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

### I. General Education Review – Upper-division Writing Requirement

<table>
<thead>
<tr>
<th>Dept/Program Subject</th>
<th>Modern and Classical Languages and Literatures, Japanese Section</th>
<th>Course # (i.e. ANTH 455) or sequence</th>
<th>JPNS 312</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course(s) Title</td>
<td>Japanese Literature from Medieval to Modern Times</td>
<td></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.

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Instructor</td>
<td>Charles Exley</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td>243-5301</td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Robert Acker</td>
<td></td>
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</table>

### III Overview of the Course Purpose/ Description
Course Description
This elective course is designed for undergraduate students with little or no previous knowledge of the literature of Japan. It concentrates on representative works from the medieval, early modern, and modern periods in particular. Students can expect to learn about the major authors and genres from the fourteenth to the twentieth centuries.

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 a combination of short lectures and extended class discussions. All students will be encouraged to read texts closely, to develop and express their own ideas about the works under study, and to write on relevant literary topics.

This course will use informal and formal writing activities to develop writing skills and promote reflection on Japanese literary topics. It also introduces students to discipline specific library resources. Students are expected to have already successfully completed one lower-level writing course and any required English composition courses. Students who have not adequately prepared themselves by taking the aforementioned courses may find the writing expectations to be difficult.

Learning Outcomes
In this course students learn to

- identify important social, cultural, and artistic themes for medieval, early modern, and modern literature
- place works, authors, and genres covered into their respective period
- recognize important passages from works covered
- use writing activities to identify important characteristics of narrative, poetic, and dramatic works and connect those characteristics to broader social or artistic trends in Japan (analysis and synthesis)
- use writing activities to facilitate synthesis and critical reflection of course topics
- revise written work based on feedback
- demonstrate appropriate English language usage

IV Learning Outcomes: Explain how each of the following learning outcomes will be achieved.

<table>
<thead>
<tr>
<th>Student learning outcomes</th>
<th>Writing assignments, lectures, and class discussions are designed to lead students from general observations about works read to more specific analytical questions appropriate to the discipline.</th>
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<tbody>
<tr>
<td>Identify and pursue more sophisticated questions for academic inquiry</td>
<td>The article review assignment requires students to find a relevant article and to evaluate it. The paper assignments also require students to analyze chosen readings and to synthesize information from diverse sources to support their arguments.</td>
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<tr>
<td>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>)</td>
<td></td>
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<tr>
<td>Manage multiple perspectives as appropriate</td>
<td>Informal writing in class and out encourages students to summarize, assess, analyze, or react to ideas presented in class readings and discussions. Formal writing of essays gives students an opportunity to develop interpretive strategies and to refine their thinking by rewriting essays based on carefully prioritized feedback. Students also learn to appreciate different views of the same reading, and they have the opportunity to explore and analyze a variety of perspectives in their writing.</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>
<td>Students will be shown models of appropriate writing, and they will receive instruction in class regarding the appropriate audience (casual or colloquial versus formal or academic) prior to writing drafts of papers. Feedback on drafts will also guide students toward crafting arguments appropriate to this literary field.</td>
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<tr>
<td>Use multiple drafts, revision, and editing in conducting inquiry and preparing written work</td>
<td>Students will receive written feedback on the drafts of their two essays. The feedback will prioritize suggestions for improvement.</td>
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<tr>
<td>Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline</td>
<td>Students will receive discipline-specific advice throughout the semester, including the stages of topic selection, argument development, and revision.</td>
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<tr>
<td>Develop competence in information technology and digital literacy</td>
<td>Students will use print and online sources from the library</td>
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### V. Writing Course Requirements Check list

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<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td>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.</td>
<td>x ☐ Yes ☐ No</td>
<td></td>
</tr>
<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>x ☐ Yes ☐ No</td>
<td></td>
</tr>
<tr>
<td>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 assignments?</td>
<td>x ☐ Yes ☐ No</td>
<td></td>
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<tr>
<td>Briefly explain how students are provided with tools and strategies for effective writing and editing</td>
<td>Assignment handouts help to guide students toward appropriate topics before they begin</td>
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to write; freewriting and imaginary drafting exercises (with discussion) give students more familiarity with the expectations for papers in this field; and generous feedback on paper drafts guide students toward literature-specific writing.

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<tr>
<th>Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.</th>
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<td>x</td>
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<tr>
<th>Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?</th>
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<td>x</td>
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**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.

**Formal Graded Assignments**

<table>
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<tr>
<th>Two short papers, with rewrites 40% [8 pages writing]</th>
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<tr>
<td>Students will write two 2 page papers in which they closely analyze and develop their interpretation of a work read in class. Students will rewrite both papers based on feedback received from the professor. Outside reading is encouraged but not necessary. This writing assignment will focus on the careful exposition of one’s own interpretation of a work rather than lots of outside research. Possible strategies include: comparing two works from class; comparing a work read in class to something else by a similar author/ in the same genre, and more. I will give more detailed advice on writing topics in a handout at least two weeks prior to the due date.</td>
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<tr>
<th>Article Review 5%</th>
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<td>Students will use library resources to find an article or book chapter on a topic of interest from class, and they will write a 2-4 page report in which they summarize salient points and evaluate the strength of the article’s argument. [4 pages writing]</td>
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<tr>
<th>Midterm Exam 15% (in-class 10%; essay 5%)</th>
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| The midterm exam will consist of an in-class
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<tr>
<th>Identification and short answer section worth 10% and a take home essay worth 5%. The essay will be evaluated both on content and argumentation. [5 pages writing]</th>
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</thead>
</table>
| Final Exam 25% (in-class 15%; essay 10%)  
The final exam will consist of an in-class identification and short answer section worth 15% and a take-home essay (evaluated both on content and argumentation) worth 10%. [5 pages writing] |

| Informal Ungraded Assignments | Journal writing (Reading questions, notes, informal writing) 10%  
Students will keep a portfolio/journal in which they keep notes from class, answers to class reading questions, informal writing conducted both in and out of class. I will collect the journal periodically throughout the semester. [20 pages writing]  
In-class writing activities include 2 minute freewriting, drafting imaginary paper topics, assessments, summaries, and reactions to readings and discussions. |

**VII. Syllabus:** Paste syllabus below or attach and send digital copy with form. ↓ The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

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**Japanese Literature from Medieval to Modern Times**

| Room: LA243  
Meeting Time: T TH 2:10 – 3:30pm  
Professor: Dr. Charles Exley  
Office: LA318  
Office Hours: T TH 12-2, W 12-1, and by appointment  
Office phone number: 243-5301  
Email: charles.exley@mso.umt.edu |
|---|

**Course Description**

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Evaluation Criteria
1. Participation (attendance, but mostly preparation and contributions in class) 5%
   Evaluation of your contributions to discussions and your demonstrated reading preparation. Students will be assigned to lead discussion or make a short presentation several times. Evaluation of performance will be based on preparation and execution.

2. Two short papers, with rewrites 40% [8 pages writing]
   Students will write two 2 page papers in which they closely analyze and develop their interpretation of a work read in class. Students will rewrite both papers based on feedback received from the professor. Outside reading is encouraged but not necessary. This writing assignment will focus on the careful exposition of one’s own interpretation of a work rather than lots of outside research. Possible strategies include: comparing two works from class; comparing a work read in class to something else by a similar author/in the same genre, and more. I will give more detailed advice on writing topics in a handout.

3. Journal writing (Reading questions, notes, informal writing) 10%
   Students will keep a portfolio/journal in which they keep notes from class, answers to class reading questions, informal writing conducted both in and out of class. I will collect the journal periodically throughout the semester. [20 pages writing]

4. Article Review 5%
Students will use library resources to find an article or book chapter on a topic of interest from class, and they will write a 2-4 page report in which they summarize salient points and evaluate the strength of the article’s argument. [4 pages writing]

5. **Midterm Exam 15% (in-class 10%; essay 5%)**
The midterm exam will consist of an in-class identification and short answer section worth 10% and a take home essay worth 5%. The essay will be evaluated both on content and argumentation. [5 pages writing]

6. **Final Exam 25% (in-class 15%; essay 10%)**
The final exam will also consist of an in-class identification and short answer section worth 15% and a take-home essay (evaluated both on content and argumentation) worth 10%. [5 pages writing]

**Required Texts**
- Matsuo Bashō. *Narrow Road to the Interior*. Available at UM Bookstore.

All additional course readings will be available through Blackboard.

For those of you who have not taken Japanese Culture and Civilization, I recommend Paul Varley’s *Japanese Culture* (U Hawai’i Press, 2000), available in the library.

**Expectations for Students**
**Attending this class beyond day one means that you agree to abide by these general guidelines:**
1. Take notes on all lectures and discussions in class. Review notes prior to coming to class.
2. Read assignments carefully. Reading through the selection assigned does not mean that you are prepared. Make notes of important points made, note items of interest to you. Annotate the text by marking important moments, words, points made.
3. Outline the argument of the essay. These outlines are useful when reviewing material before tests. *Think* about the reading. Summarize the salient points of the reading.
4. For general characteristics of good writing, see the handouts posted in Blackboard or consult the excellent handouts available from the Writing Center. Students are encouraged to take advantage of the Writing Center for their paper.
5. Please note that there will be no make-up assignments, quizzes, tests, or exams except for prearranged, well documented official university business.
6. You are expected to come to class on time and prepared for each class. Students are expected to attend class. More than two absences (excused or not) will result in a lowering of a student's final participation mark by three points per absence.
7. All students must practice academic honesty. Academic misconduct, including plagiarism, is subject to academic penalty by the course instructor and/or disciplinary sanction by the University.
8. All 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.
Successful Students tend to…
Communicate consistently with their professors and ask questions when they don’t understand.
Notify their professors in advance when they know they are going to be absent.
Take good notes in class and review their notes weekly.
Keep up with assignments and don’t put off midterm preparation until the last minute.
Take active responsibility for acquiring class material.
Monitor their progress regularly; they keep track of material they know well and material they don’t know well.
Study effectively by prioritizing and study often (but usually not for long periods at once)

Grade Distribution:
A: 93-100  A-: 90-92  B+: 87-89  B: 83-86  B-: 80-82  C+: 77-79  C: 73-76  C-: 70-72
D+: 67-69  D: 63-66  D-: 60-62  F: below 60
SYLLABUS

Note that this is an approximate schedule of readings. The syllabus will be modified as needed.

Jan 27 #1 Classical literature, themes, aesthetics, society
    court culture, the legacy of Heian period literature
    social significance of poetry: courting ritual, poetry composition gatherings, Imperial anthologies
    *Miyabi, waka, tanka, 57577*
    Four aesthetic ideals: suggestion, irregularity, simplicity, perishability

Jan 29 #2 Buddhism
    Read: Some Japanese Landscapes
    Buddhism and symbolism in medieval Japan
    Impermanence (mujō), four noble truths
    Karma, transmigration
    kyōgen kigo “defense of poetry”
    hōben “expedient means” “modes”

Feb 3 #3 Linked verse (*renɡa*), the quintessential art form of medieval Japan
    Read “The Art of Renga,” by Konishi Jin’ichi
    (For reference: “Some Canons of Renga” *Japanese Linked Poetry* 58-85)
    make a list of the rules in renga composition.
    Read “Three Poets at Minase,” one of the all time classic renga performances

Feb 5 #4 the social space of *renɡa*
    Read Appendix one and two of "Renga Unbound" carefully. Interested students are encouraged to read all of H. Mack Horton's article.

Feb 10 #5 aesthetics of Nō drama and Buddhism
    Read Yamazaki Masakazu, “The Aesthetics of Ambiguity: the Artistic Theories of Zeami” xxix-xlv
    Read also the selection from Zeami’s critical essay *Fūshikaden*, pp. 20-31

Feb 12 #6 analysis of Nō play
    Read the Noh play “Matsukaze” available online (http://etext.lib.virginia.edu/japanese/noh/KeeMats.html)
    Use for reference the article by Royall Tyler, “The Nō play Matsukaze as a Transformation of Genji monogatari”
    It would be useful for you to review the plays you read in Jpns 210. Share any insights you have about the similarity or differences you see in those plays.

Feb 17 #7 Kyōgen theater
    Read Japan Fact Sheet on Nō and Kyōgen
Read two short kyōgen: "Esashi no jūō" and "Busu"

Feb 19  #8 medieval oral narrative
Presenters Read Barbara Ruch, “Medieval Jongleurs,” 279-309
Everyone Read the example of otogizōshi called "The King of Farts"

Feb 24  #9 Tokugawa period: society, print culture
ta no bungaku
Tokugawa aesthetics
Read: “Role of traditional aesthetics” in the 18th century, Nakano Mitsutoshi (4p)
Critical terms: Fūga, ga, zoku
parody in Tokugawa
Read: the parody “Inu Makura” Nise monogatari selections (4p)

Feb 26  #10 Tokugawa theater: puppet theater
Read: Chikamatsu Monzaemon Battles of Coxinga (10p)

Mar 3 MIDTERM EXAM

Mar 5  #11 Tokugawa narrative: Ihara Saikaku, ukiyo-zōshi
Read: Ihara Saikaku selections “A Stylish Woman” (3p)
Read: “In the Past” (3p)

Mar 10  #12 Tokugawa narrative: the yomihon
Ueda Akinari, Ugetsu monogatari selection
Read: "Reed-Choked House" (5p)

Mar 12  #13 high and low in Tokugawa culture
Santō Kyōden kibyōshi selection
Read: "Edo-Born Playboy" (13p)
Read: "A Theory of Farting" (4p)

Mar 17  #14 Matsuo Bashō and the haikai schools
Read: Narrow Road to the Interior (30p)

Mar 19  #15 Matsuo Bashō continued

Mar 24  #16 Jippensha Ikku selection from Tōkaidō hizakurige
Read introduction and fox bewitching episode
"Travels on the Eastern Seaboard" (5p)
read with "Travels to the West"

Presenters Read: John Mertz, "Travel literature and the emptiness of national identity" (13p)
Mar 26  #17 Modern Novels, the question of realism
Read: Futabatei Shimei, *Ukigumo* excerpts

SPRING BREAK, Mar 30 – Apr 3

Apr 7  #18 Urban Realities
Read: Higuchi Ichiyo, “Separate Ways”
Urban Exploration
Presenters Read: Matsubara Iwagorō “Darkest Tokyo”

Apr 9 #19 Mori Ogai
Read: Mori Ogai, "Maihime" (24p, including bkgd section)

Apr 14 #20 Natsume Sōseki's *Kusamakura* (170p)

Apr 16 #21 Natsume Sōseki's *Kusamakura*

Apr 21 #22 modern Japanese poetry
Read: “modern Japanese poetry” selection and Ishikawa Takuboku’s “Sad Toys”

Apr 23 #23

April 28 #24 Tanizaki Jun’ichirō’s *Naomi* (170p)

April 30 #25 Tanizaki Jun’ichirō’s *Naomi*

May 5 #26 Proletarian literature
Read: Kuroshima Denji, "The Telegram" and "Snow in Siberia"

May 7 #27 Modernist Poetry
Kitasono Katsue
Read: “Literary Surrealism” chapter, pp. 46-80

**Final Exam scheduled for Tuesday, May 12, 1:10 – 3:10, same room**