graded assignments and will deprive other students of your unique insight and ideas.

- **Class workload:** This course is demanding in terms of outside-of-class time. You can expect to be reading approximately 80-85 pages per week. Additionally, there will be regular writing assignments, quizzes, and exams, a group project, and an individual project at the end of the term. As a general rule, you should expect to spend two hours of out-of-class time for every hour in class.

- **Preparation for class:** All readings for the week are to be completed prior to the Monday class for which they are assigned. You are expected to bring printed copies of the readings with you to class, along with your "Reading Journal."

- **Class Participation:** Active participation in class is essential and required. Developing good communication skills, both written and oral, is vital to your success, both in college and in your professional life. In the context of classroom discussion, this means that you must learn both to speak about complex issues and to listen and learn from the comments of others. By working at communicating your understanding, you will test the depths of your knowledge and become more comfortable and conversant with the material. By listening to others who speak in the classroom, you will learn answers to many of your own questions, and you will also learn how others may sometimes interpret the same ideas differently than you do.

Many students find speaking in front of a group quite stressful, especially when called upon. The best way to overcome the anxiety of public speaking is to come prepared and to participate regularly, starting from the first week. Every one of you should participate in classroom discussions. If you tend to be quiet during class, you should push yourself to raise your hand and join the discussion. If you are a regular participant, you should limit the frequency of your comments to allow others to participate. I will try to make opportunities for everyone to participate. In class, if I find that students are not participating or that the same two or three people are carrying the discussion, I may start to ask non-volunteers to respond or to ask questions. You don't have to have all your thoughts perfectly organized before participating, though you should keep your comments to the topic at hand. Often the best learning in class will occur from discovering how to think through a question or put an idea into your own words. You may also ask other people in the class for help when trying to articulate your ideas.

- **Class Atmosphere:** Discussing new ideas or asking questions can be intimidating, especially if we think we might be judged or criticized. While challenging ideas is one of the goals of critical inquiry, criticizing people or people's characters is inappropriate. We are a diverse group and bring different sets of experiences and beliefs to this class. While you may not, and are not required to, agree with the opinions or ideas of others, I expect you to listen carefully, respectfully and actively to what others say. Some ways in which you can listen "actively" are: asking the speaker open-ended questions (questions that don't have a specific answer), summarizing what a speaker has said to make sure you have understood, taking notes, trying to relate what one speaker has said to the comments of another speaker, or asking the speaker to clarify or to elaborate. Comments which are intended merely to provoke, to put-down, or that are critical without cause will not be tolerated.

- **Personal conduct:** Because we want to create a positive class atmosphere and avoid behaviors that are disruptive, I ask you to pay attention to the following:

- Notebook computers in class are permitted for taking notes ONLY--no web surfing or checking email.
- I realize that our class is held at lunchtime; however, please refrain from eating in class.
- Please turn off all cell phones, blackberrys or other text messaging devices during class. Better yet, leave them at home.
- Come to class on time or a few minutes early. Respect class ending times.

While I have certain expectations of you, you also can have expectations for me as the instructor: You can expect me to:

- Maintain order and a positive learning environment in the classroom.
- Come to class prepared to lecture and to lead discussions, bringing my expertise to the classroom.
- Give you feedback – both written and oral. I take the assignments in this class seriously and have made giving feedback a top priority.
- Plan the course and alter that plan as needed.
- Be patient when you are struggling with ideas and provide clarity when things get too tough.
- Treat you, as adult learners, with the same respect I ask of you.
- Be available during stated office hours and by appointment to meet with you.
- Be open to and solicit your suggestions for the class. I believe that throughout the term you will have good ideas about what works and what doesn't work and hope that you will share them with me.
- Start and end class on time.

### **Academic Integrity and Plagiarism**

You should all read the UM Student Code of Conduct and the Mansfield Library page on Plagiarism. It is pretty dry reading, but it is important and you are responsible for knowing it. I've put links to both on our course page in Blackboard. Go to the folder labeled "Information," then look under the folder labeled "Student Conduct and Academic Integrity."

While you probably know that plagiarism is bad and that it could get you in real trouble (anything from getting an F on an assignment to getting expelled), could you recognize plagiarism if you saw it? Generally, plagiarism involves copying or using someone else's work without giving appropriate credit. Almost all scholarly work, however, relies on or responds to the ideas of other people, at least to some degree. And some of the best learning happens when people share ideas. How, then, do you know what is the right way to use information? There are no hard and fast rules, though common sense should be a good initial guide. Cutting and pasting complete texts or paragraphs from the internet, especially without a note on where you got the information is, of course, a definite no-no. Ask yourself: is the data or idea I am writing about something that a relatively educated person would already know? Am I talking about a topic in my own words? If not, then you probably need to cite your source(s). The best way to understand what plagiarism is is to look over different examples of inappropriate copying and usage. You should work through the tutorials on plagiarism I have posted in the "Student Conduct and Academic Integrity" folder for more information. Mistakes are inevitable, especially when you are learning, but ignorance is not an excuse for irresponsible conduct. If you ever have a question about when and how to cite sources or document information, please come to see me and we can discuss it.

## **TECHNOLOGY AND LOGISTICS**

### **Reserves at Mansfield Library (traditional and e-reserves)**

The required readings are on reserve at the circulation desk in Mansfield Library and on e-reserves. To access e-reserves, and to see the list of materials on regular reserves, see <http://eres.lib.umt.edu> or click on "Course Reserve Materials" under the "Research Tools" heading on the Mansfield Library homepage. The course reserves page password for this course is: **easianhum**. Please familiarize yourselves with the e-reserves system, even if you will primarily use traditional reserves to access the readings. In order to open the e-reserves files on your own computer, you will need the Adobe Acrobat Reader. If you don't have it, you can download it for free at <http://www.adobe.com/products/acrobat/readmain.html>. University computers should already have this program installed. I may assign new or different readings during the course. Any new materials will be made available on reserves no less than 48 hours before the Monday for which they are due.



## **Blackboard**

I have set up a Blackboard account for our class to complement our face-to-face meetings. For those of you who haven't used it before, Blackboard is a web-based system for managing course information and activities and acts kind of like a course web page. Blackboard will help facilitate our out-of-class communication as well as provide electronic access to class materials. I am still new to Blackboard, so, at least at the beginning, I will primarily use it as a place where you can get electronic access to things like the class syllabus, handouts, images that we will view in class, as well as links to important websites. If you have used Blackboard before and really like certain features (e.g. discussion boards, collaboration) please let me know and I will try to incorporate them. To access Blackboard, go to <https://courseware.umt.edu> and log in with your NetID (SCAUID) and password. If you need help with Blackboard, please refer to the Help section on the login page or contact the IT central help desk at (406) 243-4357, [itcentral@umontana.edu](mailto:itcentral@umontana.edu). You can also access Blackboard from the UM home page.

In this class, our use of technology may sometimes make students' names and UM Net IDs visible within Blackboard, but only to other students in the same class. Since we are using a secure, password-protected course website, this will not increase the risk of identity theft or spamming for anyone in the class. If you have concerns about the visibility of your Internet ID, please contact me.

## **Communicating with me (email, phone, etc.)**

My office hours are specifically designed to be times when you can drop by to ask a question or talk about a concern you may be having with the class. You don't need to have a problem to come by, and I am happy to talk if you want to share an idea or develop study strategies for the course. If you would like to talk outside of office hours, please email me to make an appointment. I have research and other responsibilities in addition to this course and will not always be on campus and available. I may not respond to your emails immediately, but I promise to get back to you within 24 hours. If I happen to be unavailable at the time you would like to meet, I will work with you to schedule another time that is mutually convenient. At the beginning of the term while I am still getting to know your names, please include both your first and last names in your emails to me.

Prevention is the best medicine. If you are having a problem with the course—or even if you aren't now, but think you might in the future—please come and talk to me. You'll benefit much more from a few short, informal chats early in the term than from a long sit-down session later on when there is less time and space to work on a solution.

## **Announcements**

From time to time, I may make important announcements about course related issues. YOU ARE RESPONSIBLE for all announcements made, whether in class or on Blackboard. Get used to checking Blackboard, at least once before each class. If you don't have a computer at home, the University has computer labs for you to use in the following buildings: Liberal Arts 206, 240 & 242, Fine Arts 210 and University Center 225.

## **Communicating with your classmates**

I encourage you to get to know your classmates as you will be spending quality time with them in class discussions, in study groups and while working on assignments. Introducing yourself early in the term to classmates you don't know will make interactions more relaxed and comfortable, both for you and for them. I will pass around a sign-up sheet within the first week for those of you who would like to form optional study groups to meet outside of class. During the first week I will also hold an "open house" during my posted office hours so that you have a chance to get to know me and your other classmates a bit better.

### **Changes to the syllabus, readings**

Our syllabus may change as the semester progresses. Announcement of this will be made in class and on the Blackboard site in the Announcements section. Although you received a paper syllabus in class on day one, you should consider the online (Blackboard) version of our syllabus to be the binding one.

### **Special Needs**

Students with disabilities or special needs are welcome to discuss accommodations with me. Please come to office hours or make an appointment to speak with me.

### **ASSIGNMENTS, EXAMS AND GRADES**

5 "Journal checks" (average of 5 scores)	10%
5 Quizzes (average of 5 scores)	10%
Writing assignment #1	10%
Writing assignment #2	10%
Exam #1	15%
Exam #2	15%
Group "anthology" project	15%
Portfolio	15%
TOTAL=	<hr/> 100% of grade

### **Grading Scale**

A = 93% to 100%  
A- = 90% to 92%  
B+ = 87% to 89%  
B = 83% to 86%  
B- = 80% to 82%  
C+ = 77% to 79%  
C = 73% to 76%  
C- = 70% to 72%  
D+ = 67% to 69%  
D = 63% to 66%  
D- = 60% to 62%  
F = 59% and below

### **Reading Journal**

The reading journal is a written record of the thoughts, questions, and comments that occur to you in response



to the required course readings. The reading journal is also an appropriate place to record short summaries of what you have read, to make short predictions about the content of an article or chapter before you read it, or to reflect on how class discussion clarified points in the readings or created new questions. By recording your responses in written form, rather than just underlining or highlighting information, you will become much more engaged with the texts you are reading and will more readily make connections between what you read, your own experiences, and what we will discuss in class. Recording your responses to readings will also aid in your retention of important information and will provide you with terrific notes to study for quizzes and exams. You should expect to have at least 2-3 pages of handwritten notes for each week's set of readings. If you type your notes you should have at least 1 to 1½ pages.

You are free to choose whatever form of notebook you want: spiral, three-ring, bound. All I ask is that you choose a folder or notebook that will allow you to keep all your notes in one place. I will choose 5 times at random during the semester to check to see how well you have kept up with your journal. Each "journal check" has a possible 5 points (5=full journal entries present for each week of the semester, 3=journal entries are only partially completed for each week, or full journal entries are present, but not for every week, 1=journal entries are partial AND not present for each week, 0=no journal entries completed).

I will also occasionally have you pair up with other students in class to share your reading notes, or will ask you to use your reading notes as a point of departure for class discussion. Please bring your reading notes with you to every class meeting.

### **Quizzes**

There will be five short quizzes during the term. These quizzes will test both how well you have learned important information from the textbook readings and how well you are able to summarize or analyze texts that we will have read. These quizzes will include both multiple-choice and short (2-3 sentence) identification questions.

### **Individual writing assignments**

#### **Writing assignment #1**

DUE: in class, Friday, Sept. 21st

For this assignment, you will read either a short article that analyzes a piece of Chinese or Japanese poetry or an entry in an exhibition catalog of Asian art. In a 2-3 page essay, please seek to answer the following questions: What kind of text or object is the author analyzing? How does the author approach the text or object? What about the text or object does she pay special attention to? not pay much attention to? What assumptions does the author make about his reader? What assumptions does the author make about the text or object? What did reading this entry help you learn? If you were to write a similar kind of analysis, what would you want to include in your entry? I will make examples of art catalog entries or analyses of texts available for you to examine on reserves by the second week of class. I will handout a grading rubric a couple of weeks before the assignment is due so that you know what I will be looking for in your essay.

#### **Writing assignment #2**

DUE: in class, Monday, Oct. 22nd

After reviewing writing assignment #1 and my comments on it, choose a text, painting, or object and write a 2-3 page analysis of it. Write the essay as if you were preparing an exhibition catalog entry or an analysis of a text for a poetry collection. If you analyzed an art catalogue entry for assignment #1, this time choose a poetic text. If you looked at an example of textual analysis for assignment #1, you may choose either to write an analysis of text or of an art object. To identify a text or image to analyze, look over your reading notes and choose one that interested you that you continue to have questions about. You are not expected to read new material for this assignment, however you are asked to choose a text or object NOT already discussed in depth in class.

## **Exams**

# 1 (in class, Friday, Oct. 5)

# 2 (in class, Friday, Dec. 7)

Exams will be held in-class and you will have one hour to complete each exam. Exam #1 will cover the first half of the semester and exam #2 will cover the second half. Each exam will include multiple-choice questions, short identification questions and one or two longer essay questions that ask you to analyze or evaluate a text or object. I will likely draw some, but not all, of the multiple-choice or short identification questions from the quizzes. For these questions, I will pass out a study sheet prior to each exam so there will be no surprises. At least one essay question will require you to view an object or read a text that you haven't seen before. If you have participated actively in class, taken good reading and lecture notes, and diligently completed and reviewed the writing assignments, you shouldn't have a problem with this part of the exam.

## **Group "Anthology" project**

DUE: in class, Monday, Dec. 3rd

Toward the end of the term, I will assign you to small groups to complete a group project. For this project you will be asked, as a group, to research and identify several texts or images that have an important place in East Asian traditions or East Asian thought but that were not included in the course readings and that we did not discuss in class. You will then each write in defense of your selections and explain why these texts or images are important and why they should be included in a revised version of the coursepack. During the last week of class, each group will make a short presentation in class about their selections. I will be assigning groups and handing out more detailed instructions after the mid-term.

## **Portfolio**

DUE: at time of scheduled final exam (TBA)

As a final project you will be asked to compile a portfolio of your best work over the course of the term. Please choose 4-5 assignments, exams, quizzes or reading journal entries that reveal either your best work and/or work that you learned the most from. Re-read any feedback and revise. Type any handwritten entries and make sure all are free of spelling and grammar errors. For each selection, please write a 1/2 - 1 page introduction that explains why you think this is an example of your best work or what exactly you learned in completing that particular assignment. For your conclusion to the portfolio, please write a one-page reflection on what you learned about your own learning during the term: What was easy for you and why? What was challenging and why? How will you take what you have learned in this course and apply it to your work in future courses? Portfolios will be due during the scheduled exam time during finals week.

## **Turning in assignments** (writing assignments, group project, portfolio)

All assignments must be submitted in hardcopy. Unless I indicate otherwise, I will NOT accept assignments as email attachments or files left in the digital dropbox on Blackboard. You are responsible for submitting paper copies of your assignments to me or to my mailbox in the Liberal Studies office by the deadline indicated. All assignments, with the exception of your reading notebooks, must be typed and double-spaced, with 1 inch margins. Fonts should be standard fonts (e.g. Arial, Helvetica, Times), and font sizes should be 10-12 point.

## **Make-up and late work**

There will be NO make-up quizzes or exams for unexcused absences. You will have the option of dropping one low quiz or "journal check" grade at the end of the term. If you choose this option I will average your top 4 scores for either the "journal checks" or for the quizzes. Writing assignments and projects are due on the day specified. Late assignments will be marked down one grade for each day late.

## **Extra credit**

I prefer that you spend your time on the assigned readings and assignments rather than thinking about extra credit assignments. If, at the end of the term, you feel you need to boost your grade, I will allow you to select

one or two additional assignments to include (with introductory reflections) in your portfolio, for a maximum of 2 additional percentage points.

### **Grading Criteria**

The main criterion I have for assigning grades is how well you have met the course goals as stated above. Assignments and exams are designed to help you meet these goals. The following table should give you a better feel for what I take into consideration when creating grading rubrics and assigning grades:

A	Student has met and likely exceeded all major and secondary course goals
B	Student has met all major course goals and has partially met secondary goals
C	Student has met all major course goals, but has not met or has inadequately attempted secondary goals
D	Student has met only some of the primary course goals and has not attempted to reach secondary goals
F	Student has not met either primary or secondary course goals

Students who receive and A or a B for the course will be well prepared for upper level coursework on Chinese or Japanese civilization, Asian literature in translation, and East Asian Art or Religion. Students who receive a C will be prepared for upper level course work, but will need significant additional practice in the analysis of images and texts.

### **GETTING STARTED**

#### **How to Approach the Readings**

Many of the assigned readings are English translations of documents written in classical Chinese or Japanese. Some of these documents are over 2000 years old, and most of them are at least 400 years old. While you may be able to read the translated words, the poems, plays or essays themselves are at times very difficult to understand. Other selections are scholarly articles that discuss classical images or texts. The historical background readings are from a standard college textbook. Because of the variety of texts and images we will examine, and because some readings will be quite challenging, I expect you to take an active stance in your reading or viewing of them. An active or critical reader engages with the text: taking notes in the margins or in a notebook, writing short summaries of chapters or sections, writing out questions, identifying and marking important elements of an author's argument. To encourage you to read actively, I will be asking you regularly to share your reading notes in class with your classmates. For more detailed information on what active or critical reading is like, I encourage you to take a look at this website: [www.collegewriting.info](http://www.collegewriting.info), especially Chapter E2 on How to Read College Texts and Chapter E3 on Reading Literature Critically. I've put a link to this page on Blackboard under "Information."

When you look at an article or selection for the first time, briefly **preview** it and try to answer these questions: What kind of reading is this? Is it a primary document in translation? Is it a scholarly article from a book or journal? Skim through the article and read any section headings and the first and last paragraphs to get a better sense of what the article is about. Is the author making an argument or mainly providing information? Then make a few notes at the top of the first page or in your reading notebook on what you've understood about the article so far. Proceed to make a prediction about what the article will be about. Then read through the article. Previewing should only take a couple of minutes, but will give you a good handle on the reading as you go through it. Likewise, when you have finished with your reading, try to **summarize** what you have read in your notes in a paragraph or two. This will help you figure out what you have understood and what you may want to go back to to review or to ask more questions.