Upper-division Writing Requirement Review Form (12/1/08)

I. General Education Review - Upper-division Writing Requirement

<table>
<thead>
<tr>
<th>Dept/Program</th>
<th>Modern and Classical Languages and Literatures</th>
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<tbody>
<tr>
<td>Subject</td>
<td>Japanese 311L</td>
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<tr>
<td>Course(s) Title</td>
<td>Classical Japanese Literature in English Translation</td>
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<tr>
<td>Description of the requirement if it is not a single course</td>
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II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

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<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Instructor</td>
<td>Judith Rabinovich</td>
<td>Feb 2, 2009</td>
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<tr>
<td>Phone / Email</td>
<td>243-5101</td>
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<tr>
<td>Program Chair</td>
<td>Prof Robert Acker</td>
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III I Overview of the Course Purpose / Description

This “W” course with a literary perspective is an elective for the major in Japanese. It is designed for students having little or no previous knowledge of the literature of Japan. The course covers the sixth to the fourteenth centuries and aims to foster an appreciation of the canonical works in the Japanese classical court tradition. Particular attention will be paid to the nature and development of Japanese waka poetry and vernacular prose, although diaries and poetry in variant Chinese by Japanese literati will also be introduced. A roughly chronological approach will be taken as we deal with the major genres, works, and authors of the Japanese court. Note that all works read will be in English, and no knowledge of the Japanese language is necessary. The format of the course will be lectures and discussions/group presentations; all students will develop and express their own ideas, orally and in writing, about the works under study.

Practice with literary/critical essay writing will be an important element in the course, mostly through 3 shorter writing assignments (two to be revised, for a total of 9 pages with rewrites), formal and informal, and a term paper with a re-write required (for a total of 11 pages with rewrites, and also including a one-page prospectus which is reviewed and returned with comments). A writing portfolio/journal will also be kept and submitted periodically for evaluation (about 25 pages per term). This element of the course comprises 60% of the final grade assessment.

Please note the following course objectives concerning both literary knowledge and writing skills:

Literature Learning Outcomes  ■ Students completing the course will have gained a better appreciation of not only the literary qualities and value of the works under study but also their philosophical and intellectual characteristics with respect to writers’ religious beliefs, aesthetic preferences, and the historical and socio-political climate of the times. ■ They will be able to identify and discuss major literary, artistic and culture themes commonly encountered in poetry and prose of the court. ■ Students will also be able to understand the functional and literary position occupied by various genres of Chinese and Japanese prose and poetry and gain an appreciation of the ‘blurred boundaries’ between genres and the strong interconnectedness of poetic and prose elements in the classical canon. ■ Students at the end of the course will be able to identify passages from major works of poetry and prose and insightfully comment on literary, philosophical, and aesthetic themes and preferences expressed therein.

Writing/Research Learning Outcomes ■ Students will develop their writing skills and powers of analysis and expression, using writing as a vehicle for thoughtful reflection on themes and topics raised in the lectures. Your instructor will carefully edit all of the writing submissions so that each student may substantially improve sentence mechanics, expression, style, organization of ideas, analytical abilities, and the use and documentation of sources, etc. Students will have many opportunities to both write about and orally discuss the various works being read. ■ Students completing this course will refine their literary sensibilities and strengthen their critical skills, becoming more expert in the appropriate use of literary terminology. ■ They will also build skills in analyzing works of prose and poetry with respect to organization and structure, literary merit, aesthetic qualities, and cultural significance within the Japanese court tradition. ■ They will conduct a research project through to completion, with a rewrite, and in the process gain skills gathering information (conventionally and with digital sources), analyzing and synthesizing it, and also documenting sources appropriately.
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<tr>
<th>IV Learning Outcomes: Explain how each of the following learning outcomes will be achieved.</th>
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<tr>
<td><strong>Student learning outcomes:</strong> Identify and pursue more sophisticated questions for academic inquiry</td>
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<tr>
<td>The course will foster an exploratory approach that begins with basic themes and concerns of literary scholarship of the period but further refines and focuses issues to as to illuminate complexities and even broader themes not apparent on the surface. Students are referred for additional reading of a specialized nature and have a reserve library list where items are frequently added to encourage additional reading and inquiry. Details of learning outcomes are in the preceding paragraph.</td>
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<td><strong>Find, evaluate, analyze, and synthesize information effectively from diverse sources (see <a href="http://www.lib.umt.edu/informationliteracy/">http://www.lib.umt.edu/informationliteracy/</a>)</strong></td>
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<tr>
<td>Students are given clear instructions where to go and how to find sources (in many different formats) in the field; they are also advised extensively regarding how to identify/critically appraise the academic suitability/scholarly rigor of the same and how to cite/integrate primary and secondary source material effectively into their writing, while documenting all sources and indebtedness to other scholars. Concepts of ‘original’ vs secondary sources/research are also explained; some of the common biases seen particularly in older research works are also identified. Footnote/bibliography creation in the literary field (as opposed to the social sciences) is another area of concern, as many are unfamiliar with expectation in the Humanities. Students are given instruction in selecting topics that are suitable to their level of training and the available (but limited) English-language research in Japanese court literature. At the same time, they are also taught to bridge gaps in either primary translated texts or secondary commentaries/analyses (written in English), and how to seek help when seeming impasses are encountered.</td>
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<td><strong>Manage multiple perspectives as appropriate</strong></td>
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<td>This item (depending on definition of “multiple perspectives”) could be explained in many different ways, especially considering this is a classical literature course taught in English, using the translated works of writers who themselves explore different perspectives in their writings. With regard to secondary literature, engaging and appreciating multiple perspectives is a recurrent concern. Students will learn to recognize a complexity of differing viewpoints (on the same set of ‘facts’ or ‘issues’), learn to recognize different styles of narrative recounting, and gain experience in critically analyzing the perspectives of writers—their definitions, assumptions, claims, and evidence.</td>
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<td>Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline</td>
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<td>Use multiple drafts, revision, and editing in conducting inquiry and preparing written work</td>
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<td>Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline</td>
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<td>Develop competence in information technology and digital literacy</td>
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### V. Writing Course Requirements Check list

| Is enrollment capped at 25 students?  
If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance. |  
| **Yes X** |

| Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations? |  
| **Yes X** |

<p>| Are detailed requirements for all written assignments including criteria for evaluation in the course syllabus? If not how and when will students be informed of written |<br />
| <strong>Yes X</strong> General details are given in the syllabus about writing assignments required in the course. Specific details and instructions regarding paper |</p>
<table>
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<tr>
<th>Question</th>
<th>Answer</th>
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<td>assignments?</td>
<td>organization and content, goals, expectations will be orally imparted (and will differ from assignment to assignment somewhat, depending on the nature of the text and the genre it represents), these to be given on the day the reading/writing assignment is made.</td>
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<td>Briefly explain how students are provided with tools and strategies for effective writing and editing in the major.</td>
<td>Time will be devoted to explaining how one goes about planning, drafting, executing, and revising a paper, whether short or long. Obviously, this is a complex matter not conveyed in one or two sessions but rather developed in smaller units of focus throughout the process of assigning, writing and revision of assignments during the entire course. A variety of handouts will be used (as well as a writing textbook such as “Revising Prose (RA Lanham) or “Writing with Style” (John Timble), these targeting specific topics and requirements/deficiencies of writing; many other topics will be covered, including diction, punctuation, quotations, ellipses, proofreading, and the fundamentals of opening and closing essays. Please be aware that Jpns minors and keen students from other disciplines (such as English literature/comp lit) also take this course, so my emphasis is on the mechanics of good writing in general FIRST, and writing for an audience in the field of concentrations SECOND.</td>
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<td>Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.</td>
<td>☐ Yes X Please see below under ‘writing assignments’ for details. The same ground is covered in the syllabus, which is explained on the first day of class.</td>
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<tr>
<td>Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>☐ Yes X In general terms, although I will try to explain the concept of Information Literacy in one than one way and in language most comprehensible to students. Please see my explanation in box 2 of learning outcomes, above.</td>
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<tr>
<td>VI. Writing Assignments: Please describe course assignments. Students should be required to individually compose at least 20 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.</td>
<td>three 3-page writing assignments (two to be revised, for a total of 15 pages with rewrites) and a term paper with a re-write required for a total of 11 pages (minimum), including one rewrite and a one-page prospectus which is reviewed and returned with comments. This writing element/assessment comprises 60% of the course grade. Please see syllabus for detailed breakdowns.</td>
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<tr>
<td>Informal Ungraded Assignments</td>
<td>ALSO GRADED: An informal writing portfolio/journal will also be kept and submitted periodically for evaluation (about 20 pages per term). UNGRADED: about 5 pgs of informal class reaction writing to organize and foster effective group work/discussion.</td>
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<tr>
<td>Formal Graded Assignments</td>
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Professor Judith Rabinovitch
(LA 320, X5101 [phone/voice mail])
rabinovitchj@mso.umt.edu

Content: This “W” (writing) course with a literary perspective is an elective for the major in Japanese. It is designed for students having little or no previous knowledge of the literature of Japan. Practice with literary/critical essay writing will be an important element in the course, mostly through shorter writing assignments, formal and information, and a term paper with a re-write required. This element of the course comprises 60% of the final assessment of your grade. The final paper will have a rewrite; half of the short papers will also require rewrites. All of your writing will be carefully edited by your instructor so that you may substantially improve your written expression. Students completing this course will refine their literary sensibilities and strengthen their critical analytical and expressive skills, becoming more expert in the appropriate use of literary terminology; they will have many opportunities to both write about and orally discuss the various works being read. Students will further be given instruction in seeking, citing, and documenting different kinds of source materials in their writing; the meticulous avoidance of plagiarism, intentional and unintentional will be a further concern. In addition, students will build skills in analyzing works of prose and poetry with respect to organization and structure, literary merit, aesthetic qualities, and cultural significance within the Japanese court tradition. At the same time, students will gain a better appreciation of the philosophical and intellectual qualities of each work studied through the clarification of the various writers' religious beliefs, aesthetic preferences, as well as the historical and socio-political climate of the times.

The course covers the sixth to the fourteenth centuries and aims to foster an appreciation of the canonical works in the Japanese classical court tradition. Particular attention will be paid to the nature and development of Japanese waka poetry and vernacular prose, although diaries and poetry in variant Chinese by Japanese literati will also be introduced. A roughly chronological approach will be taken as we deal with the major genres, works, and authors of the Japanese court. Students taking this course are asked to make a commitment to conscientiously completing all of the reading assignments in a timely fashion. Note that all works read will be in English, and no knowledge of the Japanese language is necessary. The format of the course will be lectures and discussions/group presentations; all students will develop and express their own ideas about the works under study and write on relevant literary topics.

Students are asked to make an honest commitment to: completing all of the reading assignments in a timely fashion, reviewing course lecture notes and assigned materials on a regular basis (in order to improve learning and retention), and making their very best effort on each writing assignment. Keeping a well-organized, legible literary journal is an further requirement—please see below.

Method of Assessment: Grade ranges: A (90-100); B (80-89); C (70-79); D (60-69); F (below 60). Plus and minus marks will be assigned in the case of scores falling in the top two (+) and lower 2 points (-) of each grade bracket, A through D.

- **one 5-7 page double-spaced (12 point) typed final paper**, one inch margins, carefully edited and proofread. A **one page prospectus** (with source information) will be evaluated and feedback provided concerning the feasibility of the paper plan, with advice on delimiting topic, developing theme, sources to consult, etc. **A rewrite is required for every student**; the first draft will have detailed comments and corrections, as well as a tentative grade which will be superceded by the final revised paper grade. The time schedule for submission is as follows: prospectus is due end of week 9 at the latest; first draft due week 11; final revised paper due **week 14, 20%** (Please note: students who do not submit the final rewrite, or who fail to submit the first draft, cannot be given credit for this paper, since this is a W course which requires the rewrite exercise.)
Three short papers (“reflections”), three pages each. Two must be rewritten within a week of your receipt of the first marked version. I ask that you always type these, double-space typed, and revise/self-edit your work with great care prior to submission. These papers will have various themes and objectives; seven assignments will be given for this purpose, of which you will choose 3. 20%

Journal/portfolio: approximately 25 pages (including about 5 pages of informal class writing). Most reading assignments will be accompanied by a set of study questions, from which one must be selected and prepared as a graded writing exercise (1 page minimum) in your journal. The journal, if typed, is to be submitted in bound form the last day of class; it will be returned with comments on the day of the final. The content of these writings should assist you in formulating and organizing your ideas concerning the literary works to be read and discussed in group or whole-class discussions. 10%

Contributions to discussions (regularity of attendance is an obvious factor in this evaluation, as is level of preparation and reading knowledge): 10% (please see below on attendance policy)

final exam (90 mins in class, 30%, plus a formal take-home essay question, 3 pages, 10%): 40%

Course Policies:

(1) Attendance will be taken at each meeting. Missing even one lecture could mean missing an entire literary work or period, owing to the broad time span covered in this course. After one “free” absence (for whatever reason), each subsequent absence will result in a lowering of a student's final participation mark (worth 20%) by one point per absence. Please note: with the fifth absence, a student will automatically fail the course.

(2) Please arrive on time to class—many announcements are given in the first two minutes of class. Two tardy arrivals (5 mins or longer) are counted as one missed class.

(3) There are generally no make-ups for quizzes or finals, nor will late homework be accepted, unless students have made special arrangements for exceptional and documented reasons prior to the anticipated absence or, at the very latest, on the date of the absence or illness.

(4) No late work can be accepted unless you have received permission in advance, on account of a bona fide medical problem (doctor's letter or similar is needed) or a documented emergency, or similar. University-sponsored mandatory activities that can be verified by an administrator or official organization, and religious holidays may also be grounds for making special accommodations.

(5) If there are medical or other major emergencies (proof required), please advise me immediately and prior to the class to be missed, so that appropriate assistance may be arranged, when appropriate. If you are a student with a disability and wish to discuss reasonable accommodations for this course, please contact me privately to discuss the specific accommodation you wish to request. I will ask that you provide a letter from Disability Services for Students (located in Lommasson 154) verifying your rights in this regard. For more information, or to verify your disability, please call DSS or visit the DSS website at www.umt.edu/dss.

(6) All students must practice academic honesty. Academic misconduct, including plagiarism of any form, is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. Students need to be familiar with the Student Conduct Code. The Code is available for review online at http://www.umt.edu/SA/VPSA/index.cfm/page/1321.

(7) As a courtesy to all, and in order to improve the learning environment, I’d appreciate it if you could turn off your cell phone and refrain from using electronic music players or other such devices during class. Also, please: no eating during class (or other distracting activities). Your cooperation is appreciated.

Texts Required:

- Electronic reserve materials available on-line (please download and print out; password=Rabinovitch)—see end of this syllabus for reserve list and for additional optional hard-copy reserve books
- Helen McCullough, tr., Classical Japanese Prose: An Anthology, Stanford UP
- Earl Miner, Introduction to Japanese Court Poetry, Stanford UP
- Royall Tyler, tr., The Tale of Genji, Penguin (abridged text, about a fifth of the whole)
- Ivan Morris, The World of the Shining Prince, Penguin Books
- Judith Rabinovitch and Timothy Bradstock, tr., Dance of the Butterflies: Chinese Poetry from the Japanese Court Tradition (Cornell UP)
WEEK 1:  8/26, 8/28

(T) Introduction to course and a brief historical overview

(Th) A brief introduction to classical literature and its creators: Japanese court nobles, aristocratic intellectuals and officials, and the Buddhist clergy
Read before class today:  (1) Ivan Morris, The World of the Shining Prince, Chapters 1-2; (2) Kodansha Encyclopedia of Japan article, “Literature,” in e-res materials, item #2 in the list (found on the last page of this syllabus).  NOTE: Password for logging onto E-Res materials from your computer is “Rabinovitch.” You can read and download these easily from home.  Please download/print all assigned e-res readings.

WEEK 2:  9/2, 9/4

(T) A discussion of Heian society, with special emphasis upon philosophical matters: Buddhist and Shinto institutions and beliefs, and eclectic folk influences and superstitions (including influences from China)
Read:  (1) Morris, chapter 3 (skim), chapter 4, “Religions,” and Chapter 5, “Superstitions.”
Group presentations:  Buddhism, Shinto, Superstitions and other folk beliefs.

(Th) The Good people:  Japanese courtly aesthetics, the “cult of beauty,” marriage and other relationships, and the aesthetic sensibilities of courtiers and ladies.
Read:  Morris, Chapters 6-7
Group presentations:  TBA

WEEK 3:  9/9, 9/11   REFLECTION #1, IF SELECTED, IS DUE TODAY

(T) The first recorded prose literature:  Excerpts from Kojiki (A Record of Ancient Matters, AD 712
Read:  (1) Kojiki excerpts, on e-res, item #13; (2) also, item #14, Three Articles related to Kojiki and Japanese Mythology: “Three Key Concepts of Shinto,” “The Roots of the Shinto View of Nature and the World,” and “Japanese Mythology: Balancing the Gods.”
Group Presentations: one for each of the three articles.

(Th) The birth of native poetry:  The forms, themes, and devices of Japanese waka [native vernacular poems], as seen in the poetry of Kojiki (com. 712) and the Man’yoshu (completed ca. 780)
Read:  (1) Miner, Introduction to Japanese Court Poetry (hereafter, “Miner”), pp. 1-54; (2) e-res:  item #5: “Forms of Japanese Poetry” and “Questions to Consider in Reviewing Japanese Poetry.”

WEEK 4:  9/16, 9/18   REFLECTIONS #2, if selected, is due today.

(T) Complete Man’yoshu discussion; then, the use of water imagery in the Man’yoshu
Read: (1) e-res, item #7: “Man'yoshu Poem selection, with Water Imagery” (poems to be discussed today will have been divided among several students who will be asked to lead discussion on each); (2) also, Miner, pp. 55-78.

Group Discussion

(Th) Appreciating the *Kokinshu* (Collection of Poems Old and New, comp. 905), the first imperial anthology of waka (ca. 905); introduction to poetic rhetoric and the aesthetics of romantic love in the Heian age

Group Discussion: TBA

Read: Miner, pp. 79-90 (approx.)

WEEK 5: 9/23, 9/25

(T) The “colors” of classical poetry; poetic aesthetics and Japanese preferences

Read: e-res, item #8: Makoto Ooka’s *The Colors of Poetry* (chapters 1-2). Continue with *Tale of Genji*.

Group Discussion: TBA

(Th) Class discussion of selected love poems from *Kokinshu*.  REFLECTIONS #3, if selected

Read: (1) Miner, pp. 90-100; (2) e-res, item #9: “Japanese Love Poetry by Thematic Categories” (please pay special attention to preparing the poems assigned to you/your group for class discussion). Please also look at the handout which compares the Japanese traditional Buddhist view of love with the Japanese "secular romantic" one.

Group Discussion

WEEK 6: 9/30, 10/2

(T) Analysis of portion of the poem sequence from *Kokinshu*: the artistry and techniques of poetic linkage

Read: (1) e-res, item #6: “Ki no Tsurayuki,” a collection of poems from KKS, trans. by Stephen Carter; (2) item 10: “A Sequence from *Kokinshu*,” and Rodd, “Introduction to *Kokinshu*,” with particular attention to the marked portion which explains the arrangement of KKS poems.

(Th) *Kanshi*, Chinese poetry written by Japanese courtiers, officials and priests

Read: Rabinovitch and Bradstock, *Dance of the Butterflies*. Please read first the Introduction, then, as you read through the volume, take notes and prepare to identify/analyze several poems (select 5 initially) that appeal to you from each of the anthologies contained therein, including the short introductions to each anthology.

WEEK 7: 10/7, 10/9

(T) Discussion of Selected *Kanshi* Poems in *Dance of the Butterflies*: students will be asked to discuss/analyze orally several poems found in certain anthologies to which they have been assigned. REFLECTIONS #4, ON *KANSHI*

Group Discussion: TBA


Read: McCullough, pp. 27-37. Continue with *Genji*.

General Discussion

WEEK 8: 10/14, 10/16

(T) *Tales of Ise*: the first “poem-tale,” its artistic purpose and socio-political significance

Read: McCullough, Anthology, pp. 38-69.

Group Presentations: TBA
(Th) The confessional urge—an introduction to court diaries in Japanese and Chinese—the travel memoir *Tosa Diary*, and *Chuyuki*, a courtier private diary written in domesticated Chinese  
**REFLECTIONS #5, ON ISE MONOGATARI**

Read:  (1) McCullough, pp. 70-102 (*Tosa Diary*);  (2) e-res, item #16: “Excerpts from Rabinovitch draft translation of *Chuyuki*” and  (3) e-res, item #21, Rabinovitch, “Some Literary Aspects of Four Kambun Diaries”;  (4) also, optional: e-res item #17, diary synopses for “The *Tosa Diary*,” and “*Chuyuki*” (only) in Donald Keene, *Travelers of a Hundred Age*;  (5) also, optional: e-res item #15, essays about Heian Women Writers, from *Across Time and Genre: Reading and Writing Japanese Women’s Texts*, ed. by Brown and Arntzen, pp. 200-218.

**WEEK 9: 10/21, 10/23**

(T) Heian women and their relations with men; marriage, polygyny (“one man, many women/wives”), and incest in the court (with references to examples in*Kagero* and *Genji*)

Read:  (1) *The World of the Shining Prince*, Chapter 8;  (2) e-res, item #9, “*The Gossamer Diary,*” and “*Sarashina Diary,*” in *Japanese Diary Synopses, Travelers of a Hundred Ages*, trans. Donald Keene.

(Th) Discussion of *The Gossamer Diary* (*Kagero Nikki*)  
**REFLECTIONS #6 (ON KAGERO OR A REWRITE OF A PREVIOUS ESSAY)**

Read:  (1) McCullough, "Pioneering Memoirists of the Tenth Century," in Anthology, pp. 102-155; also, (2) recommended: any additional portions of *The Kagero Diary* (on reserve book shelf), providing the complete translation (McCullough anthology contains just an excerpt).  Note: the translation on the reserve shelves is a newer one by Sonja Arntzen.

Group Presentations: TBA

**WEEK 10: 10/28, 10/30**

(T) The court wit Sei Shōnagon:  the birth of the Japanese essay (“zuibitsu”)  
**REFLECTIONS #7**


(Th) Tales of Aristocratic Life:  humorous, sometimes provocative short stories loved at court: the salacious, the sensational, and the improbable “popular literature” of Heian times

Read:  (1) McCullough, “Short Tales of Aristocratic Life,” in Anthology, pp. 251-263; pp. 271-282;  (2) e-res, item #19: *Tales of Times Now Past*, a few additional selections from *Konjaku monogatari* translated by Marian Ury.

**WEEK 11: 11/4, 11/6**

(T) Election Day Holiday

(Th) The medieval poetic sensibility:  *Shinkokinshu* (*New Anthology of Poems, Old and New, 1205*)

Read:  (1) Miner, pp. 101-122;  (2) e-res, item #11, “Medieval Poetry Examples to Illustrate Themes and Aesthetics”

**WEEK 12: 11/11 (HOLIDAY), 11/13**

(T) Reading a linked sequence from *Shinkokinshu*

Read:  e-res item #12: “A Group of Poems from *Shin Kokinshu.*”  Continue with *Genji*.

Group Presentations: TBA

**WEEK 13: 11/18, 11/20**
(T) Introduction to major themes in the classic novel of Heian literature, *The Tale of Genji* (early 11th century)

Read: Please complete your reading of *The Tale of Genji* (abridged version)

(Th) *Genji* as a portrait of women and as a study of the true nature of Man  
**Recommended reading:** e-res item #20, by Norma Field, “A Substitute for All Seasons.” Please note also the existence of items #3-4, on the e-res list, which will help you keep track of the characters and the plot of Genji.

*Please note: There will be a take-home question related to the Tale of Genji which will be provided to you on the last day of class as a portion of the final-exam, and this writing (typed, please) will be due in class at the beginning of the final exam.*

**WEEK 14: 11/25 (11/27—Thanksgiving holiday)**

(T) Kamo no Chōmei’s essay, “An Account of My Hermitage [1212],” a medieval masterpiece in the eremitic tradition: an examination of the religious and aesthetic values of one of Japan’s most famous hermits.


**WEEK 15: 12/2, 12/4**

(T) The aesthetics and world view of Yoshida Kenko, *Essays in Idleness* (a ‘zuihitsu’ essay, ca. 1330)

Read: McCullough, pp. 393-421. *Essays in Idleness* can be found on the reserve shelf for this course, if you’d like to read any additional portions.

(Th) The Japanese *renge* or “linked verse” tradition

Read: E-res, item #18; other handout, TBA  
Group Presentations: TBA
(I) SUPPLEMENTARY MATERIALS

(1) Mansfield Library Reserve Book List for 2006 Japanese 311L
(2) Kodansha Encyclopedia of Japan, “Literature” article
(3) Genealogical Charts of Main Characters in Genji monogatari (The Tale of Genji)
(4) A Synopsis of the Tale of Genji

(II) LITERARY TEXTS/ARTICLES FOR READING

(6) “Ki no Tsurayuki Poems, a Sample”
(7) A Man’yoshu (The Myriad Leaves Poetry Collection, comp. 8th c.) Poem Selection Featuring Verses with Water Imagery (includes “Seaweed Types in Man’yoshu”)
(8) Makoto Ooka’s The Colors of Poetry, chapters 1-2.
(9) “Japanese Love Poetry by Thematic Categories”
(10) Stephen Carter, translator, “A Sequence from Kokinshu” from Traditional Japanese Poetry, and Laurel Rodd, Introduction to the Kokinshu
(11) “Medieval Poetry Examples to Illustrate Themes and Aesthetics”
(12) “A Group of Poems from the Shinkokinshu (1205)” tr. by Judith Rabinovitch, and Stephen Carter, tr., “Retired Emperor Go-Toba (1180-1239) and ‘Shin Kokinshu’”
(13) Kojiki (Record of Ancient Matters, 712): Some Excerpts
(14) Three Articles related to Kojiki and Japanese Mythology
    “Three Key Concepts of Shinto,” an article by Yamaori Tetsuo
    “The Roots of the Shinto View of Nature and the World” by Iwata Keiji
    “Japanese Mythology: Balancing the Gods,” from Kawai Hayao,
(15) Essays about Heian Women Writers, from Across Time and Genre: Reading and Writing Japanese Women’s Texts, ed. by Janice Brown and Sonja Arntzen: Some articles from conference panel
(16) Excerpts from Rabinovitch draft translation of Chuyuki, a Courtier Diary
(17) Japanese Diary Synopses, Travelers of a Hundred Ages, trans. Donald Keene
(18) From Japanese Linked Poetry, by Earl Miner, Ch 1-3
(19) Excerpts from Tale of Times Now Past (Konjaku Monogatari), tr. by Marian Ury
Arntzen, Sonja. The Kagero Diary: A Woman’s Autobiographical Text from Tenth-Century Japan. 895.681 M624k.EA


Brower, Robert, and Earl Miner. Japanese Court Poetry


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