

East Asian Languages and Cultures

Courses offered by the Department of East Asian Languages and Cultures are listed on the Stanford Bulletin's ExploreCourses (<http://explorecourses.stanford.edu>) web site under the subject codes:

- CHINGEN (Chinese General) (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=CHINGEN&filter-catalognumber-CHINGEN=on>)
- CHINLIT (Chinese Literature) (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=CHINLIT&filter-catalognumber-CHINLIT=on>)
- JAPANGEN (Japanese General) (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=JAPANGEN&filter-catalognumber-JAPANGEN=on>)
- JAPANLIT (Japanese Literature) (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=JAPANLIT&filter-catalognumber-JAPANLIT=on>)
- KORGEN (Korean General) (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=KORGEN&filter-catalognumber-KORGEN=on&filter-coursestatus-Active=on>)
(<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=KORLANG&filter-catalognumber-KORLANG=on>)
- KORLIT (Korean Literature).
 - Courses with the suffix -GEN do not require reading knowledge of an Asian language.

Language courses are listed on the Stanford Bulletin's ExploreCourses (<http://explorecourses.stanford.edu>) web site under:

- CHINLANG (Chinese Language) (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=CHINLANG&filter-catalognumber-CHINLANG=on>)
- JAPANLNG (Japanese Language) (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=JAPANLNG&filter-catalognumber-JAPANLNG=on>)
- KORLANG (Korean Language) (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=KORLANG&filter-catalognumber-KORLANG=on>)

The Department of East Asian Languages and Cultures offers programs for students who wish to engage with the cultures of China, Japan, and Korea as articulated in language, linguistics, literature, film, cultural studies, and visual arts. Students emerge with a sophisticated understanding of culture as a dynamic process embodied in language and other representational media, especially the verbal and visual forms that are central to humanistic study. Department faculty represent a broad range of research interests and specialties, and visiting scholars and postdoctoral fellows from the Stanford Humanities Center, the Andrew W. Mellon Fellowship of Scholars in the Humanities, the Freeman Spogli Institute for International Studies, and the Center for East Asian Studies add to the intellectual vitality of the department.

East Asian Languages and Cultures offers a full range of courses at the undergraduate and graduate levels. Undergraduate courses concentrate

on language, literature, and other cultural forms from the earliest times to the present, covering traditional and contemporary topics from Confucian conceptions of self and society to inflections of gender in the twentieth century. Emphasis in classes is on developing powers of critical thinking and expression that will serve students well no matter what their ultimate career goals. Graduate programs offer courses of study involving advanced language training, engagement with primary texts and other materials, literary history, and training in research methodologies and critical approaches.

East Asian language skills provide a foundation for advanced academic training and professional careers in fields such as business, diplomacy, education, and law. The department also offers opportunities for students who choose to double-major or minor in other academic disciplines, including anthropology, art history, economics, education, history, linguistics, philosophy, political science, religious studies, and sociology.

The department accepts candidates for the degrees of Bachelor of Arts, Master of Arts, and Doctor of Philosophy in Chinese and Japanese, and Bachelor of Arts in East Asian Studies. It also offers undergraduate minors and the Ph.D. minor in Chinese or Japanese language and literature.

For information concerning other opportunities for study about Asian history, societies, and cultures, see the following departments and programs: Anthropology, Art and Art History, Business, Comparative Literature, East Asian Studies, Economics, History, Law, Linguistics, Philosophy, Political Science, Religious Studies, and Sociology.

Undergraduate Mission Statements for East Asian Languages and Cultures Chinese Major

The mission of the undergraduate program in Chinese is to expose students to a variety of perspectives in Chinese language, culture, and history by providing them with training in writing and communication, literature, and civilization. Emphasis in courses is on developing powers of critical thinking and expression that serve students well no matter what their ultimate career goals are. The program prepares students for diverse professions and enterprises, including business, government service, and academia.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

1. effective and nuanced skills interpreting primary and secondary source materials.
2. in their own work a good grasp of the course material and methodologies in the studies of Chinese.
3. analytical writing skills and close reading skills.
4. effective oral communication skills.

Japanese Major

The mission of the undergraduate program in Japanese is to expose students to a variety of perspectives in Japanese language, culture, and history by providing students with training in writing and communication, literature, and civilization. Emphasis in classes is on developing powers of critical thinking and expression that will serve students well no matter what their ultimate career goals are. The program prepares students for diverse

professions and enterprises, including business, government service, and academia.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

1. effective and nuanced skills interpreting primary and secondary source materials.
2. in their own work a good grasp of the course material and methodologies in the studies of Japanese.
3. analytical writing skills and close reading skills.
4. effective oral communication skills.

East Asian Studies Major

The mission of the program in East Asian Studies is to enable students to obtain a comprehensive understanding of East Asia broadly conceived, which is the area stretching from Japan through Korea and China to the contiguous areas of the Central Asian land mass. Majors are expected to have a good mastery of an East Asian language, and focus on a particular sub-region or a substantive issue involving the region as a whole. Emphasis in classes is on developing powers of critical thinking and expression to serve students well no matter what their ultimate career goals in business, government service, academia, or the professions.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

1. effective and nuanced skills interpreting primary and secondary source materials.
2. in their own work a good grasp of the course material and methodologies in East Asian studies.
3. analytical writing skills and close reading skills.
4. effective oral communication skills.

Study Abroad

There are several exciting opportunities for Stanford students interested in Japan and China. The Kyoto Center for Japanese Studies (KCJS (<http://www.kcjs.jp>)), is designed for undergraduates wishing to do advanced work in Japanese language and Japanese studies. The language requirement is two years of Japanese. Students may attend either one or two semesters.

The BOSP Kyoto program (<https://undergrad.stanford.edu/programs/bosp/explore/kyoto>) combines a Winter and/or Spring quarter of academic study with an optional internship in Japan. Founded in collaboration with the School of Engineering, it provides students with the opportunity to fit language immersion and practical classroom experience into their busy schedules. It also welcomes students in the sciences, social sciences, and humanities. Winter quarter participants must have completed JAPANLNG 1. Spring quarter participants must have completed JAPANLNG 2. Preference is given to students with additional language study, as well as those who have taken courses in Japanese literature and culture. It is hosted on the Doshisha University campus in the heart of Kyoto. For information about either program in Kyoto, students should contact the Bing Overseas Studies Program office in Sweet Hall.

The Inter-University Center for Japanese Language Studies (IUC) (<https://web.stanford.edu/dept/IUC/cgi-bin>), located in Yokohama, is designed for students who seek the most advanced level of training in Japanese. This program accepts students with high intermediate Japanese language skills who seek Japan-related careers.

Undergraduates interested in studying Chinese language, history, culture, and society are encouraged to apply to the Stanford Program in Beijing (<https://undergrad.stanford.edu/programs/bosp/explore/beijing>), also offered through the Bing Overseas Studies Program. This program is located at Peking University and is open Autumn and Spring Quarters. There is no language prerequisite for the fall quarter; for spring quarter, students must take CHINLANG 2.

Students should take note of the Inter-University Program for Chinese Language Studies (IUP) (<http://ieas.berkeley.edu/iup>) at Tsinghua University (iub@socrates.berkeley.edu; 510-642-3873) and the Inter-University Center (IUC) for Japanese Language Studies (<http://stanford.edu/dept/IUC>) in Yokohama (stacey.campbell@stanford.edu; 650-725-1490). Stanford is a member of these consortia.

Graduate students interested in the graduate exchange program with the Department of Chinese at Peking University in Beijing should consult the chair of the department early in the academic year.

Graduate Programs in East Asian Languages and Cultures Learning Outcomes (Graduate)

The purpose of the master's program is to further develop knowledge and skills in East Asian Languages and Cultures and to prepare students for a professional career or doctoral studies. This is achieved through completion of courses, in the primary field as well as related areas, and experience with independent work and specialization.

The Ph.D. is conferred upon candidates who have demonstrated substantial scholarship and the ability to conduct independent research and analysis in East Asian Languages and Cultures. Through completion of advanced course work and rigorous skills training, the doctoral program prepares students to make original contributions to the knowledge of East Asian Languages and Cultures and to interpret and present the results of such research.

Admission

All students contemplating application for admission to graduate study must have a creditable undergraduate record. The applicant need not have majored in Chinese or Japanese as an undergraduate, but must have had the equivalent of at least three years of training in the language in which he or she intends to specialize, and must also demonstrate a command of English adequate for the pursuit of graduate study. Applicants should not wish merely to acquire or improve language skills, but to pursue study in one of the following fields: Chinese archaeology, Chinese linguistics, Chinese literature, Chinese philosophy, Japanese cultural history, Japanese literature, Japanese linguistics, and Japanese visual culture.

Bachelor of Arts

The department offers the following degrees:

- Bachelor of Arts in Chinese
- Bachelor Arts in Japanese
- Bachelor of Arts in East Asian Studies

Bachelor of Arts in Chinese

These requirements are in addition to the University's basic requirements for the bachelor's degree. Letter grades are mandatory for required courses.

The following courses as well as their prerequisites must be completed with a grade point average (GPA) of 2.0 or better.

Course List

I. Gateway Course

CHINGEN 91	Introduction to China	5
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II. First-year Modern Chinese

Select one the following series		8-15
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Series A

CHINLANG 1	First-Year Modern Chinese, First Quarter
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CHINLANG 2	First-Year Modern Chinese, Second Quarter
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CHINLANG 3	First-Year Modern Chinese, Third Quarter
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Series B

CHINLANG 1B	First-Year Modern Chinese for Bilingual Students, First Quarter
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CHINLANG 2B	First-Year Modern Chinese for Bilingual Students, Second Quarter
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CHINLANG 3B	First-Year Modern Chinese for Bilingual Students, Third Quarter
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Series C

CHINLANG 5	Intensive First-Year Modern Chinese
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III. Second-year Modern Chinese

Select one of the following series:		8-15
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Series A

CHINLANG 21	Second-Year Modern Chinese, First Quarter
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CHINLANG 22	Second-Year Modern Chinese, Second Quarter
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CHINLANG 23	Second-Year Modern Chinese, Third Quarter
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Series B

CHINLANG 21B	Second-Year Modern Chinese for Bilingual Students, First Quarter
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CHINLANG 22B	Second-Year Chinese for Bilingual Students, Second Quarter
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CHINLANG 23B	Second-Year Chinese for Bilingual Students, Third Quarter
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Series C

CHINLANG 25	Intensive Second-Year Modern Chinese
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IV. Third-year Modern Chinese

Select one of the following series:		9-15
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Series A

CHINLANG 101	Third-Year Modern Chinese, First Quarter
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CHINLANG 102	Third-Year Modern Chinese, Second Quarter
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CHINLANG 103	Third-Year Modern Chinese, Third Quarter
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Series B

CHINLANG 101B	Third-Year Modern Chinese for Bilingual Students, First Quarter
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CHINLANG 102B	Third-Year Modern Chinese for Bilingual Students, Second Quarter
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CHINLANG 103B	Third-Year Modern Chinese for Bilingual Students, Third Quarter
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V. Classical Chinese

CHINLIT 125	Beginning Classical Chinese, First Quarter	4-5
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or CHINLIT 126	Beginning Classical Chinese, Second Quarter	
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or CHINLIT 127	Beginning Classical Chinese, Third Quarter	
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VI. Additional Courses

22-25

Three CHINGEN or CHINLIT courses at the 100 level with one in each of the following areas: pre-modern China, modern China, and Chinese linguistics. Five other content courses, as approved by the undergraduate faculty adviser

CHINGEN 133	Literature in 20th-Century China (required, satisfies WIM requirement)
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CHINGEN 135	Chinese Bodies, Chinese Selves
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CHINGEN 138	Love and Politics in Chinese Cinema
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CHINGEN 145	
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CHINGEN 146	Gods, Ghosts, and Ancestors: Anthropology of Chinese Folk Religion
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CHINGEN 148	Love and Revenge
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CHINGEN 153	Beijing and Shanghai: Twin Cities in Chinese History
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CHINGEN 155	Cultural Images in China-US Relations
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CHINLIT 191	The Structure of Modern Chinese
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CHINLIT 192	The History of Chinese
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CHINGEN 194	The History and Culture of Peking Opera
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VII. Capstone

CHINGEN 198	Senior Colloquium in Chinese Studies	1
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Total Units		57-81
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Honors Program

Majors with an overall grade point average (GPA) of 3.5 may apply for the honors program by submitting a senior thesis proposal to the honors committee during Winter or Spring Quarter of the junior year. The proposal must include:

- a thesis outline
- a list of all relevant courses the student has taken or plans to take
- a preliminary reading list including a work or works in Chinese,
- the name of a faculty member who has agreed to act as honors supervisor.

If the proposal is approved:

1. Research begins in Spring Quarter of the junior year, or by Autumn Quarter of the senior year at the latest, when the student enrolls in CHINLIT 189A Honors Research.
2. In Winter Quarter of the senior year, students enroll for 5 units in independent study, CHINLIT 199 Individual Reading in Chinese, with the thesis supervisor while writing the thesis, and the finished essay (normally about 15,000 words) is submitted to the committee no later than April 15 of the senior year.
3. Students enroll in CHINGEN 198 Senior Colloquium in Chinese Studies in the senior year to polish and present their theses (instead of writing a capstone essay).

4. 8-11 units of credit are granted for honors course work and the finished thesis.

Bachelor of Arts in Japanese

These requirements are in addition to the University's basic requirements for the bachelor's degree. Letter grades are mandatory for required courses. The following courses as well as their prerequisites must be completed with a grade point average (GPA) of 2.0 or better:

	Units
I. Gateway Course	
JAPANGEN 92 Introduction to Japan (Gateway course)	5
II. First-year Japanese	
JAPANLNG 1 First-Year Japanese Language, Culture, and Communication, First Quarter	5
JAPANLNG 2 First-Year Japanese Language, Culture, and Communication, Second Quarter	5
JAPANLNG 3 First-Year Japanese Language, Culture, and Communication, Third Quarter (or JAPANLANG 5)	5
III. Second-year Modern Japanese	
JAPANLNG 21 Second-Year Japanese Language, Culture, and Communication, First Quarter	5
JAPANLNG 22 Second-Year Japanese Language, Culture, and Communication, Second Quarter	5
JAPANLNG 23 Second-Year Japanese Language, Culture, and Communication, Third Quarter (or JAPANLNG 20)	5
IV. Third-year Modern Japanese	
JAPANLNG 101 Third-Year Japanese Language, Culture, and Communication, First Quarter	5
JAPANLNG 102 Third-Year Japanese Language, Culture, and Communication, Second Quarter	5
JAPANLNG 103 Third-Year Japanese Language, Culture, and Communication, Third Quarter (or JAPANLNG 105)	5
V. Additional Courses	
Three JAPANGEN or JAPANLIT courses at the 100 level with one in each of the following areas: pre-modern Japan, modern Japan, and Japanese linguistics, as approved by the undergraduate adviser. Four other content courses dealing with Japan primarily at the 100 level, as approved by the undergraduate adviser.	
The following courses are offered in 2015-16:	
JAPANGEN 124 Manga as Literature	
JAPANGEN 138 Introduction to Modern Japanese Literature and Culture (Required WIM course for Japanese major.)	
JAPANLIT 146 Introduction to Premodern Japanese	
JAPANLIT 157 Points in Japanese Grammar	
JAPANGEN 185 Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868	
JAPANGEN 186 Theme and Style in Japanese Art	
JAPANGEN 287A The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime	
VI. Capstone	

JAPANGEN 198 Senior Colloquium in Japanese Studies (Completion of a capstone essay of approximately 7,500 words, written either in a directed reading course or one of the non-language courses above. Must have an adviser for the capstone essay by the beginning of Autumn Quarter, senior year.)	1
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Total Units **76**

- Students must also complete of a capstone essay of approximately 7,500 words, written either in a directed reading course or for one of the courses listed above.
- JAPANGEN 51 Japanese Business Culture and Systems/ JAPANGEN 251 Japanese Business Culture and Systems can not be counted toward the major.
- Students who complete third-year Japanese at KCJS satisfy the language requirement but are required to take a placement test if they wish to enroll in:
 - JAPANLNG 211 Fourth-Year Japanese, First Quarter
 - JAPANLNG 212 Fourth-Year Japanese, Second Quarter
 - JAPANLNG 213 Fourth-Year Japanese, Third Quarter

These requirements are in addition to the University's basic requirements for the bachelor's degree. Letter grades are mandatory for required courses.

Honors Program

Majors with an overall grade point average (GPA) of 3.5 may apply for the honors program by submitting a senior thesis proposal to the honors committee during Winter or Spring Quarter of the junior year. The proposal must include a thesis outline, a list of all relevant courses the student has taken or plans to take, a preliminary reading list including a work or works in Japanese, and the name of a faculty member who has agreed to act as honors supervisor.

If the proposal is approved:

- research begins in spring quarter of the junior year, or by autumn quarter of the senior year at the latest, when the student enrolls in JAPANLIT 189A Honors Research
- In winter quarter of the senior year, students enroll for five units in independent study JAPANLIT 189B Honors Research with the thesis supervisor while writing the thesis, and the finished essay (normally about 15,000 words) is submitted to the committee no later than April 15 of the senior year.
- Students enroll in the Senior Colloquium in the senior year to polish and present their theses (instead of writing a capstone essay). JAPANGEN 198 Senior Colloquium in Japanese Studies
- Eight to eleven units of credit are granted for honors course work and the finished thesis.

Bachelor of Arts in East Asian Studies

Majors in East Asian Studies begin or continue the mastery of Chinese, Japanese, or Korean. Within the humanities or social sciences, they may focus on a particular sub-region, for example, Japan; South China, Hong Kong, and Taiwan; or western China and Central Asia; or a substantive issue involving the region as a whole, such as environmental protection, public health, rural development, historiography, cultural expression, or religious beliefs. The major seeks to reduce the complexity of a region to intellectually manageable proportions and illuminate the interrelationships among the various facets of a society.

Potential majors must submit a Student Proposal for a Major in East Asian Studies form not later than the end of the first quarter of the junior year. Majors must complete at least 75 units of course work on China, Japan, and/or Korea in addition to a one unit Senior Colloquium. Courses to be

credited toward major requirements must be completed with a grade of 'C' or better. Requirements are:

1. Language: proficiency in Chinese, Japanese, or Korean language at the second-year level or above, to be met either by course work or examination. Students who meet the requirement through examination are still expected to take an additional 15 units of language at a higher level, or literature courses taught in the language, or the first year in an additional Asian language. No more than 30 units of language courses are counted toward the major.
2. Area Courses: a minimum of three area courses, one in each category below (courses listed are examples and by no means exhaustive; if uncertain whether a particular course fits into one of these categories, contact the department to check.
 - a. Humanities

		Units
CHINGEN 91	Introduction to China	5
CHINGEN 132	Chinese Fiction and Drama in Translation	4
CHINGEN 133	Literature in 20th-Century China	4-5
CHINGEN 135	Chinese Bodies, Chinese Selves	3-5
CHINGEN 194	The History and Culture of Peking Opera	3-4
CHINGEN 198	Senior Colloquium in Chinese Studies	1
JAPANGEN 92	Introduction to Japan	5
JAPANGEN 124	Manga as Literature	3-5
JAPANGEN 138	Introduction to Modern Japanese Literature and Culture	3-4
JAPANGEN 184	Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting	4
KORGEN 101N	Kangnam Style: Korean Media and Pop Culture	4
KORGEN 121	Doing the Right Thing: Ethical Dilemmas in Korean Film	3-4
RELIGST 50	Exploring Buddhism	5
RELIGST 55	Exploring Zen	4
RELIGST 56	Exploring Chinese Religions	4

b. History

		Units
HISTORY 11SC	How Is a Buddhist	2
HISTORY 13	The Historical and Geographical Background of Current Global Events	3
HISTORY 92A	The Historical Roots of Modern East Asia	4-5
HISTORY 93S	Bandits, Merchants, and Saints: The Sino-Tibetan Frontier, 1700-2000	5
HISTORY 95	Modern Korean History	3
HISTORY 95C	Modern Japanese History: From Samurai to Pokemon	3
HISTORY 106A	Global Human Geography: Asia and Africa	5
HISTORY 194B	Japan in the Age of the Samurai	5
HISTORY 195	Modern Korean History	5
HISTORY 195C	Modern Japanese History: From Samurai to Pokemon	5
HISTORY 292F	Culture and Religions in Korean History	4-5
HISTORY 295J	Chinese Women's History	5

c. Social Sciences

		Units
JAPANGEN 51	Japanese Business Culture and Systems	3-5
EASTASN 217	Health and Healthcare Systems in East Asia	3-5
LAW 245	China Law and Business	3
IPS 244	U.S. Policy toward Northeast Asia	5
IPS 246	China on the World Stage	3-5
POLISCI 148	Chinese Politics: The Transformation and the Era of Reform	5
POLISCI 211	Political Economy of East Asia	3-5
SOC 116	Chinese Organizations and Management	5
SOC 117A	China Under Mao	5
SOC 167A	Asia-Pacific Transformation	5

3. Substantive Concentration: additional courses on East Asia, one of which must be a seminar above the 100 level. Majors are encouraged to distribute their course work among at least three disciplines and two subregions in Asia. The subregions need not be traditionally defined. Examples include China, Japan, or Korea; or, in recognition of the new subregions which are emerging, South China and Taiwan, or Central Asia. At least four courses must have a thematic coherence built around a topic. Examples include:
 - East Asian religions and philosophies
 - Culture and society of modern Japan
 - Ethnic identities in East Asia
 - Arts and literature in late imperial China
 - Foreign policy in East Asia
 - Social transformation of modern Korea
 - China's political economy

See ExploreCourses under CHINGEN (<https://explorecourses.stanford.edu/search?q=CHINGEN&view=catalog&page=0&catalog=71&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&filter-coursestatus-Active=on&collapse=&filter-catalognumber-CHINGEN=on&filter-catalognumber-CHINGEN=on>), CHINLIT (<https://explorecourses.stanford.edu/search?q=CHINLIT&view=catalog&page=0&catalog=71&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&filter-coursestatus-Active=on&collapse=&filter-catalognumber-CHINLIT=on&filter-catalognumber-CHINLIT=on>), EASTASN, JAPANGEN (<https://explorecourses.stanford.edu/search?q=JAPANGEN&view=catalog&page=0&catalog=71&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&filter-coursestatus-Active=on&collapse=&filter-catalognumber-JAPANGEN=on&filter-catalognumber-JAPANGEN=on>), JAPANLIT (<https://explorecourses.stanford.edu/search?q=JAPANLIT&view=catalog&page=0&catalog=71&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&filter-coursestatus-Active=on&collapse=&filter-catalognumber-JAPANLIT=on&filter-catalognumber-JAPANLIT=on>), and KORGEN or other relevant departments (<https://explorecourses.stanford.edu/search?q=KORGEN&view=catalog&page=0&catalog=71&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&filter-coursestatus-Active=on&collapse=&filter-catalognumber-KORGEN=on&filter-catalognumber-KORGEN=on>).

4. Capstone Essay: completion of a paper of approximately 7,500 words, written either in a directed reading course or for one of the courses in item 3 above, which should be built upon the student's thematic interest. CHINGEN 198 Senior Colloquium in Chinese Studies, JAPANGEN 198 Senior Colloquium in Japanese Studies or KORGEN 198 Senior Colloquium in Japanese Studies (1 unit), is required of majors during their senior year to develop and present the capstone

essay or honors paper. A faculty adviser for the capstone essay must be submitted by beginning of autumn quarter.

5. At least one quarter overseas in the country of focus.
6. An East Asian Studies course that satisfies the University Writing in the Major requirement (WIM) should be completed before beginning the senior essay. This year, CHINGEN 133 Literature in 20th-Century China and JAPANGEN 138 Introduction to Modern Japanese Literature and Culture satisfy the WIM requirement.
7. The courses for the major must add up to at least 76 units, comprised of the one-unit Senior Colloquium and at least 75 additional units, all taken for a letter grade. Courses must be at least three units to be counted towards the degree.

These requirements are in addition to the University's basic requirements for the bachelor's degree. Letter grades are mandatory for required courses.

Honors Program

Majors with an overall grade point average (GPA) of 3.5 may apply for the honors program by submitting a senior thesis proposal to the honors committee during Winter or Spring Quarter of the junior year. The proposal must include a thesis outline, a list of all relevant courses the student has taken or plans to take, a preliminary reading list including a work or works in Chinese or Japanese, and the name of a faculty member who has agreed to act as honors supervisor.

If the proposal is approved, research begins in Spring Quarter of the junior year, or by Autumn Quarter at the latest, when the student enrolls in 2-5 units of credit for independent study. In Winter Quarter, students enroll for five units in independent study with the thesis supervisor while writing the thesis, and the finished essay (normally about 15,000 words) is submitted to the committee no later than April 15 of the senior year. Students enroll in the Senior Colloquium. CHINGEN 198 Senior Colloquium in Chinese Studies, KORGEN 198 Senior Colloquium in Japanese Studies, or JAPANGEN 198 Senior Colloquium in Japanese Studies, in the senior year to polish and present their theses (instead of writing a capstone essay). Eight to eleven units of credit are granted for honors course work and the finished thesis. One advanced level colloquium or seminar dealing with China, Japan, or Korea is required as well.

Overseas Studies

Courses approved for the East Asian Languages and Cultures majors which are taught overseas can be found in the "Overseas Studies (<http://exploreddegrees.stanford.edu/undergraduateeducation/overseasstudies>)" section of this Bulletin, or in the Overseas Studies office, Sweet Hall. To find course offerings in ExploreCourses, click on OSPKYOTO (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=OSPKYOTO&filter-catalognumber-OSPKYOTO=on>) or OSPBEIJ (<http://explorecourses.stanford.edu/CourseSearch/search?view=catalog&catalog=&page=0&q=OSPBEIJ&filter-catalognumber-OSPBEIJ=on>).

For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (<http://explorecourses.stanford.edu>) web site or the Bing Overseas Studies (<http://bosp.stanford.edu>) web site. Students should consult with their faculty adviser for applicability of Overseas Studies courses to a major or minor program.

Minor in Chinese or Japanese

The undergraduate minors in Chinese and Japanese have been designed to give students majoring in other departments an opportunity to gain a substantial introduction to Chinese or Japanese language, as well as an introduction to the culture and civilization of East Asia. The minors consist of a minimum of 20 units from the following requirements: One introductory core course, below. Three other departmental courses in the

relevant field approved by the adviser, and language requirement as listed below.

1. Completion of language study through the second-year level for students with no previous training in Chinese or Japanese.
 - a.

	Units
Select one of the following Series:	9-15
Series A	
CHINLANG Second-Year Modern Chinese, First Quarter 21	
CHINLANG Second-Year Modern Chinese, Second Quarter 22	
CHINLANG Second-Year Modern Chinese, Third Quarter 23	
Series B	
CHINLANG Second-Year Modern Chinese for Bilingual Students, First Quarter 21B	
CHINLANG Second-Year Chinese for Bilingual Students, Second Quarter 22B	
CHINLANG Second-Year Chinese for Bilingual Students, Third Quarter 23B	
CHINLANG Intensive Second-Year Modern Chinese 25	
Series C	
JAPANLNG Second-Year Japanese Language, Culture, and Communication, First Quarter 21	
JAPANLNG Second-Year Japanese Language, Culture, and Communication, Second Quarter 22	
JAPANLNG Second-Year Japanese Language, Culture, and Communication, Third Quarter 23	
JAPANLNG Intensive Second-Year Japanese 20	
 - b. Students who already have first-year competence in Chinese or Japanese must complete the third-year course.

	Units
Select one of the following Series:	9-15
Series A	
CHINLANG Third-Year Modern Chinese, First Quarter 101	
CHINLANG Third-Year Modern Chinese, Second Quarter 102	
CHINLANG Third-Year Modern Chinese, Third Quarter 103	
Series B	
CHINLANG Third-Year Modern Chinese for Bilingual Students, First Quarter 101B	
CHINLANG Third-Year Modern Chinese for Bilingual Students, Second Quarter 102B	
CHINLANG Third-Year Modern Chinese for Bilingual Students, Third Quarter 103B	
Series C	
JAPANLNG Third-Year Japanese Language, Culture, and Communication, First Quarter 101	
JAPANLNG Third-Year Japanese Language, Culture, and Communication, Second Quarter 102	
JAPANLNG Third-Year Japanese Language, Culture, and Communication, Third Quarter 103	
 - c. Students who already have a competence at the second-year level may fulfill the language component of the minor by taking three courses in the department using materials in either Chinese or Japanese. These courses may be language courses such as the

third-year sequence mentioned above, the fourth-year language sequence, or they may be advanced literature and linguistics courses, depending on the capabilities and interests of the student.

- The core courses: CHINGEN 91 for Chinese minors or JAPANGEN 92 for Japanese minors.

		Units
CHINGEN 91	Introduction to China	5
JAPANGEN 92	Introduction to Japan	5

- Three courses selected from among the department's other offerings in the literature, linguistics, and civilization of the relevant minor area (CHINGEN, CHINLIT, JAPANGEN, JAPANLIT). All courses for the minor must be taken for a letter grade and completed with a GPA of 2.0 or better. Consult with the Undergraduate Studies Adviser to potentially count one of the OSPKYOTO courses taught by a Stanford home campus faculty member toward the minor.

		Units
CHINGEN 120	Soldiers and Bandits in Chinese Culture	3-5
CHINGEN 133	Literature in 20th-Century China	4-5
CHINGEN 143	Images of Women in Ancient China and Greece	3-5
CHINGEN 145		
CHINGEN 146	Gods, Ghosts, and Ancestors: Anthropology of Chinese Folk Religion	3-5
CHINGEN 153	Beijing and Shanghai: Twin Cities in Chinese History	3-5
CHINGEN 155	Cultural Images in China-US Relations	3-5
CHINGEN 194	The History and Culture of Peking Opera	3-4
CHINLIT 125	Beginning Classical Chinese, First Quarter	2-5
JAPANGEN 92	Introduction to Japan	5
JAPANGEN 122	Translating Cool: Globalized Popular Culture in Asia	3-4
JAPANGEN 124	Manga as Literature	3-5
JAPANGEN 138	Introduction to Modern Japanese Literature and Culture	3-4
JAPANLIT 146	Introduction to Premodern Japanese	3-5
JAPANLIT 157	Points in Japanese Grammar	2-4
JAPANGEN 184	Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting	4
JAPANGEN 185	Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868	4
JAPANGEN 186	Theme and Style in Japanese Art	4
JAPANGEN 287A	The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime	5
JAPANLIT 287	Pictures of the Floating World: Images from Japanese Popular Culture	5

Minor in East Asian Studies

The goal of the minor in East Asian Studies is to provide the student with a broad background in East Asian culture as a whole, while allowing the student to focus on a geographical or temporal aspect of East Asia. The minor may be designed from the following, for a total of six courses and a minimum of 20 units. All courses should be taken for a letter grade.

- Three area courses, one in each category (see East Asian Studies major for listing of area courses).
- One undergraduate seminar above the 100 level and two other courses from among those listed as approved for East Asian Studies majors, including literature courses but excluding language courses. These courses are listed under the East Asian Studies major in this bulletin.

Applications for the minor should be submitted online through Axess and are due no later than the second quarter of the junior year.

Minors in Other Departments

Minor in Translation Studies

Minor Adviser: Cintia Santana (csantana@stanford.edu)

The DLCL offers a "Minor in Translation Studies" which may be of interest to students in EALC. See the DLCL's "Minors (<http://exploreddegrees.stanford.edu/schoolofhumanitiesandsciences/divisionofliteraturesculturesandlanguages/#minortext>)" tab for the full requirements; go to the menu in the right hand column and click on the link to the "Minor in Translation Studies".

The Division of Literatures, Cultures, and Languages, in cooperation with East Asian Languages and Cultures and the English Department, teaches undergraduates to develop and apply their foreign language knowledge to the production and analysis of translations. The minor is designed to give students majoring in a variety of fields the tools to consider the practical and theoretical issues brought up by translation as an aesthetic, cultural, and ethical practice.

Master of Arts Programs in East Asian Languages and Cultures

- The M.A. is granted in Chinese and in Japanese. The normal length of study for the degree is two years.
- No financial aid is available for those applicants who wish to obtain the M.A. only.
- Students who wish to spend the first year of graduate study at the Beijing or Yokohama centers must obtain department approval first.
- Candidates for the degree must be in residence at Stanford in California during the final quarter of registration.
- A thesis or an annotated translation of a text of suitable literary or historical worth is required for the M.A. degree. Under special circumstances, a paper approved by the graduate adviser may be substituted.
- The University's basic requirements for the master's degree, including a 45-unit minimum requirement, are given in the "Graduate Degrees (<http://exploreddegrees.stanford.edu/graduatedegrees/>)" section of this Bulletin. Department requirements are set forth below.

Master of Arts in Chinese

The M.A. program in Chinese is designed for students with strong academic records and an interest in pursuing postgraduate research in Chinese literature, philosophy, or linguistics, but who have not yet acquired the language skills or disciplinary foundation necessary to enter a Ph.D. program. (Note: Students who wish to pursue advanced language training in preparation for post-graduate research in other fields of Chinese studies are referred to the interdisciplinary M.A. program in the Center for East Asian Studies.)

The candidate must finish third-year Chinese, and one course in advanced classical Chinese with a letter grade of 'B' or higher. Placement tests in modern and in classical Chinese will be given for incoming students during orientation week, Autumn Quarter. Those who fail to place into advanced level classical must take beginning classical Chinese. Qualified students may, upon consultation with the graduate adviser, be permitted to certify that they have attained the equivalent level of proficiency by passing examinations.

1. Demonstrate proficiency in both modern and classical Chinese through completion of one of the tracks of third-year Chinese with a letter grade of 'B' or higher :

		Units
CHINLANG 103	Third-Year Modern Chinese, Third Quarter	5
CHINLANG 103B	Third-Year Modern Chinese for Bilingual Students, Third Quarter	3

2. One of three advanced classical Chinese courses:

		Units
CHINLIT 221	Advanced Classical Chinese: Philosophical Texts	3-5
CHINLIT 222	Advanced Classical Chinese: Historical Narration	2-5
CHINLIT 223	Advanced Classical Chinese: Literary Essays	3-5

3. Complete the following for a letter grade of 'B' or higher:

		Units
CHINLIT 201	Proseminar: Bibliographic and Research Methods in Chinese Studies	3-5

4. Four courses in CHINGEN or CHINLIT numbered above 200:

		Units
The following courses are offered this year:		
CHINLIT 201	Proseminar: Bibliographic and Research Methods in Chinese Studies	3-5
CHINLIT 205	Beginning Classical Chinese, First Quarter	2-5
CHINLIT 206	Beginning Classical Chinese, Second Quarter	2-5
CHINLIT 207	Beginning Classical Chinese, Third Quarter	2-5
CHINGEN 218	Constructing National History in East Asian Archaeology	3-5
CHINLIT 222	Advanced Classical Chinese: Historical Narration	2-5
CHINGEN 233	Literature in 20th-Century China	4-5
CHINGEN 235	Chinese Bodies, Chinese Selves	3-5
CHINGEN 238	Love and Politics in Chinese Cinema	4-5
CHINLIT 221	Advanced Classical Chinese: Philosophical Texts	3-5
CHINLIT 222	Advanced Classical Chinese: Historical Narration	2-5
CHINLIT 274	Modern Chinese Novel: Theory, Aesthetics, History	4
CHINGEN 241	Emergence of Chinese Civilization from Caves to Palaces	3-4
CHINGEN 246	Gods, Ghosts, and Ancestors: Anthropology of Chinese Folk Religion	3-5
CHINGEN 248		
CHINLIT 255	Classical Poetry: Reading, Theory, Interpretation	4
CHINGEN 294	The History and Culture of Peking Opera	3-4
CHINGEN 255	Cultural Images in China-US Relations	3-5
CHINGEN 345		
CHINLIT 283	China's Dynastic Founders	3-5
CHINLIT 291	The Structure of Modern Chinese	2-4
CHINLIT 295J	Chinese Women's History	5
CHINLIT 392B	Law and Society in Late Imperial China	4-5

5. Two upper-division or graduate-level courses in fields such as Chinese anthropology, art history, history, philosophy, politics, religious studies, or another relevant field, as approved by the graduate adviser in consultation with the student's individual adviser

6. A master's thesis

		Units
CHINLIT 299	Master's Thesis or Translation	1-5

Master of Arts in Chinese, Archaeology Subplan

The M.A. in Chinese, Archaeology subplan, is designed for students with an interest in pursuing postgraduate research in Chinese archaeology who have not yet acquired the language skills or disciplinary foundation necessary to enter a Ph.D. program. The subplan is declared on Axess. Subplans are printed on the transcript and the diploma and are elected via the Declaration or Change to a Field of Study (<https://studentaffairs.stanford.edu/sites/default/files/registrar/files/grad-subplan-change.pdf>) form.

Degree Requirements

A candidate must:

1. Demonstrate proficiency in both modern and classical Chinese by completing:
 - a. third-year Chinese through with a minimum grade of 'B+'.
 - b. one of three advanced classical Chinese courses:

		Units
CHINLIT 221	Advanced Classical Chinese: Philosophical Texts	3-5
CHINLIT 222	Advanced Classical Chinese: Historical Narration	2-5
CHINLIT 223	Advanced Classical Chinese: Literary Essays	3-5

- c. Qualified students may, upon consultation with the graduate adviser, be permitted to certify that they have attained the equivalent level of proficiency by passing examinations or presenting documentary evidence of attendance at a bachelor's institution in which Chinese is the language of instruction. Exemptions may also be granted to students who study prehistoric archaeology. Instead, these students should take required course work relating to archaeology which is offered in the Stanford Archaeology Center. For details students should consult with the supervisor or the graduate adviser.

2. Complete 45 units, including the following four graduate level CHINGEN or ANTHRO subject code courses appropriate to the Chinese Archaeology track. All courses must be passed with a minimum grade of 'B+'.

		Units
CHINGEN 241	Emergence of Chinese Civilization from Caves to Palaces	3-4
CHINGEN 218	Constructing National History in East Asian Archaeology	3-5
ANTHRO 303	Introduction to Archaeological Theory	5
ANTHRO 307	Archaeological Methods	5

3. Two upper-division or graduate-level courses in fields such as Chinese anthropology, archaeology, art history, history, philosophy, political science and religious studies, as approved by the graduate adviser in consultation with the student's individual adviser.

4. Master's thesis.

Master of Arts in Japanese

The M.A. program in Japanese is designed for students with strong academic records and an interest in pursuing postgraduate research in Japanese literature, cultural history, or linguistics, but who have not yet acquired the language skills or disciplinary foundation necessary to enter a Ph.D. program. *Note:* Students who wish to pursue advanced language training in preparation for postgraduate research in other fields of Japanese studies are referred to the interdisciplinary M.A. program in the Center for East Asian Studies.

The candidate must:

1. Complete third-year:

JAPANLNG 101 Third-Year Japanese Language, Culture, and Communication, First Quarter

JAPANLNG 102 Third-Year Japanese Language, Culture, and Communication, Second Quarter

JAPANLNG 103 Third-Year Japanese Language, Culture, and Communication, Third Quarter

2. Complete fourth-year Japanese and classical Japanese with a letter grade of 'B' or higher:

Fourth-year Japanese

JAPANLNG Fourth-Year Japanese, First Quarter
211

JAPANLNG Fourth-Year Japanese, Second Quarter
212

JAPANLNG Fourth-Year Japanese, Third Quarter
213

Classical Japanese

JAPANLIT Introduction to Premodern Japanese
246

JAPANLIT Readings in Premodern Japanese
247

- *Note:* qualified students may, upon consultation with the graduate adviser, be permitted to certify that they have attained the equivalent level of proficiency by passing examinations.

3. Complete the following with a letter grade of 'B' or higher:

- a. four adviser-approved courses in Japanese literature, culture, or linguistics from among the offerings of the Department of East Asian Languages and Cultures, not including courses taken to fulfill the language requirement.

JAPANGEN Introduction to Modern Japanese Literature
238 and Culture

JAPANGEN
285

JAPANGEN Theme and Style in Japanese Art
286

JAPANGEN The Japanese Tea Ceremony: The History,
287A Aesthetics, and Politics Behind a National
Pastime

JAPANLIT 224 Dramatic Manga

JAPANLIT 235 Academic Readings in Japanese I

JAPANLIT 246 Introduction to Premodern Japanese

JAPANLIT 257 Points in Japanese Grammar

JAPANLIT 279 Research in Japanese Linguistics

JAPANLIT 296 Modern Japanese Literature

- b. Complete JAPANLIT 201 Proseminar: Introduction to Graduate Study in Japanese (2-5 units).

- c. Two upper-division or graduate-level courses in fields such as Japanese anthropology, art history, history, philosophy, politics, and religion, as approved by the graduate adviser in consultation with the student's individual adviser.

- d. A master's thesis; enroll in JAPANLIT 299 Master's Thesis or Translation (1-5 units).

Units

5

5

5

Units

9-15

5-10

Units

3-4

4

5

2-4

2-4

3-5

2-4

2-4

2-5

Coterminal Master of Arts Programs in East Asian Languages and Cultures

With department approval, students may apply to combine programs for the B.A. and M.A. degrees in Chinese or Japanese. Prospective applicants must consult with the graduate adviser.

University Coterminal Requirements

Coterminal master's degree candidates are expected to complete all master's degree requirements as described in this bulletin. University requirements for the coterminal master's degree are described in the "Coterminal Master's Program (<http://exploreddegrees.stanford.edu/cotermdegrees>)" section. University requirements for the master's degree are described in the "Graduate Degrees (<http://exploreddegrees.stanford.edu/graduatedegrees/#masterstext>)" section of this bulletin.

After accepting admission to this coterminal master's degree program, students may request transfer of courses from the undergraduate to the graduate career to satisfy requirements for the master's degree. Transfer of courses to the graduate career requires review and approval of both the undergraduate and graduate programs on a case by case basis.

In this master's program, courses taken three quarters prior to the first graduate quarter, or later, are eligible for consideration for transfer to the graduate career. No courses taken prior to the first quarter of the sophomore year may be used to meet master's degree requirements.

Course transfers are not possible after the bachelor's degree has been conferred.

The University requires that the graduate adviser be assigned in the student's first graduate quarter even though the undergraduate career may still be open. The University also requires that the Master's Degree Program Proposal be completed by the student and approved by the department by the end of the student's first graduate quarter.

Those interested in a coterminal program with an M.A. in East Asian Studies should contact the Center for East Asian Studies (<http://exploreddegrees.stanford.edu/schoolofhumanitiesandsciences/eastasianstudies>) for application procedures and deadlines.

Doctor of Philosophy Programs in East Asian Languages and Cultures

The Ph.D. degree is granted in Chinese and Japanese. Candidates for the degree are expected to acquire a thorough familiarity with Chinese or Japanese literature and linguistics, an adequate command of relevant languages, and a comprehensive knowledge of East Asian history, social institutions, and thought. The University's basic requirements for the Ph.D. are given in the "Graduate Degrees (<http://exploreddegrees.stanford.edu/graduatedegrees>)" section of this bulletin. Department requirements are set forth below.

Admission to Candidacy

Students are evaluated by the graduate faculty during their second year at Stanford. The evaluation is based on a research paper of 25-30 pages documented and with a bibliography, written for an EALC major seminar above the 200 level. Students are also expected to have a GPA of at least 'A-' and demonstrate satisfactory work as a teaching assistant. If the faculty have serious doubts about a student's ability to work for the Ph.D., they convey this to the student. During the subsequent Spring Quarter, the faculty formally decide by vote whether a student should be admitted to

candidacy for the Ph.D. or offered an extension. In cases of extension of pre-candidacy, a clear plan is developed for the student, and a reassessment completed within two academic quarters.

If a student goes to the Inter-University Program for Chinese Language Studies (IUP) at Tsinghua University or the Inter-University Center (IUC) for Japanese Language Studies in Yokohama during the first two years of study, the department may consider an extension for admission to candidacy. The timing of the evaluation of a student admitted with an M.A. in East Asian Studies is decided on an individual basis.

Candidacy is a milestone different from the comprehensive exams, which are regularly held in the third year. Mastery of the field exams is not to be equated with the potential for doing research. Admission to candidacy indicates that the department faculty consider the student qualified to pursue a program of study leading to the Ph.D.

Doctor of Philosophy in Chinese

The Ph.D. program in Chinese is designed to prepare students for a doctoral degree in Chinese literature, philosophy, or linguistics. Applicants must have a minimum of three years of Chinese language study at Stanford or the equivalent to be considered for admission. Ph.D. students will complete the M.A. as described above on the way to advancing to Ph.D. candidacy (see department guidelines for admission to candidacy above). The majority of required course work for Ph.D. students demands the ability to read primary and secondary materials in Chinese. Advanced standing may be considered for students entering the Ph.D. program who have already completed an M.A. in Chinese literature or linguistics elsewhere only in cases when the level of prior course work and research is deemed equivalent to departmental requirements for the Ph.D. All courses must be taken for a letter grade.

A candidate must fulfill the following requirements:

1. Complete the department's requirements for the M.A. in Chinese and two of three advanced classical Chinese Courses CHINLIT 221 Advanced Classical Chinese: Philosophical Texts. CHINLIT 222 Advanced Classical Chinese: Historical Narration. CHINLIT 223 Advanced Classical Chinese: Literary Essays. All incoming Ph.D. students must take a placement test in classical Chinese held during Orientation Week of fall quarter. Those who fail to place into the advanced level must take Beginning Classical Chinese.
2. Demonstrate proficiency in at least one supporting language, to be chosen in consultation with the primary adviser according to the candidate's specific research goals. Reading proficiency must be certified through a written examination or an appropriate amount of course work, to be determined on a case-by-case basis. When deemed necessary by the student's adviser(s), working knowledge of a third language may also be required.
3. Complete two relevant seminars at the 300 level. These seminars must be in different subjects.

The following course is offered this year:
CHINGEN 345

4. Pass a set of three comprehensive written examinations, one of which tests the candidate's methodological competence in the relevant discipline. The remaining two fields are chosen, with the approval of the graduate adviser in consultation with the student's individual adviser, from the following: archaeology, anthropology, art, Chinese literature, history, Japanese literature, linguistics, philosophy, and religion. With the adviser's approval, a Ph.D. minor in a supporting field may be deemed equivalent to the completion of one of these three examinations.

5. Demonstrate pedagogical proficiency by serving as a teaching assistant for a minimum of one quarter, and taking DLCL 301 The Learning and Teaching of Second Languages.
6. Pass the University Oral Examination—General regulations governing the oral examination are found in the "Graduate Degrees (<http://exploreddegrees.stanford.edu/graduatedegrees>)" section of this Bulletin. The candidate is examined on questions related to the dissertation after acceptable parts of it have been completed in draft form.
7. Submit a dissertation demonstrating ability to undertake original research based on primary and secondary materials in Chinese.

Doctor of Philosophy in Chinese, Archaeology Subplan

Subplans are printed on the transcript and diploma and are elected via the "Declaration or Change to a Field of Study (<https://studentaffairs.stanford.edu/sites/default/files/registrars/files/grad-subplan-change.pdf>)" form.

1. Complete one of three advanced classical Chinese courses and the requirements for the M.A. Qualified students may, upon consultation with the graduate adviser, be permitted to certify that they have attained the equivalent level of proficiency by passing examinations or presenting documentary evidence. Exemptions may be granted to students who study prehistoric archaeology. Instead, these students should take coursework offered in the Stanford Archaeology Center. Consult with graduate adviser.

		Units
CHINLIT 221	Advanced Classical Chinese: Philosophical Texts	3-5
CHINLIT 222	Advanced Classical Chinese: Historical Narration	2-5
CHINLIT 223	Advanced Classical Chinese: Literary Essays	2-5

2. Demonstrate proficiency in at least one supporting foreign language (in addition to Chinese and English), or in a laboratory skill, to be chosen in consultation with the primary adviser according to the candidate's specific research goals. Proficiency (in language(s) and/or laboratory skill must be certified through a written examination or an appropriate amount of coursework, to be determined on a case-by-case basis.
3. Six graduate level CHINGEN or ANTHRO courses appropriate to the Chinese Archaeology track, as approved by the adviser:

		Units
The following courses are offered this year:		
CHINGEN 218	Constructing National History in East Asian Archaeology	3-5
CHINGEN 241	Emergence of Chinese Civilization from Caves to Palaces	3-4
ANTHRO 303	Introduction to Archaeological Theory	5
ANTHRO 307	Archaeological Methods	5
ANTHRO 308	Proposal Writing Seminar in Cultural and Social Anthropology	5
ANTHRO 311G	Introduction to Culture and Society Graduate Studies in Anthropology	2
ANTHRO 310G	Introduction to Graduate Studies	2

4. Serve as a teaching assistant for two quarters and research assistant in an archaeology laboratory for two quarters.
5. Pass qualifying examinations in Chinese archaeology.
6. Carry out fieldwork related to dissertation research.
7. Pass University oral examination. The candidate is examined on questions related to the dissertation after acceptable parts of it have been completed in draft form.

8. Submit a dissertation demonstrating ability to undertake original research based on primary materials in Chinese or data related to China.

Doctor of Philosophy in Japanese

The Ph.D. program in Japanese is designed to prepare students for a doctoral degree in Japanese literature, cultural history, or linguistics. Applicants must have a minimum of three years of Japanese language study at Stanford or the equivalent to be considered for admission. Ph.D. students will complete M.A. requirements on the way to advancing to Ph.D. candidacy (see department guidelines for admission to candidacy above). The majority of required course work for Ph.D. students demands the ability to read primary and secondary materials in Japanese. Advanced standing may be considered for students entering the Ph.D. program who have already completed an M.A. in Japanese literature or linguistics elsewhere only in cases when the level of prior course work and research is deemed equivalent to departmental requirements for the Ph.D. All courses must be taken for a letter grade.

A candidate must fulfill the following requirements:

1. Demonstrate proficiency in both modern and classical Japanese language by completing the following courses, or by demonstrating an equivalent level of linguistic attainment by passing the appropriate certifying examinations:

Fourth-Year Japanese:

JAPANLNG 213 Fourth-Year Japanese, Third Quarter	3-5
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Premodern Japanese:

JAPANLIT 246 Introduction to Premodern Japanese	3-5
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JAPANLIT 247 Readings in Premodern Japanese	2-5
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2. Demonstrate proficiency in at least one supporting language, to be chosen in consultation with the primary adviser according to the candidate's specific research goals. Reading proficiency must be certified through a written examination or an appropriate amount of course work, to be determined on a case-by-case basis. When deemed necessary by the student's adviser(s), working knowledge of a third language may also be required. Students concentrating in classical Japanese literature are normally expected to fulfill this requirement by completing *kanbun*:

Classical Japanese

JAPANLIT 248 Readings in Classical Japanese	5
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JAPANLIT 249 (not offered this year) also fulfills this requirement

Or, First-year Classical Chinese; take the following three courses:

CHINLIT 205 Beginning Classical Chinese, First Quarter	2-5
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CHINLIT 206 Beginning Classical Chinese, Second Quarter	2-5
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CHINLIT 207 Beginning Classical Chinese, Third Quarter	2-5
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3. Complete eight adviser-approved courses numbered above 200 from among the offerings of the Department of East Asian Languages and Cultures. At least four of these eight courses must be advanced seminars numbered above 300. At least one of these eight courses must deal with Japanese linguistics. For students focusing on modern literature, at least two of these eight courses must deal with premodern material, and for students focusing on premodern literature, at least two of the eight courses must deal with modern material.

JAPANGEN 221 Translating Japan, Translating the West	3-4
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JAPANLIT 224 Dramatic Manga	2-4
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JAPANGEN 286 Theme and Style in Japanese Art	4
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JAPANGEN 287 Romance, Desire, and Sexuality in Modern Japanese Literature	3-4
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JAPANGEN 238 Introduction to Modern Japanese Literature and Culture	3-4
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JAPANLIT 257 Points in Japanese Grammar	2-4
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JAPANLIT 270 The Tale of Genji and Its Historical Reception	4
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JAPANLIT 276 Modern Japanese Short Stories	2-4
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JAPANLIT 279 Research in Japanese Linguistics	2-4
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JAPANLIT 281 Japanese Pragmatics	2-4
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JAPANLIT 287 Pictures of the Floating World: Images from Japanese Popular Culture	5
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JAPANGEN 287A The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime	5
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JAPANLIT 296 Modern Japanese Literature	2-5
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JAPANLIT 298 The Theory and Practice of Japanese Literary Translation	2-5
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JAPANGEN 384 Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting	4
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JAPANLIT 396 Modern Japanese Literature Seminar	2-5
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4. Complete two upper-division or graduate-level courses in two supporting fields, for a total of four courses outside of Japanese literature or linguistics. Supporting fields, to be determined in consultation with the student's primary adviser, may include Japanese anthropology, art, history, philosophy, politics, and religion, Chinese literature, comparative literature, etc.

5.	Units
JAPANLIT 201 Proseminar: Introduction to Graduate Study in Japanese	2-5

6. Pass a comprehensive qualifying examination that tests the candidate's breadth and depth in the primary field of research and methodological competence in the relevant discipline.

7. Demonstrate pedagogical proficiency by serving as a teaching assistant for a minimum of one quarter and taking DLCL 301 The Learning and Teaching of Second Languages (3 units).

8. Pass the University Oral Examination. General regulations governing the oral examination are found in the "Graduate Degrees (<http://www.stanford.edu/dept/registrar/bulletin/4901.htm>)" section of this Bulletin. The candidate is examined on questions related to the dissertation after acceptable parts of it have been completed in draft form.

9. Submit a dissertation demonstrating ability to undertake original research based on primary and secondary materials in Japanese.

Doctor of Philosophy in Japanese, Linguistics Track

1. Demonstrate proficiency in both modern and classical Japanese language by completing the following courses, or by demonstrating an equivalent level of linguistic attainment by passing the appropriate certifying examinations:

JAPANLNG 213 Fourth-Year Japanese, Third Quarter	3-5
JAPANLIT 246 Introduction to Premodern Japanese	3-5
JAPANLIT 247 Readings in Premodern Japanese	2-5

2. Demonstrate proficiency in at least one supporting language, to be chosen in consultation with the primary adviser according to the candidate's specific research goals. Reading proficiency must be certified through a written examination or an appropriate amount of course work, to be determined on a case-by-case basis. When deemed necessary by the

student's adviser(s), working knowledge of a third language may also be required.

3. Complete six adviser-approved courses numbered above 200 from among the offerings of the Department of East Asian Languages and Cultures. At least one of these six courses must be an advanced seminar numbered above 300. At least one of these six courses must deal with Japanese literature.
4. Complete five upper-division or graduate-level courses in linguistics and other supporting fields. To be determined in consultation with the student's primary adviser, these may include applied linguistics, Chinese linguistics, psychology, education, anthropology, sociology, etc.
5. Complete JAPANLIT 279 Research in Japanese Linguistics
6. Submit two qualifying papers presenting substantial research in two different subfields of Japanese linguistics.
7. Submit an annotated bibliography pertaining to the topic of dissertation.
8. Demonstrate pedagogical proficiency by serving as a teaching assistant for a minimum of one quarter and taking DLCL 301 The Learning and Teaching of Second Languages
9. Pass the University Oral Examination. The candidate is examined on questions related to the dissertation after acceptable parts of it have been completed in draft form.
10. Submit a dissertation demonstrating ability to undertake original research based on primary and secondary materials in Japanese.

Ph.D. Minor in East Asian Languages and Cultures

A student taking a Ph.D. minor in Chinese or Japanese must complete at least 30 units of work within the department at the 200 and 300 level, chosen in consultation with a department adviser. The student must take either CHINLIT 201 Proseminar: Bibliographic and Research Methods in Chinese Studies or JAPANLIT 201 Proseminar: Introduction to Graduate Study in Japanese unless the department is satisfied that work done elsewhere has provided similar training. The student must also pass a written examination in the Chinese or Japanese language.

Emeriti: (Professors) Albert E. Dien, Makoto Ueda, John Wang;

(Associate Professor) Susan Matisoff; (Senior Lecturer) Yin Chuang

Chair: Ronald Egan

Directors of Graduate Studies: Steven Carter (Japanese), Ban Wang (Chinese)

Directors of Undergraduate Studies: Yiqun Zhou

Professors: Steven D. Carter, Ronald Egan, Li Liu (on leave 2015-16), Yoshiko Matsumoto, Chao Fen Sun, Melinda Takeuchi (East Asian Languages and Cultures, Art and Art History), Ban Wang (East Asian Languages and Cultures, Comparative Literature)

Acting Professors: Thomas Bartlett, Yanli Gao

Associate Professors: Haiyan Lee (on leave 2015-16), Indra Levy, James Reichert (on leave 2015-16), Yiqun Zhou

Assistant Professors: Dafna Zur

Consulting Professor: Richard Dasher

Lecturers: Paul Festa, Regina Llamas

Postdoctoral Fellows: Rebecca Corbett

Chinese-Japanese Area Studies Faculty:

Professors: Gordon Chang (History), Richard Dasher (Center for Integrated Systems), Mark E. Lewis (History), Paul Harrison (Religious Studies), John Kieschnick (Religious Studies) Jean Oi (Political Science), David Palumbo-

Liu (Comparative Literature), Gi-Wook Shin (Sociology), Matthew Sommer (History), Richard Vinograd (Art and Art History), Andrew Walder (Sociology), Kären Wigen (History), Lee H. Yearley (Religious Studies), Xueguang Zhou (Sociology)

Associate Professors: Miyako Inoue (Anthropology), Matthew Kohrman (Anthropology), Yumi Moon (History), Thomas Mullaney (History), Jun Uchida (History),

Assistant Professors: Phillip Lipsy (Political Science), Jean Ma (Art and Art History)

Chinese General Courses

CHINGEN 10SC. The Cult of Happiness: Pursuing the Good Life in America and China. 2 Units.

The 2006 film *Pursuit of Happiness*, an unabashed celebration of the American Dream, was enthusiastically embraced by Chinese audiences. It seems that the pursuit of happiness has become truly globalized, even as the American Dream is slipping away for many. Are Americans still convinced that their conception of happiness is a self-evident truth and a universal gospel? Is there anything that Americans might learn about what it means to live a good life from not only the distant past, but also cultures in which happiness is conceptualized and sought after very differently? This course takes a multi-disciplinary approach to the question of happiness and invites undergraduate students to reflect on its relationship to virtue, wisdom, health, love, prosperity, justice, and solidarity. Giving equal weight to Chinese and Western sources, it seeks to defamiliarize some of the most deeply held ideas and values in American society through the lens of cross-cultural inquiry. During the summer, students will read a selection of novels, memoirs, and reflections by philosophers, psychologists, and sociologists. In September, we will review these texts and place them alongside movies, short fiction, news stories, and social commentary while we interrogate the chimera of happiness. In addition to daily seminars, we will experiment with meditation, short-form life writing, and service learning with participation of local elders. Furthermore, there will be at least three guest speakers, including a prominent Confucian philosopher and a Stanford alum now running a happiness-related enterprise. Sophomore College Course: Application required, due noon, April 7, 2015. Apply at <http://soco.stanford.edu>.

Same as: COMPLIT 10SC

CHINGEN 70N. Animal Planet and the Romance of the Species. 3-4 Units.

Preference to freshmen. This course considers a variety of animal characters in Chinese and Western literatures as potent symbols of cultural values and dynamic sites of ethical reasoning. What does pervasive animal imagery tell us about how we relate to the world and our neighbors? How do animals define the frontiers of humanity and mediate notions of civilization and culture? How do culture, institutions, and political economy shape concepts of human rights and animal welfare? And, above all, what does it mean to be human in the pluralistic and planetary 21st century?.

Same as: COMPLIT 70N

CHINGEN 73. Chinese Language, Culture, and Society. 4 Units.

Topics include the origin of Chinese, development of dialects, emergence of the standard, preferred formulaic expressions, the evolution of writing, and language policies in greater China. Prerequisite: CHINLANG 1 or 1B, or equivalent.

Same as: CHINGEN 173

CHINGEN 73N. Chinese Language, Culture, and Society. 4 Units.

Functions of languages in Chinese culture and society, origin of the Chinese language, genetic relations with neighboring languages, development of dialects, language contacts, evolution of Chinese writing, language policies in Greater China. Prerequisite: one quarter of Chinese 1 or 1B or equivalent recommended. Freshman seminar.

Same as: CHINGEN 170

CHINGEN 91. Introduction to China. 5 Units.

Required for Chinese and Japanese majors. Introduction to Chinese culture in a historical context. Topics include political and socioeconomic institutions, religion, ethics, education, and art and literature.

CHINGEN 95. Beauty and Decadence in China. 4-5 Units.

An inquiry into the conception of aesthetic beauty in China. Special attention to the coupling of aesthetics ("beauty") and morality ("goodness") in the visual and literary arts, as well as the frequent dissonance or rivalry between them.

Same as: CHINGEN 195

CHINGEN 101. How to Be Modern in China: A Gateway to the World Course. 3-4 Units.

A gateway course on China, with a focus on the politics of everyday life, in the capital city of Beijing. Introduction to the history and politics of modern China. The pleasures, frictions, and challenges of daily living in the penumbra of power in Beijing as reported, represented, and reflected upon in fiction, film, reportage, social commentary, and scholarly writings. Priority to those preparing to participate in BOSP-Beijing Program or returning from the program.

CHINGEN 118. Constructing National History in East Asian Archaeology. 3-5 Units.

Archaeological studies in contemporary East Asia share a common concern, to contribute to building a national narrative and cultural identity. This course focuses on case studies from China, Korea, and Japan, examining the influence of particular social-political contexts, such as nationalism, on the practice of archaeology in modern times.

Same as: ARCHLGY 135, ARCHLGY 235, CHINGEN 218

CHINGEN 119. Popular Culture and Casino Capitalism in China. 3-4 Units.

Examination of different forms of Chinese popular culture used to gauge or control fate and uncertainty, from geomancy and qigong to ghost culture and mahjong. Ways in which Chinese are incorporating these cultural forms into the informal economy to get rich quick: rotating credit associations, stock market speculation, pyramid schemes, underground lotteries, counterfeiting. Impact of casino capitalism on Chinese culture and social life today.

Same as: CHINGEN 219

CHINGEN 120. Soldiers and Bandits in Chinese Culture. 3-5 Units.

Social roles and literary images of two groups on the margins of traditional Chinese society; historical and comparative perspectives.

Same as: CHINGEN 220

CHINGEN 121. Classical Chinese Rituals. 3-5 Units.

Meanings of rituals regarding death, wedding, war, and other activities; historical transformations of classical rituals throughout the premodern period; legacy of the Chinese ritual tradition. Sources include canonical texts.

Same as: CHINGEN 221

CHINGEN 131. Chinese Poetry in Translation. 4 Units.

From the first millennium B.C. through the 12th century. Traditional verse forms representative of the classical tradition; highlights of the most distinguished poets. History, language, and culture. Chinese language not required.

Same as: CHINGEN 231

CHINGEN 132. Chinese Fiction and Drama in Translation. 4 Units.

From early times to the 18th century, emphasizing literary and thematic discussions of major works in English translation.

Same as: CHINGEN 232

CHINGEN 133. Literature in 20th-Century China. 4-5 Units.

(Graduate students register for 233.) How modern Chinese culture evolved from tradition to modernity; the century-long drive to build a modern nation state and to carry out social movements and political reforms. How the individual developed modern notions of love, affection, beauty, and moral relations with community and family. Sources include fiction and film clips. WIM course.

Same as: CHINGEN 233

CHINGEN 134. Early Chinese Mythology. 3-5 Units.

The definition of a myth. Major myths of China prior to the rise of Buddhism and Daoism including: tales of the early sage kings such as Yu and the flood; depictions of deities in the underworld; historical myths; tales of immortals in relation to local cults; and tales of the patron deities of crafts.

Same as: CHINGEN 234

CHINGEN 135. Chinese Bodies, Chinese Selves. 3-5 Units.

Interdisciplinary. The body as a contested site of representational practices, identity politics, cultural values, and social norms. Body images, inscriptions, and practices in relation to health, morality, gender, sexuality, nationalism, consumerism, and global capitalism in China and Taiwan. Sources include anthropological, literary, and historical studies, and fiction and film. No knowledge of Chinese required.

Same as: CHINGEN 235

CHINGEN 136. The Chinese Family. 3-5 Units.

History and literature. Institutional, ritual, affective, and symbolic aspects. Perspectives of gender, class, and social change.

Same as: CHINGEN 236

CHINGEN 137. Tiananmen Square: History, Literature, Iconography. 3-5 Units.

Multidisciplinary. Literary and artistic representations of this site of political and ideological struggles throughout the 20th century. Tiananmen-themed creative, documentary, and scholarly works that shed light on the dynamics and processes of modern Chinese culture and politics. No knowledge of Chinese required. Held in Knight Bldg. Rm. 18.

Same as: CHINGEN 237

CHINGEN 138. Love and Politics in Chinese Cinema. 4-5 Units.

How films work as expressions of desire, impulse, emotional connection, and communal attachment during times of social upheaval and reconstruction. Film theory and aesthetics, and alternative paradigms about world and social relations. Chinese language not required.

Same as: CHINGEN 238

CHINGEN 139. Cultural Revolution as Literature. 4 Units.

Literary form, aesthetic sensibility, and themes of trauma, identity, and the limits of representation in major literary works concerning the Cultural Revolution in China. Recommended: background in Chinese history or literature.

Same as: CHINGEN 239

CHINGEN 140. Chinese Justice: Law, Morality, and Literature. 3-5 Units.

Explores the relationship between law and morality in Chinese literature, culture, and society. Readings include court case romances, crime plays, detective novels, and legal dramas from traditional era and modern and contemporary periods. Prior coursework in Chinese history, civilization, or literature is recommended. All readings are in English.

Same as: CHINGEN 240

CHINGEN 141. Emergence of Chinese Civilization from Caves to Palaces. 3-4 Units.

Introduces processes of cultural evolution from the Paleolithic to the Three Dynasties in China. By examining archaeological remains, ancient inscriptions, and traditional texts, four major topics will be discussed: origins of modern humans, beginnings of agriculture, development of social stratification, and emergence of states and urbanism.

Same as: ARCHLGY 111, CHINGEN 241

CHINGEN 143. Images of Women in Ancient China and Greece. 3-5 Units.

(Formerly CLASSGEN 153/253.) Representation of women in ancient Chinese and Greek texts. How men viewed women and what women had to say about themselves and their societies. Primary readings in poetry, drama, and didactic writings. Relevance for understanding modern concerns; use of comparison for discovering historical and cultural patterns.
Same as: CHINGEN 243, CLASSICS 143, CLASSICS 243

CHINGEN 146. Gods, Ghosts, and Ancestors: Anthropology of Chinese Folk Religion. 3-5 Units.

Same as: CHINGEN 246

CHINGEN 148. Love and Revenge. 2-4 Units.

Readings of Tang and Song period stories, anecdotal literature, poetry, and song lyrics on the themes of romantic love, unfaithfulness, and revenge. In a society of parental arranged marriage, romantic love (usually outside marriage) takes on its own special meaning, forms of expression, and dangers.

Same as: CHINGEN 248

CHINGEN 150. Sex, Gender, and Power in Modern China. 3-5 Units.

Investigates how sex, gender, and power are entwined in the Chinese experience of modernity. Topics include anti-footbinding campaigns, free love/free sex, women's mobilization in revolution and war, the new Marriage Law of 1950, Mao's iron girls, postsocialist celebrations of sensuality, and emergent queer politics. Readings range from feminist theory to China-focused historiography, ethnography, memoir, biography, fiction, essay, and film. All course materials are in English.

Same as: CHINGEN 250, FEMGEN 150, FEMGEN 250

CHINGEN 151. Manuscripts, Circulation of Texts, Printing. 3-4 Units.

History of texts before the advent of printing as well as during the early period of printing, focus on Tang and Song periods. Attention to the material existence of texts, their circulation, reading habits before and after printing, the balance between orality and writing, the role of memorization, and rewriting during textual transmission. Readings in English.

Same as: CHINGEN 251

CHINGEN 152. Beijing: Microcosm of Modern China. 3-4 Units.

Uses Beijing as a microcosm of China to examine the political, social, and cultural transformations of modern China. Explores critical issues affecting modern Chinese history and contemporary Chinese society through lectures, videos, presentations, and discussions.

Same as: CHINGEN 252

CHINGEN 153. Beijing and Shanghai: Twin Cities in Chinese History. 3-5 Units.

This course discusses a story of twin cities iquest; Beijing and Shanghai, from the imperial period to the present day. The historical movement of people, goods, knowledge, thoughts, technology and shifting of political power and cultural authority has closely linked the two cities together. No other two cities in the Chinese map have more communications, interactions, and mutual influences than Beijing and Shanghai. Indeed, geographic localities, ethnic traits, material lives, and foreign contacts have produced distinct cultural landscapes and patterns of urban development of the twin cities, which provide us with a good case of comparative studies. In Beijing and Shanghai, contemporary forces, including migration, industrialization, marketization, decentralization and globalization are transforming the urban societies. Both of them take center stage in China iquest; drama of explosive growth and unprecedented changes. They continue to compete and influence each other in many ways.

Same as: CHINGEN 253

CHINGEN 155. Cultural Images in China-US Relations. 3-5 Units.

New interpretation of the history of China-U.S. relations, 1784-2008, using image studies. Attention to people-to-people communication, cultural interaction, and political imagination during different times and power structures. Discussion of change and continuity of cultural images in textual descriptions, visual materials, symbolic and virtual identities in historical context. Understand how people in China and the United States created, presented, interpreted, and remembered cultural images of each other and how these images affected and were affected by their foreign policies and bilateral relations.

Same as: CHINGEN 255

CHINGEN 160. New Directions in the Study of Poetry and Literati Culture. 3-4 Units.

Inquiry into new approaches and interpretations of the poetic tradition in China in the context of cultural history. Readings in recent scholarship and criticism that situate poetry in print history, manuscript culture, gender studies, social history, etc. Readings in English. Reading knowledge of Chinese desirable but not required.

Same as: CHINGEN 260

CHINGEN 169. What is Chinese Theater? The Formation of a Tradition. 3-4 Units.

A survey of Chinese drama from its origins to late imperial China. Explores theories of the origins of Chinese drama, contrasting theories with the documented beginnings of theater and its first texts. How traditions turned into "elite theater" in the Ming and Qing dynasties, and how esthetic norms and moral values went into the process of theatrical transformation.

Same as: CHINGEN 269

CHINGEN 170. Chinese Language, Culture, and Society. 4 Units.

Functions of languages in Chinese culture and society, origin of the Chinese language, genetic relations with neighboring languages, development of dialects, language contacts, evolution of Chinese writing, language policies in Greater China. Prerequisite: one quarter of Chinese 1 or 1B or equivalent recommended. Freshman seminar.

Same as: CHINGEN 73N

CHINGEN 173. Chinese Language, Culture, and Society. 4 Units.

Topics include the origin of Chinese, development of dialects, emergence of the standard, preferred formulaic expressions, the evolution of writing, and language policies in greater China. Prerequisite: CHINLANG 1 or 1B, or equivalent.

Same as: CHINGEN 73

CHINGEN 193E. Female Divinities in China. 3-5 Units.

The role of powerful goddesses, such as the Queen Mother of the West, Guanyin, and Chen Jinggu, in Chinese religion. Imperial history to the present day. What roles goddesses played in the spirit world, how this related to the roles of human women, and why a civilization that excluded women from the public sphere granted them such a major, even dominant place, in the religious sphere. Readings in English-language secondary literature.

Same as: CHINGEN 393E

CHINGEN 194. The History and Culture of Peking Opera. 3-4 Units.

Explores the history and culture of Peking opera from its regional origins to a major national form. It will focus on genre formation, the professional and social position of actors and the political role of Peking opera. In addition to academic texts, we will read memoirs, biographies and watch videos and movies.

Same as: CHINGEN 294

CHINGEN 195. Beauty and Decadence in China. 4-5 Units.

An inquiry into the conception of aesthetic beauty in China. Special attention to the coupling of aesthetics ("beauty") and morality ("goodness") in the visual and literary arts, as well as the frequent dissonance or rivalry between them.

Same as: CHINGEN 95

CHINGEN 196. The Culture of Entertainment in China. 3-4 Units.

Sophisticated, organized entertainment in China is evident at least as early as the second century B.C. in the court spectacles described in the early histories and in the depictions of jugglers, dancers and acrobats represented in tomb reliefs. The importance attached to entertainment from ancient times both at court and in society at large is manifest not just in the establishment of imperial institutions such as the Music Bureau, but also in the appearance of large entertainment districts within the cities where people would invest extraordinary amount of resources in the pursuit of pleasure, and in small scale gatherings. This class will look at the representation of play and pleasure in Chinese culture from a variety of sources (art, history, literature and performance) in different periods of Chinese history. In the process we will address the place of pleasure in Chinese culture, as well as ethical, socio-political and economical concerns. Held in Old Knight Bldg., 521 Memorial Way, Rm. 102. Same as: CHINGEN 296

CHINGEN 198. Senior Colloquium in Chinese Studies. 1 Unit.

Students research, write, and present a capstone essay or honors thesis.

CHINGEN 200. Directed Readings in Asian Languages. 1-12 Unit.

For Chinese literature. Prerequisite: consent of instructor. (Staff).

CHINGEN 201. Teaching Chinese Humanities. 1 Unit.

Prepares graduate students to teach humanities at the undergraduate level. Topics include syllabus development and course design, techniques for generating discussion, effective grading practices, and issues particular to the subject matter.

CHINGEN 218. Constructing National History in East Asian Archaeology. 3-5 Units.

Archaeological studies in contemporary East Asia share a common concern, to contribute to building a national narrative and cultural identity. This course focuses on case studies from China, Korea, and Japan, examining the influence of particular social-political contexts, such as nationalism, on the practice of archaeology in modern times.

Same as: ARCHLGY 135, ARCHLGY 235, CHINGEN 118

CHINGEN 219. Popular Culture and Casino Capitalism in China. 3-4 Units.

Examination of different forms of Chinese popular culture used to gauge or control fate and uncertainty, from geomancy and qigong to ghost culture and mahjong. Ways in which Chinese are incorporating these cultural forms into the informal economy to get rich quick: rotating credit associations, stock market speculation, pyramid schemes, underground lotteries, counterfeiting. Impact of casino capitalism on Chinese culture and social life today.

Same as: CHINGEN 119

CHINGEN 220. Soldiers and Bandits in Chinese Culture. 3-5 Units.

Social roles and literary images of two groups on the margins of traditional Chinese society; historical and comparative perspectives.

Same as: CHINGEN 120

CHINGEN 221. Classical Chinese Rituals. 3-5 Units.

Meanings of rituals regarding death, wedding, war, and other activities; historical transformations of classical rituals throughout the premodern period; legacy of the Chinese ritual tradition. Sources include canonical texts.

Same as: CHINGEN 121

CHINGEN 231. Chinese Poetry in Translation. 4 Units.

From the first millennium B.C. through the 12th century. Traditional verse forms representative of the classical tradition; highlights of the most distinguished poets. History, language, and culture. Chinese language not required.

Same as: CHINGEN 131

CHINGEN 232. Chinese Fiction and Drama in Translation. 4 Units.

From early times to the 18th century, emphasizing literary and thematic discussions of major works in English translation.

Same as: CHINGEN 132

CHINGEN 233. Literature in 20th-Century China. 4-5 Units.

(Graduate students register for 233.) How modern Chinese culture evolved from tradition to modernity; the century-long drive to build a modern nation state and to carry out social movements and political reforms. How the individual developed modern notions of love, affection, beauty, and moral relations with community and family. Sources include fiction and film clips. WIM course.

Same as: CHINGEN 133

CHINGEN 234. Early Chinese Mythology. 3-5 Units.

The definition of a myth. Major myths of China prior to the rise of Buddhism and Daoism including: tales of the early sage kings such as Yu and the flood; depictions of deities in the underworld; historical myths; tales of immortals in relation to local cults; and tales of the patron deities of crafts.

Same as: CHINGEN 134

CHINGEN 235. Chinese Bodies, Chinese Selves. 3-5 Units.

Interdisciplinary. The body as a contested site of representational practices, identity politics, cultural values, and social norms. Body images, inscriptions, and practices in relation to health, morality, gender, sexuality, nationalism, consumerism, and global capitalism in China and Taiwan. Sources include anthropological, literary, and historical studies, and fiction and film. No knowledge of Chinese required.

Same as: CHINGEN 135

CHINGEN 236. The Chinese Family. 3-5 Units.

History and literature. Institutional, ritual, affective, and symbolic aspects. Perspectives of gender, class, and social change.

Same as: CHINGEN 136

CHINGEN 237. Tiananmen Square: History, Literature, Iconography. 3-5 Units.

Multidisciplinary. Literary and artistic representations of this site of political and ideological struggles throughout the 20th century. Tiananmen-themed creative, documentary, and scholarly works that shed light on the dynamics and processes of modern Chinese culture and politics. No knowledge of Chinese required. Held in Knight Bldg. Rm. 18.

Same as: CHINGEN 137

CHINGEN 238. Love and Politics in Chinese Cinema. 4-5 Units.

How films work as expressions of desire, impulse, emotional connection, and communal attachment during times of social upheaval and reconstruction. Film theory and aesthetics, and alternative paradigms about world and social relations. Chinese language not required.

Same as: CHINGEN 138

CHINGEN 239. Cultural Revolution as Literature. 4 Units.

Literary form, aesthetic sensibility, and themes of trauma, identity, and the limits of representation in major literary works concerning the Cultural Revolution in China. Recommended: background in Chinese history or literature.

Same as: CHINGEN 139

CHINGEN 240. Chinese Justice: Law, Morality, and Literature. 3-5 Units.

Explores the relationship between law and morality in Chinese literature, culture, and society. Readings include court case romances, crime plays, detective novels, and legal dramas from traditional era and modern and contemporary periods. Prior coursework in Chinese history, civilization, or literature is recommended. All readings are in English.

Same as: CHINGEN 140

CHINGEN 241. Emergence of Chinese Civilization from Caves to Palaces. 3-4 Units.

Introduces processes of cultural evolution from the Paleolithic to the Three Dynasties in China. By examining archaeological remains, ancient inscriptions, and traditional texts, four major topics will be discussed: origins of modern humans, beginnings of agriculture, development of social stratification, and emergence of states and urbanism.

Same as: ARCHLGY 111, CHINGEN 141

CHINGEN 243. Images of Women in Ancient China and Greece. 3-5 Units.

(Formerly CLASSGEN 153/253.) Representation of women in ancient Chinese and Greek texts. How men viewed women and what women had to say about themselves and their societies. Primary readings in poetry, drama, and didactic writings. Relevance for understanding modern concerns; use of comparison for discovering historical and cultural patterns.
Same as: CHINGEN 143, CLASSICS 143, CLASSICS 243

CHINGEN 246. Gods, Ghosts, and Ancestors: Anthropology of Chinese Folk Religion. 3-5 Units.

Same as: CHINGEN 146

CHINGEN 248. Love and Revenge. 2-4 Units.

Readings of Tang and Song period stories, anecdotal literature, poetry, and song lyrics on the themes of romantic love, unfaithfulness, and revenge. In a society of parental arranged marriage, romantic love (usually outside marriage) takes on its own special meaning, forms of expression, and dangers.

Same as: CHINGEN 148

CHINGEN 250. Sex, Gender, and Power in Modern China. 3-5 Units.

Investigates how sex, gender, and power are entwined in the Chinese experience of modernity. Topics include anti-footbinding campaigns, free love/free sex, women's mobilization in revolution and war, the new Marriage Law of 1950, Mao's iron girls, postsocialist celebrations of sensuality, and emergent queer politics. Readings range from feminist theory to China-focused historiography, ethnography, memoir, biography, fiction, essay, and film. All course materials are in English.

Same as: CHINGEN 150, FEMGEN 150, FEMGEN 250

CHINGEN 251. Manuscripts, Circulation of Texts, Printing. 3-4 Units.

History of texts before the advent of printing as well as during the early period of printing, focus on Tang and Song periods. Attention to the material existence of texts, their circulation, reading habits before and after printing, the balance between orality and writing, the role of memorization, and rewriting during textual transmission. Readings in English.

Same as: CHINGEN 151

CHINGEN 252. Beijing: Microcosm of Modern China. 3-4 Units.

Uses Beijing as a microcosm of China to examine the political, social, and cultural transformations of modern China. Explores critical issues affecting modern Chinese history and contemporary Chinese society through lectures, videos, presentations, and discussions.

Same as: CHINGEN 152

CHINGEN 253. Beijing and Shanghai: Twin Cities in Chinese History. 3-5 Units.

This course discusses a story of twin cities (Beijing and Shanghai, from the imperial period to the present day. The historical movement of people, goods, knowledge, thoughts, technology and shifting of political power and cultural authority has closely linked the two cities together. No other two cities in the Chinese map have more communications, interactions, and mutual influences than Beijing and Shanghai. Indeed, geographic localities, ethnic traits, material lives, and foreign contacts have produced distinct cultural landscapes and patterns of urban development of the twin cities, which provide us with a good case of comparative studies. In Beijing and Shanghai, contemporary forces, including migration, industrialization, marketization, decentralization and globalization are transforming the urban societies. Both of them take center stage in China's drama of explosive growth and unprecedented changes. They continue to compete and influence each other in many ways.

Same as: CHINGEN 153

CHINGEN 255. Cultural Images in China-US Relations. 3-5 Units.

New interpretation of the history of China-U.S. relations, 1784-2008, using image studies. Attention to people-to-people communication, cultural interaction, and political imagination during different times and power structures. Discussion of change and continuity of cultural images in textual descriptions, visual materials, symbolic and virtual identities in historical context. Understand how people in China and the United States created, presented, interpreted, and remembered cultural images of each other and how these images affected and were affected by their foreign policies and bilateral relations.

Same as: CHINGEN 155

CHINGEN 260. New Directions in the Study of Poetry and Literary Culture. 3-4 Units.

Inquiry into new approaches and interpretations of the poetic tradition in China in the context of cultural history. Readings in recent scholarship and criticism that situate poetry in print history, manuscript culture, gender studies, social history, etc. Readings in English. Reading knowledge of Chinese desirable but not required.

Same as: CHINGEN 160

CHINGEN 269. What is Chinese Theater? The Formation of a Tradition. 3-4 Units.

A survey of Chinese drama from its origins to late imperial China. Explores theories of the origins of Chinese drama, contrasting theories with the documented beginnings of theater and its first texts. How traditions turned into "elite theater" in the Ming and Qing dynasties, and how esthetic norms and moral values went into the process of theatrical transformation.

Same as: CHINGEN 169

CHINGEN 294. The History and Culture of Peking Opera. 3-4 Units.

Explores the history and culture of Peking opera from its regional origins to a major national form. It will focus on genre formation, the professional and social position of actors and the political role of Peking opera. In addition to academic texts, we will read memoirs, biographies and watch videos and movies.

Same as: CHINGEN 194

CHINGEN 296. The Culture of Entertainment in China. 3-4 Units.

Sophisticated, organized entertainment in China is evident at least as early as the second century B.C. in the court spectacles described in the early histories and in the depictions of jugglers, dancers and acrobats represented in tomb reliefs. The importance attached to entertainment from ancient times both at court and in society at large is manifest not just in the establishment of imperial institutions such as the Music Bureau, but also in the appearance of large entertainment districts within the cities where people would invest extraordinary amount of resources in the pursuit of pleasure, and in small scale gatherings. This class will look at the representation of play and pleasure in Chinese culture from a variety of sources (art, history, literature and performance) in different periods of Chinese history. In the process we will address the place of pleasure in Chinese culture, as well as ethical, socio-political and economical concerns. Held in old Knight Bldg., 521 Memorial Way, Rm. 102.

Same as: CHINGEN 196

CHINGEN 393E. Female Divinities in China. 3-5 Units.

The role of powerful goddesses, such as the Queen Mother of the West, Guanyin, and Chen Jinggu, in Chinese religion. Imperial history to the present day. What roles goddesses played in the spirit world, how this related to the roles of human women, and why a civilization that excluded women from the public sphere granted them such a major, even dominant place, in the religious sphere. Readings in English-language secondary literature.

Same as: CHINGEN 193E

Chinese Literature Courses

CHINLIT 93. Late Imperial China. 3 Units.

(Same as HISTORY 193. History majors and others taking 5 units, register for 193.) A survey of Chinese history from the 11th century to the collapse of the imperial state in 1911. Topics include absolutism, gentry society, popular culture, gender and sexuality, steppe nomads, the Jesuits in China, peasant rebellion, ethnic conflict, opium, and the impact of Western imperialism.

Same as: FEMGEN 93, HISTORY 93

CHINLIT 125. Beginning Classical Chinese, First Quarter. 2-5 Units.

Goal is reading knowledge of classical Chinese. Basic grammar and commonly used vocabulary. Students with no background in classical Chinese who are taking 127 to satisfy Chinese major requirements must begin with 125. Prerequisite: CHINLANG 23 or equivalent. Class meets MW 9:00-10:20 in Knight Bldg, rm 201; please email instructor if not sure where to go.

Same as: CHINLIT 205

CHINLIT 126. Beginning Classical Chinese, Second Quarter. 2-5 Units.

Goal is reading knowledge of classical Chinese. Basic grammar and commonly used vocabulary. Students with no background in classical Chinese who are taking 127/207 to satisfy Chinese major requirements must begin with 125/205. Prerequisite: CHINLANG 125/205 or equivalent.

Same as: CHINLIT 206

CHINLIT 127. Beginning Classical Chinese, Third Quarter. 2-5 Units.

Goal is reading knowledge of classical Chinese. Basic grammar and commonly used vocabulary. Students with no background in classical Chinese who are taking 127/207 to satisfy Chinese major requirements must begin with 125/205. Prerequisite: CHINLANG 126/206 or equivalent.

Same as: CHINLIT 207

CHINLIT 130. Lyrical and Local Prose. 3-5 Units.

Informal and personal prose of Tang and Song dynasties, with special attention to lyrical expression (prose as close alternative to poetry) and local interest (e.g., in travel diaries). These new uses and styles of prose will be compared with more formal expository prose and with poetry written by the same authors, to better understand the distribution of expressive aims and effects. Prerequisite: Classical Chinese or advanced reading knowledge of Chinese.

Same as: CHINLIT 230

CHINLIT 132. Chinese Biographies of Women. 2-5 Units.

Generic and historical analysis of the two-millennia long biographical tradition inaugurated by Liu Xiang, ca. 79-8 B.C.E. Chinese women's history, intellectual history, historiography, and literary studies.

Same as: CHINLIT 232

CHINLIT 135. Ghost Stories and Other Strange Tales. 3-4 Units.

Study of the zhiguai tradition, with readings in landmark collections from different dynastic periods (e.g., Tang, Song, Qing). Consideration of the cultural significance as well as the literary qualities of this tradition of storytelling in China. Readings in English.

Same as: CHINLIT 235

CHINLIT 155. Classical Poetry: Reading, Theory, Interpretation. 4 Units.

Introduction to the reading and interpretation of classical Chinese poetry, with attention to the language of poetry, aesthetics, expressive purposes, and social roles. Readings in Chinese. Prerequisite: three years of modern Chinese or equivalent.

Same as: CHINLIT 255

CHINLIT 165. Major Figures in Classical Chinese Poetry. 4 Units.

Focus is on a major poet and relationships to previous and later poetry. Poetic form, including meter and rhyme schemes. Historical context. This year's poet is Du Fu. Prerequisite: 3 years Modern Chinese or equivalent.

Same as: CHINLIT 265

CHINLIT 166. Chinese Ci Poetry (Song Lyrics). 3-4 Units.

Introduction to poetry in the ci "song lyrics" form. This year the focus is on song lyrics of Li Qingzhao (1084-1150s), read against song lyrics composed by male writers of her day. Attention to the special challenges she faced as a woman writer, and the ways that the tradition struggled to accommodate this "talented woman." Prerequisite: Classical Chinese or advanced reading knowledge of Chinese.

Same as: CHINLIT 266

CHINLIT 189A. Honors Research. 2-5 Units.

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CHINLIT 189B. Honors Research. 5 Units.

Open to senior honors students to write thesis.

CHINLIT 190. Chinese Cultural Revolution: Performance, Politics, and Aesthetics. 4 Units.

Events, arts, films, and operas of the Chinese Cultural Revolution. Analysis of political passion, aesthetics, and psychology of mass movements. Places the Cultural Revolution in the long-range context of art, social movements, and politics. Chinese language is not required.

Same as: CHINLIT 290, COMPLIT 135

CHINLIT 191. The Structure of Modern Chinese. 2-4 Units.

Focus is on syntax and semantics. Prerequisite: CHINLANG 3 or equivalent, or consent of instructor.

Same as: CHINLIT 291

CHINLIT 192. The History of Chinese. 4 Units.

Focuses on syntactic and semantic changes in Chinese over the last three millennia by using electronic corpus of vernacular texts from different times.

Same as: CHINLIT 292

CHINLIT 199. Individual Reading in Chinese. 1-4 Unit.

Asian Language majors only. Prerequisite: CHINLANG 103 or consent of instructor. Units by arrangement.

CHINLIT 200. Directed Reading in Chinese. 1-12 Unit.

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CHINLIT 201. Proseminar: Bibliographic and Research Methods in Chinese Studies. 3-5 Units.

Bibliographic, pedagogical, and research methods in Chinese studies. Prerequisite: 127/207 or equivalent.

CHINLIT 205. Beginning Classical Chinese, First Quarter. 2-5 Units.

Goal is reading knowledge of classical Chinese. Basic grammar and commonly used vocabulary. Students with no background in classical Chinese who are taking 127 to satisfy Chinese major requirements must begin with 125. Prerequisite: CHINLANG 23 or equivalent. Class meets MW 9:00-10:20 in Knight Bldg, rm 201; please email instructor if not sure where to go.

Same as: CHINLIT 125

CHINLIT 206. Beginning Classical Chinese, Second Quarter. 2-5 Units.

Goal is reading knowledge of classical Chinese. Basic grammar and commonly used vocabulary. Students with no background in classical Chinese who are taking 127/207 to satisfy Chinese major requirements must begin with 125/205. Prerequisite: CHINLANG 125/205 or equivalent.

Same as: CHINLIT 126

CHINLIT 207. Beginning Classical Chinese, Third Quarter. 2-5 Units.

Goal is reading knowledge of classical Chinese. Basic grammar and commonly used vocabulary. Students with no background in classical Chinese who are taking 127/207 to satisfy Chinese major requirements must begin with 125/205. Prerequisite: CHINLANG 126/206 or equivalent.

Same as: CHINLIT 127

CHINLIT 221. Advanced Classical Chinese: Philosophical Texts. 3-5 Units.

Prerequisite: 207 or equivalent.

CHINLIT 222. Advanced Classical Chinese: Historical Narration. 2-5 Units.

Prerequisite: 127/207 or equivalent.

CHINLIT 223. Advanced Classical Chinese: Literary Essays. 2-5 Units.

Readings and grammatical analyses of literary essays throughout imperial China. Prerequisite: CHINLIT 127/207 or equivalent.

CHINLIT 230. Lyrical and Local Prose. 3-5 Units.

Informal and personal prose of Tang and Song dynasties, with special attention to lyrical expression (prose as close alternative to poetry) and local interest (e.g., in travel diaries). These new uses and styles of prose will be compared with more formal expository prose and with poetry written by the same authors, to better understand the distribution of expressive aims and effects. Prerequisite: Classical Chinese or advanced reading knowledge of Chinese.

Same as: CHINLIT 130

CHINLIT 232. Chinese Biographies of Women. 2-5 Units.

Generic and historical analysis of the two-millennia long biographical tradition inaugurated by Liu Xiang, ca. 79-8 B.C.E. Chinese women's history, intellectual history, historiography, and literary studies.

Same as: CHINLIT 132

CHINLIT 235. Ghost Stories and Other Strange Tales. 3-4 Units.

Study of the zhiguai tradition, with readings in landmark collections from different dynastic periods (e.g., Tang, Song, Qing). Consideration of the cultural significance as well as the literary qualities of this tradition of storytelling in China. Readings in English.

Same as: CHINLIT 135

CHINLIT 245. Li Qingzhao. 2-4 Units.

This course examines the writings and reception history of Li Qingzhao (1084-1150s), the most renowned woman writer of imperial China. We will read her song lyrics (ci), the most celebrated form of her writings, as well as several of her poems in the shi form and her various prose writings as well. The singularity of her work as a poet and critic will be brought out through comparison with other writers of her day. Attention will also be given to the complicated reception history of her work, from her own day down through late imperial times and into the twentieth century. This history is inseparable from controversies surrounding her conduct and changing notions of womanly virtue in the Ming-Qing period. The legacy of those notions even in modern representations of Li Qingzhao will also be analyzed. Class meets in Knight Bldg, Rm 102.

Same as: CHINLIT 345

CHINLIT 255. Classical Poetry: Reading, Theory, Interpretation. 4 Units.

Introduction to the reading and interpretation of classical Chinese poetry, with attention to the language of poetry, aesthetics, expressive purposes, and social roles. Readings in Chinese. Prerequisite: three years of modern Chinese or equivalent.

Same as: CHINLIT 155

CHINLIT 261. Sources of Chinese Poetry. 4 Units.

The Book of Songs (ca. 1000-500 B.C.E.) and Songs of Chu (ca. 400 B.C.E.), the earliest anthologies of Chinese poetry.

CHINLIT 263. Lyric (Shih) I. 2-4 Units.

Han through Sui dynasties.

CHINLIT 265. Major Figures in Classical Chinese Poetry. 4 Units.

Focus is on a major poet and relationships to previous and later poetry. Poetic form, including meter and rhyme schemes. Historical context. This year's poet is Du Fu. Prerequisite: 3 years Modern Chinese or equivalent. Same as: CHINLIT 165

CHINLIT 266. Chinese Ci Poetry (Song Lyrics). 3-4 Units.

Introduction to poetry in the ci "song lyrics" form. This year the focus is on song lyrics of Li Qingzhao (1084-1150s), read against song lyrics composed by male writers of her day. Attention to the special challenges she faced as a woman writer, and the ways that the tradition struggled to accommodate this "talented woman." Prerequisite: Classical Chinese or advanced reading knowledge of Chinese.

Same as: CHINLIT 166

CHINLIT 272. Traditional Chinese Fiction: Novels. 2-4 Units.

Major novels of late imperial China. Prerequisite: 127/207 or consent of instructor.

CHINLIT 273. Readings in Chinese Drama. 2-4 Units.

Yuan, Ming, and Qing periods emphasizing literary not theatrical qualities. Prerequisite: 127/207 or consent of instructor.

CHINLIT 274. Modern Chinese Novel: Theory, Aesthetics, History. 4 Units.

By reading theories of fiction along with 5 representative Chinese novels, the course explores the individual's relationships to the moral fabric of family, community, and society. In the transition from the traditional culture to the modern world, the traditional moral order was dismantled. Yet strands of old morality persist and are revitalized into new moral imperatives. The modern Chinese novel will be a prism to comprehend the critique and novelization of the moral norms in the formation of modern subjectivity. The theoretical half of the course includes Taylor's *Sources of the Self*, Slaughter's *Human Rights, Inc.*, Marston Anderson's *Limits of Realism*, and works by Chinese theorists. We will read fictions by Wu Woyao, Mao Dun, Ding Ling, Zhang Rong, and Yu Hua. This course will be part of the workshop *Moral Reform, Public Virtue, and Literature*, sponsored by Stanford's Family Center for Ethics in Society. Speakers will be invited to present their work. All books are provided for free.

Same as: COMPLIT 254

CHINLIT 279. For Love of Country: National Narratives in Chinese Literature and Film. 3-5 Units.

Explores the nation as it is constructed, deconstructed, and continuously contested in novels, short stories, films, and other media from the second half of the 20th century in mainland China and Taiwan. Asks how the trope of the nation and the ideology of nationalism mediate the relationships between politics and aesthetics. Explores the nation's internal fault lines of gender, ethnicity, geography, language, and citizenship.

Same as: CHINLIT 379

CHINLIT 283. China's Dynastic Founders. 3-5 Units.

This course examines the lives of China's dynastic founders, among whom we find the most influential, the most celebrated, the most complicated, and the most controversial rulers in premodern Chinese history. We seek to understand the ideas of leadership and legitimacy, the relationships among statecraft, military might, and moral virtue, and the importance of precedents and exemplars in traditional Chinese political culture. Primary readings are the biographies of the dynastic founders in the official histories, supplemented by the representations of these rulers in other genres of writings. Prerequisite: Two years of classical Chinese, or consent of instructor.

CHINLIT 289. The Poetics and Politics of Affect in Modern China. 3-5 Units.

The role of affect in modern Chinese aesthetics and politics. Cultural and social theories of affect (love, hate, fear, grief, resentment, rage, sympathy, sincerity, shame, and nostalgia); affective discourses across genres and media including fiction, poetry, film, journalism, and television; and mass social movements such as protest, uprising, and revolution. Advanced undergraduates requires consent of instructor. Recommended: reading knowledge of Chinese.

CHINLIT 290. Chinese Cultural Revolution: Performance, Politics, and Aesthetics. 4 Units.

Events, arts, films, and operas of the Chinese Cultural Revolution. Analysis of political passion, aesthetics, and psychology of mass movements. Places the Cultural Revolution in the long-range context of art, social movements, and politics. Chinese language is not required.

Same as: CHINLIT 190, COMPLIT 135

CHINLIT 291. The Structure of Modern Chinese. 2-4 Units.

Focus is on syntax and semantics. Prerequisite: CHINLANG 3 or equivalent, or consent of instructor.

Same as: CHINLIT 191

CHINLIT 292. The History of Chinese. 4 Units.

Focuses on syntactic and semantic changes in Chinese over the last three millennia by using electronic corpus of vernacular texts from different times.

Same as: CHINLIT 192

CHINLIT 295J. Chinese Women's History. 5 Units.

The lives of women in the last 1,000 years of Chinese history. Focus is on theoretical questions fundamental to women's studies. How has the category of woman been shaped by culture and history? How has gender performance interacted with bodily disciplines and constraints such as medical, reproductive, and cosmetic technologies? How relevant is the experience of Western women to women elsewhere? By what standards should liberation be defined?

Same as: FEMGEN 295J, HISTORY 295J

CHINLIT 299. Master's Thesis or Translation. 1-5 Unit.

A total of 5 units taken in one or more quarters.

CHINLIT 345. Li Qingzhao. 2-4 Units.

This course examines the writings and reception history of Li Qingzhao (1084-1150s), the most renowned woman writer of imperial China. We will read her song lyrics (ci), the most celebrated form of her writings, as well as several of her poems in the shi form and her various prose writings as well. The singularity of her work as a poet and critic will be brought out through comparison with other writers of her day. Attention will also be given to the complicated reception history of her work, from her own day down through late imperial times and into the twentieth century. This history is inseparable from controversies surrounding her conduct and changing notions of womanly virtue in the Ming-Qing period. The legacy of those notions even in modern representations of Li Qingzhao will also be analyzed. Class meets in Knight Bldg, Rm 102.

Same as: CHINLIT 245

CHINLIT 369. Late Imperial Chinese Fiction. 2-5 Units.

Primary works examined include Jin Ping Mei, Xingshi yinyuan zhuan, Hongloumeng, Qilu deng, Rulin waishi, and Ernu yingxiong zhuan. Secondary readings focus on social dimensions of the Chinese novel (ca. 1600-1850), but students may explore other aspects of the texts in their presentations and research papers. Comparisons with the English novel, particularly on the rise of the novel and the advent of modernity.

CHINLIT 371. Aesthetics, Politics, Modernity and China. 2-5 Units.

The making of global heroes--and the many bodies of Chairman Mao. This course explores a number of key motifs of critical theory relevant to Chinese studies. It introduces some seminal theories of visuality and the making of (global) heroes and problematizes the writing of visual histories and the uses of Digital Humanities for this purpose. Part of an ongoing research project which focuses on two hyper-visible male protagonists of the twentieth century--Mohandas Gandhi and Mao Zedong. How have these flesh and blood men been transformed through the work of visual imagery into globally recognizable, transcultural "bio-icons"? Prerequisite: CHINLIT 127/207 or consent of instructor.

Same as: COMPLIT 371

CHINLIT 379. For Love of Country: National Narratives in Chinese Literature and Film. 3-5 Units.

Explores the nation as it is constructed, deconstructed, and continuously contested in novels, short stories, films, and other media from the second half of the 20th century in mainland China and Taiwan. Asks how the trope of the nation and the ideology of nationalism mediate the relationships between politics and aesthetics. Explores the nation's internal fault lines of gender, ethnicity, geography, language, and citizenship.

Same as: CHINLIT 279

CHINLIT 391. Seminar in Chinese Syntax. 4 Units.

May be repeated for credit.

CHINLIT 392B. Law and Society in Late Imperial China. 4-5 Units.

(Same as LAW 773.) Connections between legal and social history. Ideology and practice, center and periphery, and state-society tensions and interactions. Readings introduce the work of major historians on concepts and problems in Ming-Qing history.

Same as: HISTORY 392B

CHINLIT 399. Dissertation Research. 1-12 Unit.

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Japanese General Courses

JAPANGEN 51. Japanese Business Culture and Systems. 3-5 Units.

Japanese sociocultural dynamics in industrial and corporate structures, negotiating styles, decision making, and crisis management. Practicum on Japan market strategies.

Same as: JAPANGEN 251

JAPANGEN 57. How to Find Modern Japan: A Gateway Course. 4 Units.

An introduction to key locales in the cultural production of modern Japanese identity, offering a virtual tour of Japan and its significant others through major works of Japanese literature and film. Particular attention to sociohistorical context.

Same as: JAPANGEN 157

JAPANGEN 60. Asian Arts and Cultures. 5 Units.

An introduction to major monuments, themes, styles, and media of East and South Asian visual arts, in their social, literary, religious, and political contexts. Through close study of primary monuments of architectural, pictorial, and sculptural arts and related texts, this course will explore ritual and mortuary arts; Buddhist arts across Asia; narrative and landscape images; and courtly, urban, monastic, and studio environments for art from Bronze Age to modern eras.

Same as: ARTHIST 2

JAPANGEN 75N. Around the World in Seventeen Syllables: Haiku in Japan, the U.S., and the Digital World. 3-4 Units.

Preference to freshmen. Origins of the haiku form in Japan, its place in the discourse of Orientalism during the 19th and early 20th centuries in the West, its appropriation by U.S. devotees of Zen and the beat poets after WW II, and its current transformation into a global form through the Internet.

JAPANGEN 79. Japanese Ghosts: The Supernatural in Japanese Art and Entertainment. 4 Units.

The complex meanings of ghosts in Japanese culture. Representations of the supernatural in images, drama, oral narratives, prose, film, comics and animation at different moments in Japanese history.

Same as: JAPANGEN 179

JAPANGEN 82N. Joys and Pains of Growing Up and Older in Japan. 3 Units.

What do old and young people share in common? With a focus on Japan, a country with a large long-living population, this seminar spotlights older people's lives as a reflection of culture and society, history, and current social and personal changes. Through discussion of multidisciplinary studies on age, analysis of narratives, and films, we will gain a closer understanding of Japanese society and the multiple meanings of growing up and older. Students will also create a short video/audio profile of an older individual, and we will explore cross-cultural comparisons. Held in Knight Bldg. Rm. 201.

JAPANGEN 92. Introduction to Japan. 5 Units.

Required Japanese majors. Introduction to Japanese culture in historical context. Previous topics include: shifting paradigms of gender relations and performance, ancient mythology, court poetry and romance, medieval war tales, and the theaters of Noh, Bunraku, and Kabuki.

JAPANGEN 121. Translating Japan, Translating the West. 3-4 Units.

Translation lies at the heart of all intercultural exchange. This course introduces students to the specific ways in which translation has shaped the image of Japan in the West, the image of the West in Japan, and Japan's self-image in the modern period. What texts and concepts were translated by each side, how, and to what effect? No prior knowledge of Japanese language necessary.

Same as: COMPLIT 142B, JAPANGEN 221

JAPANGEN 122. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

Did you grow up watching Pokémon and Power Rangers? Have you danced along to "Gangnam Style"? As we become increasingly exposed to Asian popular culture and the Internet facilitates instant access to new media, previous localized forms of entertainment--animated cartoons, comics, video games, music videos, film, and soap operas--have become part of a global staple. However, these cultural forms have emerged not only in their original form with mediation of subtitles. Many have undergone various processes of adaptation and translation so that we no longer recognize that these products had ever originated elsewhere. This course will immerse students in a range of Japanese and Korean cultural phenomena to reveal the spectrum of translation practices across national boundaries. We will inquire into why these cultural forms have such compelling and powerful staying power, contextualize them within their frames of production, and explore the strategies, limitations, and potential of translational practices. Contact instructor for place. dafnazur@stanford.edu Knight 201.

Same as: JAPANGEN 222, KORGEN 122

JAPANGEN 124. Manga as Literature. 3-5 Units.

Analysis of representative manga as narratives that combine verbal and visual elements, with attention to historical and cultural background. Representative manga by Tezuka Osamu, Tatsumi Yoshihiro, Koike Kazuo, Taniguchi Jiro, Natsume Ono, Kono Fumiyo, and others. All readings in English. Class meets in Knight Bldg, Rm 018. Contact instructor (sdcarter@stanford.edu) for place.

Same as: JAPANGEN 224

JAPANGEN 126. The Vampire in Anime. 3-4 Units.

Analysis of anime where vampires play central roles as characters and/or in plot development. Comparison of character and plot development within anime series and Western vampire literature will be the main focus; attention will also be paid to the development of the vampire as a literary and film character in the West, the conception of the supernatural in Japanese culture, and the points of similarity and difference between the two.

JAPANGEN 127. JAPANimals: Fauna in the Cultural History of Japan. 3-5 Units.

Multifarious roles played by animals throughout Japanese art and culture. Signs of the zodiac; shape-changers and tricksters; fabulous beasts and sacred animals; the notorious "Dog Shogun" and animal satires; commodification of animals, representation of animals in anime. Same as: JAPANGEN 227

JAPANGEN 133. Japanese Media Culture. 2-4 Units.

Focuses on the intertwined histories of the postwar Japanese television, anime, music, and video game industries, and how their development intersects with wider trends in Japanese society. We will pay particular attention to questions of affect, labor, and environment in media production, consumption, and style.

Same as: JAPANGEN 233

JAPANGEN 137. Classical Japanese Literature in Translation. 4 Units.

Prose, poetry, and drama from the 10th-19th centuries. Historical, intellectual, and cultural context. Works vary each year. May be repeated for credit with consent of instructor.

Same as: JAPANGEN 237

JAPANGEN 138. Introduction to Modern Japanese Literature and Culture. 3-4 Units.

This class introduces key literary texts from Japan's modern era (1868-present), locating these works in the larger political, social, and cultural trends of the period. Primary texts include: Futabatei Shimei's *Floating Clouds*, Higuchi Ichiyō's *Child's Play*, Natsume Sōseki's *Kokoro*, Kobayashi Takiji's *Cannery Boat*, Ōe Kenzaburo's *The Catch*, and Yoshimoto Banana's *Kitchen*. Examination of these literary works will be contextualized within larger political trends (e.g., the modernization program of the Meiji regime, the policies of Japan's wartime government, and postwar Japanese responses to the cold war), social developments (e.g., changing notions of social class, the women's rights movement, and the social effects of the postwar economic expansion), and cultural movements (e.g., literary reform movement of the 1890s, modernism of the 1920s and 30s, and postmodernism of the 1980s). The goal of the class is to use literary texts as a point of entry to understand the grand narrative of Japan's journey from its tentative re-entry into the international community in the 1850s, through the cataclysm of the Pacific War, to the remarkable prosperity of the bubble years in the 1980s.

Same as: COMPLIT 138A, JAPANGEN 238

JAPANGEN 141. Japanese Performance Traditions. 3-4 Units.

Major paradigms of gender in Japanese performance traditions from ancient to modern times, covering Noh, Kabuki, Bunraku, and Takarazuka.

Same as: JAPANGEN 241

JAPANGEN 142. Gender, Sex, and Text in Early Modern Japan. 3-4 Units.

The early modern period in Japan (1600-1868) was a vibrant time when popular culture flourished, cities expanded, and people enjoyed a 'floating world' of transient, sensual delights. Reading popular literature from the time (in translation), including novels and poetry, and looking at explicit erotic imagery in woodblock prints as well as other visual media, we will discuss topics related to gender, sex, and sexuality. Critical scholarship by historians, art historians and scholars of literature will add to students' own readings of these primary sources.

Same as: JAPANGEN 242

JAPANGEN 144. Inventing Japan: Traditional Culture in the Modern World. 3-5 Units.

Features of traditional Japanese culture such as temples and shrines, kimono, and cultural practices like the tea ceremony, have played an important role in both domestic and international representations of Japan since the late nineteenth century. In this course students will be introduced to these elements of traditional Japanese culture, while learning to cast a critical eye on the concept of tradition. Themes will include discussion of the gendered nature of tradition in modern Japan and the role played by such traditions in constructing national identity, both in Japan and overseas. We will explore these topics using the theoretical frameworks of invention of tradition and reformatting of tradition. Contact instructor for room. rcorbett@stanford.edu.

Same as: JAPANGEN 244

JAPANGEN 148. Modern Japanese Narratives: Literature and Film. 3-5 Units.

Central issues in modern Japanese visual and written narrative. Focus is on competing views of modernity, war, and crises of individual and collective identity and responsibility. Directors and authors include Kurosawa, Mizoguchi, Ozu, Ogai, Akutagawa, Tanizaki, Abe, and Oe.

Same as: JAPANGEN 248

JAPANGEN 149. Screening Japan: Issues in Crosscultural Interpretation. 3-4 Units.

Is the cinematic language of moving images universal? How have cultural differences, political interests, and genre expectations affected the ways in which Japanese cinema makes meaning across national borders? Sources include the works of major Japanese directors and seminal works of Japanese film criticism, theory, and scholarship in English. No Japanese language skills required.

Same as: JAPANGEN 249

JAPANGEN 152. Art Animation. 2-4 Units.

While anime has spread around the world, Japanese art animators have been busy developing a parallel tradition, built from a more personal, experimental, and idiosyncratic approach to the medium. Looking closely at key works from major artists in the field, this course explores art animation from a variety of perspectives: animation scene; philosophical attempts to account for animated movement; and art animation's unique perspective on Japanese culture.

Same as: FILMSTUD 146, JAPANGEN 252

JAPANGEN 157. How to Find Modern Japan: A Gateway Course. 4 Units.

An introduction to key locales in the cultural production of modern Japanese identity, offering a virtual tour of Japan and its significant others through major works of Japanese literature and film. Particular attention to sociohistorical context.

Same as: JAPANGEN 57

JAPANGEN 160. Early Modern Japan: The Floating World of Chikamatsu. 4 Units.

Early modern Japan as dramatized in the puppet theater of Chikamatsu Monzaemon (1653-1725), Japan's leading dramatist, who depicted militarization, commercialization, and urbanization in the Tokugawa period (1603-1868). Emperors, shogun, daimyo, samurai, merchants, monks, geisha, and masterless ronin in his bunraku plays as denizens of a floating world. Themes of loyalty, love, heroism, suicide, and renunciation in the early modern world. In English.

Same as: JAPANGEN 260

JAPANGEN 179. Japanese Ghosts: The Supernatural in Japanese Art and Entertainment. 4 Units.

The complex meanings of ghosts in Japanese culture. Representations of the supernatural in images, drama, oral narratives, prose, film, comics and animation at different moments in Japanese history.

Same as: JAPANGEN 79

JAPANGEN 184. Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting. 4 Units.

Changes marking the transition from medieval to early modern Japanese society that generated a revolution in visual culture, as exemplified in subjects deemed fit for representation; how commoners joined elites in pictorializing their world, catalyzed by interactions with the Dutch.

Same as: ARTHIST 184, ARTHIST 384, JAPANGEN 384

JAPANGEN 185. Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868. 4 Units.

Narratives of conflict, pacification, orthodoxy, nostalgia, and novelty through visual culture during the change of episteme from late medieval to early modern, 16th through early 19th centuries. The rhetorical messages of castles, teahouses, gardens, ceramics, paintings, and prints; the influence of Dutch and Chinese visuality; transformation in the roles of art and artist; tensions between the old and the new leading to the modernization of Japan.

Same as: ARTHIST 187, ARTHIST 387

JAPANGEN 186. Theme and Style in Japanese Art. 4 Units.

A mixture of lecture and discussion, this course presents a chronological introduction to some of the defining monuments in the history of Japanese visual culture from prehistory to the mid-19th century. This introductory class presumes no prior knowledge of art history or of Japan. We will emphasize certain overarching themes like religious life; notions of decorum appropriate to various classes (court, warrior, and commoner); the relationship between and among the arts, such as the visual and the verbal, or the symphonic assemblage arts as seen in the tea ceremony; pervasive cultural tropes like nostalgia, seasonality, or the sense of place; and broader issues such as censorship, patronage, gender issues, and the encounters between Japanese and foreign cultures.

Same as: ARTHIST 186, ARTHIST 386, JAPANGEN 286

JAPANGEN 187. Romance, Desire, and Sexuality in Modern Japanese Literature. 3-4 Units.

This class is structured around three motifs: love suicide (as a romantic ideal), female desire, and same-sex sexuality. Over the course of the quarter we will look at how these motifs are treated in the art and entertainment from three different moments of Japanese history: the Edo period (1615-1868), the modern period (1920-65), and the contemporary period (1965-present). We will start by focusing on the most traditional representations of these topics. Subsequently, we will consider how later artists and entertainers revisited the conventional treatments of these motifs, informing them with new meanings and social significance. We will devote particular attention to how this material comments upon issues of gender, sexuality, and human relationships in the context of Japan. Informing our perspective will be feminist and queer theories of reading and interpretation.

Same as: FEMGEN 187, JAPANGEN 287

JAPANGEN 198. Senior Colloquium in Japanese Studies. 1 Unit.

Research, write, and present capstone essay or honors thesis.

Same as: KORGEN 198

JAPANGEN 200. Directed Reading in Asian Languages. 1-12 Unit.

For Japanese literature. Prerequisite: consent of instructor. (Staff).

JAPANGEN 201. Teaching Japanese Humanities. 1 Unit.

Prepares graduate students to teach humanities at the undergraduate level.

Topics include syllabus development and course design, techniques for generating discussion, effective grading practices, and issues particular to the subject matter.

JAPANGEN 220. The Situation of the Artist in Traditional Japan. 5 Units.

Topics may include: workshop production such as that of the Kano and Tosa families; the meaning of the signature on objects including ceramics and tea wares; the folk arts movement; craft guilds; ghost painters in China; individualism versus product standardization; and the role of lineage. How works of art were commissioned; institutions supporting artists; how makers purveyed their goods; how artists were recognized by society; the relationship between patrons; desires and artists; modes of production.

Same as: ARTHIST 485

JAPANGEN 221. Translating Japan, Translating the West. 3-4 Units.

Translation lies at the heart of all intercultural exchange. This course introduces students to the specific ways in which translation has shaped the image of Japan in the West, the image of the West in Japan, and Japan's self-image in the modern period. What texts and concepts were translated by each side, how, and to what effect? No prior knowledge of Japanese language necessary.

Same as: COMPLIT 142B, JAPANGEN 121

JAPANGEN 224. Manga as Literature. 3-5 Units.

Analysis of representative manga as narratives that combine verbal and visual elements, with attention to historical and cultural background. Representative manga by Tezuka Osamu, Tatsumi Yoshihiro, Koike Kazuo, Taniguchi Jiro, Natsume Ono, Kono Fumiyo, and others. All readings in English. Class meets in Knight Bldg, Rm 018. Contact instructor (sdcarter@stanford.edu) for place.

Same as: JAPANGEN 124

JAPANGEN 227. JAPANimals: Fauna in the Cultural History of Japan. 3-5 Units.

Multifarious roles played by animals throughout Japanese art and culture. Signs of the zodiac; shape-changers and tricksters; fabulous beasts and sacred animals; the notorious "Dog Shogun" and animal satires; commodification of animals, representation of animals in anime.

Same as: JAPANGEN 127

JAPANGEN 229. Topophilia: Place in Japanese Visual Culture through 19th Century. 5 Units.

Attachments to "place" and "home" are hard-wired into the biology of humans and animals alike, although such attachments vary according to specific times, cultures, and states of mind. Can we speak of a "Japanese sense of place" and if so, what is distinctive about it? Seminar explores religious visions and ritual fields; narratives of itinerancy; cityscapes; topographic taxonomies. Knowledge of Japanese culture is beneficial but not mandatory.

Same as: ARTHIST 229D

JAPANGEN 233. Japanese Media Culture. 2-4 Units.

Focuses on the intertwined histories of the postwar Japanese television, anime, music, and video game industries, and how their development intersects with wider trends in Japanese society. We will pay particular attention to questions of affect, labor, and environment in media production, consumption, and style.

Same as: JAPANGEN 133

JAPANGEN 237. Classical Japanese Literature in Translation. 4 Units.

Prose, poetry, and drama from the 10th-19th centuries. Historical, intellectual, and cultural context. Works vary each year. May be repeated for credit with consent of instructor.

Same as: JAPANGEN 137

JAPANGEN 238. Introduction to Modern Japanese Literature and Culture. 3-4 Units.

This class introduces key literary texts from Japan's modern era (1868-present), locating these works in the larger political, social, and cultural trends of the period. Primary texts include: Futabatei Shimei's *Floating Clouds*, Higuchi Ichiyō's *Child's Play*, Natsume Sōseki's *Kokoro*, Kobayashi Takiji's *Cannery Boat*, Ōe Kenzaburo's *The Catch*, and Yoshimoto Banana's *Kitchen*. Examination of these literary works will be contextualized within larger political trends (e.g., the modernization program of the Meiji regime, the policies of Japan's wartime government, and postwar Japanese responses to the cold war), social developments (e.g., changing notions of social class, the women's rights movement, and the social effects of the postwar economic expansion), and cultural movements (e.g., literary reform movement of the 1890s, modernism of the 1920s and 30s, and postmodernism of the 1980s). The goal of the class is to use literary texts as a point of entry to understand the grand narrative of Japan's journey from its tentative re-entry into the international community in the 1850s, through the cataclysm of the Pacific War, to the remarkable prosperity of the bubble years in the 1980s.

Same as: COMPLIT 138A, JAPANGEN 138

JAPANGEN 241. Japanese Performance Traditions. 3-4 Units.

Major paradigms of gender in Japanese performance traditions from ancient to modern times, covering Noh, Kabuki, Bunraku, and Takarazuka.

Same as: JAPANGEN 141

JAPANGEN 242. Gender, Sex, and Text in Early Modern Japan. 3-4 Units.

The early modern period in Japan (1600-1868) was a vibrant time when popular culture flourished, cities expanded, and people enjoyed a 'floating world' of transient, sensual delights. Reading popular literature from the time (in translation), including novels and poetry, and looking at explicit erotic imagery in woodblock prints as well as other visual media, we will discuss topics related to gender, sex, and sexuality. Critical scholarship by historians, art historians and scholars of literature will add to students' own readings of these primary sources.

Same as: JAPANGEN 142

JAPANGEN 244. Inventing Japan: Traditional Culture in the Modern World. 3-5 Units.

Features of traditional Japanese culture such as temples and shrines, kimono, and cultural practices like the tea ceremony, have played an important role in both domestic and international representations of Japan since the late nineteenth century. In this course students will be introduced to these elements of traditional Japanese culture, while learning to cast a critical eye on the concept of tradition. Themes will include discussion of the gendered nature of tradition in modern Japan and the role played by such traditions in constructing national identity, both in Japan and overseas. We will explore these topics using the theoretical frameworks of invention of tradition and reformatting of tradition. Contact instructor for room.

Same as: JAPANGEN 144

JAPANGEN 248. Modern Japanese Narratives: Literature and Film. 3-5 Units.

Central issues in modern Japanese visual and written narrative. Focus is on competing views of modernity, war, and crises of individual and collective identity and responsibility. Directors and authors include Kurosawa, Mizoguchi, Ozu, Ōgai, Akutagawa, Tanizaki, Abe, and Ōe.

Same as: JAPANGEN 148

JAPANGEN 249. Screening Japan: Issues in Crosscultural Interpretation. 3-4 Units.

Is the cinematic language of moving images universal? How have cultural differences, political interests, and genre expectations affected the ways in which Japanese cinema makes meaning across national borders? Sources include the works of major Japanese directors and seminal works of Japanese film criticism, theory, and scholarship in English. No Japanese language skills required.

Same as: JAPANGEN 149

JAPANGEN 251. Japanese Business Culture and Systems. 3-5 Units.

Japanese sociocultural dynamics in industrial and corporate structures, negotiating styles, decision making, and crisis management. Practicum on Japan market strategies.

Same as: JAPANGEN 51

JAPANGEN 252. Art Animation. 2-4 Units.

While anime has spread around the world, Japanese art animators have been busy developing a parallel tradition, built from a more personal, experimental, and idiosyncratic approach to the medium. Looking closely at key works from major artists in the field, this course explores art animation from a variety of perspectives: animation scene; philosophical attempts to account for animated movement; and art animation's unique perspective on Japanese culture.

Same as: FILMSTUD 146, JAPANGEN 152

JAPANGEN 260. Early Modern Japan: The Floating World of Chikamatsu. 4 Units.

Early modern Japan as dramatized in the puppet theater of Chikamatsu Monzaemon (1653-1725), Japan's leading dramatist, who depicted militarization, commercialization, and urbanization in the Tokugawa period (1603-1868). Emperors, shogun, daimyo, samurai, merchants, monks, geisha, and masterless ronin in his bunraku plays as denizens of a floating world. Themes of loyalty, love, heroism, suicide, and renunciation in the early modern world. In English.

Same as: JAPANGEN 160

JAPANGEN 286. Theme and Style in Japanese Art. 4 Units.

A mixture of lecture and discussion, this course presents a chronological introduction to some of the defining monuments in the history of Japanese visual culture from prehistory to the mid-19th century. This introductory class presumes no prior knowledge of art history or of Japan. We will emphasize certain overarching themes like religious life; notions of decorum appropriate to various classes (court, warrior, and commoner); the relationship between and among the arts, such as the visual and the verbal, or the symphonic assemblage arts as seen in the tea ceremony; pervasive cultural tropes like nostalgia, seasonality, or the sense of place; and broader issues such as censorship, patronage, gender issues, and the encounters between Japanese and foreign cultures.

Same as: ARTHIST 186, ARTHIST 386, JAPANGEN 186

JAPANGEN 287. Romance, Desire, and Sexuality in Modern Japanese Literature. 3-4 Units.

This class is structured around three motifs: love suicide (as a romantic ideal), female desire, and same-sex sexuality. Over the course of the quarter we will look at how these motifs are treated in the art and entertainment from three different moments of Japanese history: the Edo period (1615-1868), the modern period (1920-65), and the contemporary period (1965-present). We will start by focusing on the most traditional representations of these topics. Subsequently, we will consider how later artists and entertainers revisited the conventional treatments of these motifs, informing them with new meanings and social significance. We will devote particular attention to how this material comments upon issues of gender, sexuality, and human relationships in the context of Japan. Informing our perspective will be feminist and queer theories of reading and interpretation.

Same as: FEMGEN 187, JAPANGEN 187

JAPANGEN 287A. The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime. 5 Units.

The Japanese tea ceremony, the ultimate premodern multimedia phenomenon, integrates architecture, garden design, ceramics, painting, calligraphy, and other treasured objects into a choreographed ritual wherein host, objects, and guests perform designated roles on a tiny stage sometimes only six feet square. In addition to its much-touted aesthetic and philosophical aspects, the practice of tea includes inevitable political and rhetorical dimensions. This course traces the evolution of tea practice from its inception within the milieu of courtier diversions, Zen monasteries, and warrior villas, through its various permutations into the 20th century, where it was manipulated by the emerging industrialist class for different-but ultimately similar-ends.

Same as: ARTHIST 287A

JAPANGEN 384. Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting. 4 Units.

Changes marking the transition from medieval to early modern Japanese society that generated a revolution in visual culture, as exemplified in subjects deemed fit for representation; how commoners joined elites in pictorializing their world, catalyzed by interactions with the Dutch.

Same as: ARTHIST 184, ARTHIST 384, JAPANGEN 184

Japanese Literature Courses

JAPANLIT 146. Introduction to Premodern Japanese. 3-5 Units.

Readings from Heian, Kamakura, Muromachi, and early Edo periods with focus on grammar and reading comprehension. Prerequisite: JAPANLNG 129B or 103, or equivalent.

Same as: JAPANLIT 246

JAPANLIT 157. Points in Japanese Grammar. 2-4 Units.

Meaning and grammatical differences of similar expressions, and distinctions that may not be salient in English. Prerequisite: JAPANLNG 18B or 22, or equivalent.

Same as: JAPANLIT 257

JAPANLIT 170. The Tale of Genji and Its Historical Reception. 4 Units.

Approaches to the tale including 12th-century allegorical and modern feminist readings. Influence upon other works including poetry, Noh plays, short stories, modern novels, and comic book (manga) retellings.

Prerequisite for graduate students: JAPANLNG 129B or 103, or equivalent.

Same as: JAPANLIT 270

JAPANLIT 181. Japanese Pragmatics. 2-4 Units.

The choice of linguistic expressions and our understanding of what is said involve multiple sociocultural, cognitive and discourse factors. Can such pragmatic factors and processes be considered universal to all languages, or are there variations among languages? The course will investigate an array of phenomena observed in Japanese. Through readings and projects, students will deepen their knowledge of Japanese and consider theoretical implications. Prerequisites: one year of Japanese and a course in linguistics, or two years of Japanese, or consent of instructor.

Same as: JAPANLIT 281

JAPANLIT 189A. Honors Research. 2-5 Units.

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JAPANLIT 189B. Honors Research. 5 Units.

Open to senior honors students to write thesis.

JAPANLIT 199. Individual Reading in Japanese. 1-4 Unit.

Asian Languages majors only. May be repeated for credit. Prerequisites: JAPANLNG 129B or 103, and consent of instructor.

JAPANLIT 200. Directed Reading in Japanese. 1-12 Unit.

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JAPANLIT 201. Proseminar: Introduction to Graduate Study in Japanese. 2-5 Units.

Bibliographical and research methods. Major trends in literary and cultural theory and critical practice. May be repeated once for credit. Prerequisite: JAPANLNG 103 or 129B, or consent of instructor.

JAPANLIT 202. Bibliographic and Research Methods in Japanese. 1-3 Unit.

The use of library and online resources for the study of Japanese literature, language, and culture. Prerequisite: JAPANLNG 103 or 129B, or consent of instructor.

JAPANLIT 224. Dramatic Manga. 2-4 Units.

In depth reading and analysis of so-called "dramatic" or "realistic" manga (gekiga), concentrating on one of the major contributors to that genre (Saito Takao, Tatsumi Yoshihiro, Taniguchi Jiro, Sugiura Hinako, Mase Motoro, and others). Readings in Japanese and English translation. Prerequisite: four years of Japanese, or consent of instructor.

JAPANLIT 235. Academic Readings in Japanese I. 2-4 Units.

Strategies for reading academic writings in Japanese. Readings of scholarly papers and advanced materials in Japanese in students' research areas in the humanities and social sciences. Prerequisites: JAPANLNG 103, 129B, or equivalent; and consent of instructor.

JAPANLIT 236. Academic Readings in Japanese II. 2-4 Units.

Strategies for reading academic writings in Japanese. Readings of scholarly papers and advanced materials in Japanese in students' research areas in the humanities and social sciences. May be taken independently of 264. May be repeated for credit. Prerequisites: JAPANLNG 103, 129B, or equivalent; and consent of instructor.

JAPANLIT 246. Introduction to Premodern Japanese. 3-5 Units.

Readings from Heian, Kamakura, Muromachi, and early Edo periods with focus on grammar and reading comprehension. Prerequisite: JAPANLNG 129B or 103, or equivalent.
Same as: JAPANLIT 146

JAPANLIT 247. Readings in Premodern Japanese. 2-5 Units.

Edo and Meiji periods with focus on grammar and reading comprehension. May be repeated for credit. Prerequisite: 246 or equivalent.

JAPANLIT 248. Readings in Classical Japanese. 5 Units.

Edo and Meiji periods including travel writings, fictions, miscellanies, and poetry. Focus is on grammar, stylistic analysis, and rhetoric. Can be taken independently. Prerequisite: 246.

JAPANLIT 257. Points in Japanese Grammar. 2-4 Units.

Meaning and grammatical differences of similar expressions, and distinctions that may not be salient in English. Prerequisite: JAPANLNG 18B or 22, or equivalent.
Same as: JAPANLIT 157

JAPANLIT 260. Japanese Poetry and Poetics. 2-4 Units.

Heian through Meiji periods with emphasis on relationships between the social and aesthetic. Works vary each year. This year's genre is the diary. Prerequisites: 246, 247, or equivalent.

JAPANLIT 266. Introduction to Sino-Japanese. 3-5 Units.

Readings in Sino-Japanese (*kambun*) texts of the Heian, Kamakura, and Muromachi periods, with focus on grammar and reading comprehension. Prerequisite: 246 or equivalent.

JAPANLIT 267. Readings in Sino-Japanese. 2-4 Units.

Readings in Sino-Japanese (*kambun*) texts of the Edo and Meiji periods, with focus on grammar and reading comprehension. Prerequisite: 264 or equivalent.

JAPANLIT 270. The Tale of Genji and Its Historical Reception. 4 Units.

Approaches to the tale including 12th-century allegorical and modern feminist readings. Influence upon other works including poetry, Noh plays, short stories, modern novels, and comic book (manga) retellings. Prerequisite for graduate students: JAPANLNG 129B or 103, or equivalent. Same as: JAPANLIT 170

JAPANLIT 276. Modern Japanese Short Stories. 2-4 Units.

This course explores the postwar Japanese short story. We will read representative works by major authors, such as Ishikawa Jun, Hayashi Fumiko, Abe Kobe and Murakami Haruki. Attention will be devoted to both accurate reading of the Japanese prose and more general discussion of the literary features of the texts.

JAPANLIT 279. Research in Japanese Linguistics. 2-4 Units.

Introduction to graduate research in Japanese linguistics. Fields of research, methods and bibliographical background. Conduct a pilot research project in a chosen area. May be repeated for credit. Prerequisite: JAPANLNG 119 or consent of instructor.

JAPANLIT 281. Japanese Pragmatics. 2-4 Units.

The choice of linguistic expressions and our understanding of what is said involve multiple sociocultural, cognitive and discourse factors. Can such pragmatic factors and processes be considered universal to all languages, or are there variations among languages? The course will investigate an array of phenomena observed in Japanese. Through readings and projects, students will deepen their knowledge of Japanese and consider theoretical implications. Prerequisites: one year of Japanese and a course in linguistics, or two years of Japanese, or consent of instructor.
Same as: JAPANLIT 181

JAPANLIT 287. Pictures of the Floating World: Images from Japanese Popular Culture. 5 Units.

Printed objects produced during the Edo period (1600-1868), including the Ukiyo-e (pictures of the floating world) and lesser-studied genres such as printed books (ehon) and popular broadsheets (kawaraban). How a society constructs itself through images. The borders of the acceptable and censorship; theatricality, spectacle, and slippage; the construction of play, set in conflict against the dominant neo-Confucian ideology of fixed social roles.

Same as: ARTHIST 287, ARTHIST 487X

JAPANLIT 296. Modern Japanese Literature. 2-5 Units.

Advanced readings. May be repeated for credit. Prerequisite: JAPANLNG 213. Formerly JAPANLIT 396.

JAPANLIT 298. The Theory and Practice of Japanese Literary Translation. 2-5 Units.

Theory and cultural status of translation in modern Japanese and English. Comparative analysis of practical translation strategies. Final project is a literary translation of publishable quality. Prerequisite: fourth-year Japanese or consent of instructor.

JAPANLIT 299. Master's Thesis or Translation. 1-5 Unit.

A total of 5 units, taken in one or more quarters.nn (Staff).

JAPANLIT 350. Japanese Historical Fiction. 3-5 Units.

Authors include Mori Ogai, Akutagawa Ryunosuke, Tanizaki Jun'ichiro, Enchi Fumiko, Shiba Ryotaro, Fujisawa Shuhei, and Hiraiwa Yumie. Genre theory, and historical and cultural context. Works vary each year. May be repeated for credit.

JAPANLIT 377. Seminar: Structure of Japanese. 2-4 Units.

Linguistic constructions in Japanese. Topics vary annually. In 2009-10, focus is on noun-modifying constructions in Japanese from multiple perspectives including syntax, semantics, pragmatics, and acquisition. Contrasts with similar constructions in other languages. Typological implications. Prerequisites: courses in Japanese linguistics, consent of instructor.

JAPANLIT 381. Topics in Pragmatics and Discourse Analysis. 2-4 Units.

Naturally occurring discourse (conversational, narrative, or written) and theoretical implications. Discourse of different age groups, expressions of identity and persona, and individual styles. May be repeated for credit.

JAPANLIT 382. Research Projects in Japanese Linguistics. 2-5 Units.

For advanced graduate students with specific research projects in Japanese linguistics. Consent of instructor required.

JAPANLIT 395. Early Modern Japanese Literature. 2-4 Units.

May be repeated for credit. Prerequisite: 247.

JAPANLIT 396. Modern Japanese Literature Seminar. 2-5 Units.

Works and topics vary each year. May be repeated for credit. Prerequisite: fourth-year Japanese or consent of instructor. Please create section for JAPANLIT 396 (on exp.courses it shows that there are two cancelled sections; there should be 1 available section). Class meets in Knight Bldg, Rm 102; Contact instructor for place, ilevy@stanford.edu.

JAPANLIT 399. Dissertation Research. 1-12 Unit.

For doctoral students in Japanese working on dissertations.

JAPANLIT 801. TGR Project. 0 Units.

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JAPANLIT 802. TGR Dissertation. 0 Units.

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Korean General Courses

KORGEN 101. Kngnam Style: Korean Media and Pop Culture. 4 Units.

For over a decade now, South Korea has established itself as a tireless generator of soft power, the popularity of its pop-culture spreading from Asia to the rest of the world. This class will look into the economic engine that moves this "cultural contents" industry, and will examine some of its expressions in the form of K-pop, soap operas, tourism, food, sports, and fashion in order to illuminate the ways in which Korean culture is being (self-)narrated and consumed in this era of globalization of the 21st century. Same as: KORGEN 201

KORGEN 101N. Kngnam Style: Korean Media and Pop Culture. 4 Units.

For over a decade now, South Korea has established itself as a tireless generator of soft power, the popularity of its pop-culture spreading from Asia to the rest of the world. This class will look into the economic engine that moves this "cultural contents" industry, and will examine some of its expressions in the form of K-pop. Will be held in Rm. 212, Lathrop Library.

KORGEN 120. Narratives of Modern and Contemporary Korea. 4-5 Units.

This introductory survey will examine the development of South and North Korean literature from the turn of the 20th century until the present. The course will be guided by historical and thematic inquiries as we explore literature in the colonial period, in the period of postwar industrialization, and contemporary literature from the last decade. We will supplement our readings with critical writing about Korea from the fields of cultural studies and the social sciences in order to broaden the terms of our engagement with our primary texts. Same as: KORGEN 220

KORGEN 121. Doing the Right Thing: Ethical Dilemmas in Korean Film. 3-4 Units.

Ethics and violence seem to be contradictory terms, yet much of Korean film and literature in the past five decades has demonstrated that they are an intricate and in many ways justifiable part of the fabric of contemporary existence. Film exposes time and again the complex ways in which the supposed vanguards of morality, religious institutions, family, schools, and the state are sites of condoned transgression, wherein spiritual and physical violation is inflicted relentlessly. This class will explore the ways in which questions about Truth and the origins of good and evil are mediated through film in the particular context of the political, social, and economic development of postwar South Korea. Tuesday classes will include a brief introduction followed by a film screening that will last on average for two hours; students that are unable to stay until 5 pm will be required to watch the rest of the film on their own.

Same as: KORGEN 221

KORGEN 122. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.

Did you grow up watching Pokémon and Power Rangers? Have you danced along to "Gangnam Style"? As we become increasingly exposed to Asian popular culture and the Internet facilitates instant access to new media, previous localized forms of entertainment--animated cartoons, comics, video games, music videos, film, and soap operas--have become part of a global staple. However, these cultural forms have emerged not only in their original form with mediation of subtitles. Many have undergone various processes of adaptation and translation so that we no longer recognize that these products had ever originated elsewhere. This course will immerse students in a range of Japanese and Korean cultural phenomena to reveal the spectrum of translation practices across national boundaries. We will inquire into why these cultural forms have such compelling and powerful staying power, contextualize them within their frames of production, and explore the strategies, limitations, and potential of translational practices. Contact instructor for place. dafnazur@stanford.edu Knight 201.

Same as: JAPANGEN 122

KORGEN 140. Childhood and Children: Culture in East Asia. 3-5 Units.

Literature for children often reflects society's deepest-held convictions and anxieties, and is therefore a critical site for the examination of what is deemed to be the most imperative knowledge for the young generation. In this respect, the analysis of both texts and visual culture for children, including prose, poetry, folk tales, film, and picture books illuminates prevalent discourses of national identity, family, education and gender. Through an examination of a diverse range of genres and supported by the application of literary theories, students will obtain an understanding, in broad strokes, of the birth of childhood and the emergence of children's literature of China, Korea and Japan from the turn of the century until the present.

Same as: KORGEN 240

KORGEN 198. Senior Colloquium in Japanese Studies. 1 Unit.

Research, write, and present capstone essay or honors thesis.

Same as: JAPANGEN 198

KORGEN 200. Directed Reading. 1-12 Unit.

Directed Reading in Korean Studies.

KORGEN 201. Kngnam Style: Korean Media and Pop Culture. 4 Units.

For over a decade now, South Korea has established itself as a tireless generator of soft power, the popularity of its pop-culture spreading from Asia to the rest of the world. This class will look into the economic engine that moves this "cultural contents" industry, and will examine some of its expressions in the form of K-pop, soap operas, tourism, food, sports, and fashion in order to illuminate the ways in which Korean culture is being (self-)narrated and consumed in this era of globalization of the 21st century. Same as: KORGEN 101

KORGEN 220. Narratives of Modern and Contemporary Korea. 4-5 Units.

This introductory survey will examine the development of South and North Korean literature from the turn of the 20th century until the present. The course will be guided by historical and thematic inquiries as we explore literature in the colonial period, in the period of postwar industrialization, and contemporary literature from the last decade. We will supplement our readings with critical writing about Korea from the fields of cultural studies and the social sciences in order to broaden the terms of our engagement with our primary texts.

Same as: KORGEN 120

KORGEN 221. Doing the Right Thing: Ethical Dilemmas in Korean Film. 3-4 Units.

Ethics and violence seem to be contradictory terms, yet much of Korean film and literature in the past five decades has demonstrated that they are an intricate and in many ways justifiable part of the fabric of contemporary existence. Film exposes time and again the complex ways in which the supposed vanguards of morality, religious institutions, family, schools, and the state are sites of condoned transgression, wherein spiritual and physical violation is inflicted relentlessly. This class will explore the ways in which questions about Truth and the origins of good and evil are mediated through film in the particular context of the political, social, and economic development of postwar South Korea. Tuesday classes will include a brief introduction followed by a film screening that will last on average for two hours; students that are unable to stay until 5 pm will be required to watch the rest of the film on their own.

Same as: KORGEN 121

KORGEN 240. Childhood and Children: Culture in East Asia. 3-5 Units.

Literature for children often reflects society's deepest-held convictions and anxieties, and is therefore a critical site for the examination of what is deemed to be the most imperative knowledge for the young generation. In this respect, the analysis of both texts and visual culture for children, including prose, poetry, folk tales, film, and picture books illuminates prevalent discourses of national identity, family, education and gender. Through an examination of a diverse range of genres and supported by the application of literary theories, students will obtain an understanding, in broad strokes, of the birth of childhood and the emergence of children's literature of China, Korea and Japan from the turn of the century until the present.

Same as: KORGEN 140