ILLINOIS ARTICULATION INITIATIVE
GECC COURSE SUBMISSION FORM

Note: Requests to review courses must be submitted to the relevant panel by the institution's official institutional contact person. Although course submissions are accepted on a continuing basis, complete materials should be received no later than October 1st for Fall review and March 1st for Spring review.

☐ This course is being submitted for the first time or as the result of substantial changes.
☒ This course is being re-submitted for clarification at the panel’s request.
☐ This course is being submitted as part of the 5-year review process.

<table>
<thead>
<tr>
<th>Institution Name:</th>
<th>Harper College (William Rainey)</th>
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<tbody>
<tr>
<td>IAI Course Number:</td>
<td>H3 909</td>
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<tr>
<td>Institution’s Course Prefix and Number:</td>
<td>LIT 220</td>
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<tr>
<td>Institution’s Course Title:</td>
<td>Japanese Literature in Translation</td>
</tr>
<tr>
<td>Number of Credit Hours:</td>
<td>3 semester hours</td>
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<tr>
<td>Prerequisite:</td>
<td>none</td>
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☐ Panel-specific criteria have been consulted and any panel-specific checklists have been completed and attached (see Panel-Specific Criteria).

ATTACH COMPLETE CURRENT COURSE INFORMATION

Please verify (Check ✓) that the course submission materials provide evidence of the following:

☒ Course prefix/number and title, number of credit hours and contact hours, and studio or laboratory hours if applicable, must be included on syllabi and course outlines.
☒ Catalog description including any prerequisites
☒ Course goals and expected student learning outcomes
☒ Weekly or Daily topical outline
☒ Method(s) of evaluating student performance (including the number, length and type of assignments)
☒ Text(s) used and required reading lists, if applicable
☒ Date the syllabus and any supportive materials were prepared
☒ All delivery modes are identified (traditional and non-traditional)

Transfer Coordinator/IAI Contact             Dr. Diana Sharp
Person compiling submission if not IAI Contact Laura Branski
Contact Number (_847_) 925 - 6920, ext. ______ Date _2/26/2008_ Resubmitted _11/20/2008_
Contact Email dsharp@harpercollege.edu

For Communication Panel and Humanities and Fine Arts Panel, send to: ibhe_iai@ibhe.org
For Mathematics Panel, Physical and Life Science Panel, and Social and Behavioral Sciences Panel, send to Barbara.Risse@illinois.gov

Preferred submission format is as PDF or Word Document

June 2006
COURSE DESCRIPTION
Surveys English-language translations of Japanese poetry, fiction, and nonfiction. The course also looks briefly at Noh and Kabuki drama and selections from Japanese cinema. Works will be studied in the context of Japanese history, but each work will be studied also as the product of its author's creative self-expression. No speaking or reading knowledge of Japanese is required; no background knowledge of Japan is required.

TOPICAL OUTLINE
I. Early Court Literature
II. Classical Poetry (Tanka, Haiku)
III. Noh and Kabuki Drama
IV. Literature of the Meiji Period/early 20th century literature
V. Post-WWII literature and film of exhaustion and despair ("Kydatsu condition")
VI. Contemporary literature and film in Japan

METHODS OF PRESENTATION
1. Lecture
2. Interactive discussion
3. Small-group discussion
4. Activities and guest speakers
5. Audio and video recordings
6. Outings to off-campus events

STUDENT OUTCOMES: (The student should...)
1. identify the principles of Japanese aesthetics -- naturalness, perishability, suggestion, irregularity, simplicity -- and show how these aesthetics are present in Japanese literature.
2. examine the changing forms and themes of Japanese literature over time, from early court literature to fiction in the 21st Century.
3. interpret the many meanings within various Japanese writings, and determine what these writings say about the historical periods in which they were written.
4. dispel, through the experience of Japanese literature, certain myths and/or stereotypes about Japanese homogeneity, Japanese nationalism, Japanese conformity, and more.
5. assess Japanese literature as a record of human experience that transcends Japan.

METHODS OF EVALUATION
1. Exams
2. Essays, including at least one research essay, about seven or more pages in length
3. Creative responses (either written responses or oral/theatrical performances)

TEXTBOOKS/INSTRUCTIONAL MATERIALS
(What follows is a sample roster of texts. The instructor might consult and/or assign some of the texts that appear below; the instructor might assign texts that do not appear below.)


Ericson, Joan E., ed. *Be a Woman: Hayashi Fumiko and Modern Japanese Women’s Literature*.


PREPARED BY: Andrew J. Wilson

Semester Spring Year 2008
Literature 220 Syllabus
Japanese Literature in Translation

- **Instructor**: Andrew Wilson

- **Wilson’s Office**: L 244

- **Wilson’s Office Hours**: 
  * 1:15 - ish p.m. to 3:30 p.m., Tuesdays & Thursdays
  * I’ll probably be hanging around “L Building” on most Wednesdays, from maybe noon to about 3:15 p.m.
  * and by appointment (also, please feel free to just stop by my office, if you wish; I'm on campus often and won’t be too busy to speak with you)

- **Wilson’s Office Phone**: 847.925-6791

- **E-Mail Address(es)**: awilson@harpercollege.edu
  judethecat@sbcglobal.net

- **Required Texts**: 
  


- **Course Description**: 
  
  Literature 220 will survey English-language translations of Japanese poetry, fiction, and nonfiction. The course also looks briefly at Noh and Kabuki dramas and selections from Japanese cinema, especially one or two selections from directors Akira Kurosawa (*Ikiru* and *Rashomon*) and Isao Takahata (*Grave of the Fireflies*). Works will be studied in the context of Japanese history, but each work will be studied also as the product of its author's creative self-expression. For the most part, Literature 220 emphasizes the modern period in Japanese literature (1868 and afterward), though some pre-modern works will be examined in order to understand the modern period's links to Japan's past. All texts will be examined in the light of Japanese aesthetics, whether time honored
No speaking or reading knowledge of Japanese is required; no background knowledge of Japan is required.

• Course Requirements:

1) Reading: You are guaranteed to have a reading assignment for nearly every class period of the semester, especially during the first three-fourths or so of the semester. Some reading selections won’t be very lengthy, and some others will require more serious reading time. You will be expected to have each reading assignment completed on the day it is due to be discussed. Those who fail to complete assigned readings will do poorly on the many quizzes (some announced, some unannounced) that I will give throughout the term.

2) Writing: You will be asked to write coherently in several quizzes, two exams, a few papers, and maybe one or two in-class writing exercise(s). The papers that you turn in must be typed and double-spaced with a one-inch margin at the top, bottom, left, and right sides. It is excellent practice to make a second copy of each paper and keep it, just in case something unfortunate happens to the original when it falls into my hands. The final exam will take place during the allotted time during exam week, and it will not be a comprehensive exam (i.e., the final will cover only the second half of the semester . . . everything after the midterm).

NO LATE PAPERS OR SHORT-WRITING ASSIGNMENTS WILL BE ACCEPTED FOR FULL CREDIT! Late papers will suffer grade reductions. Thus, all assignments are due at the beginning of class on the due date. If there is an extreme emergency, see me or call me before the class on which a major paper or assignment is due if it is impossible for you to complete it on time. If you know you will be absent on the date that a major paper or assignment is due, turn it in early or send it with a classmate you trust. You will be given the due dates for the papers during the term.

3) Speaking: Keep in mind that 5% of your final grade depends upon your mature participation during class time. Don’t be too concerned, though, about being penalized for being shy or untalkative. Your participation grade can also be positively affected by things such as great attendance and, though this may sound a little vague, a “good attitude” toward the class (or an attitude that shows you are awake and thinking). It's really my job, basically, to stoke the day-by-day fires of our class, so all I'm saying here is that any literature class prospers when the student, too, remains engaged or "present" in one way or another.

4) Attendance: Come to class, because coming to class will naturally help your understanding of the material. You are permitted five unexcused absences, which is sort of a lot. (That five-absences-allowed policy should account for any misses due to illness, etc.) Each absence after the fifth lowers your FINAL GRADE one step. For example, if you miss six classes, an A will become a B, a B will become a C, and so forth. Also, don’t be late to class. There are times when lateness cannot be helped; I do understand that fact of life, but don’t make being late a habit. Two excessively late entrances (the precise definition of which is left to my discretion) to class will count as one absence. Bear it in mind, because it’s disruptive and rude to consistently walk into class after discussion has begun. It’s bothersome.

• Academic Honesty:

Plagiarism refers to presenting the ideas or the writing of someone else as one’s own; in
other words, it is when you knowingly submit falsely credited information to me (your instructor) or to Harper College. If you are found to be involved in this branch of academic misconduct, you will receive an “F” grade on the assignment in question and an “F” for the course. I'm not generally a mean person, but I won’t be weak-willed about enforcing the penalty (just described) for plagiarism, because when a person plagiarizes, it basically means that he/she wants to get something for nothing, and such a desire is most vexing to the soul. Be warned.

To be honest, I deal with at least one or two instances of plagiarism pretty much every semester -- particularly lately. I ask that you not take the gamble of cheating, and that you trust in the process of a more genuine, slow-paced education (as opposed to the quick heroin-fix sensation of a paper lifted from internet sources in ten or twenty minutes). For one thing, it really is true that most awake teachers catch the overwhelming majority of plagiarized writing, and then they act accordingly. Also, though the word "integrity" comes across sometimes as vague, or as nothing that you can feel in your pocket, I predict, at the risk of a little melodrama, that a couple of hard-fought essays, written by yourself, will provide you with a bona fide sense of accomplishment, maybe even pride, before we say goodbye at the end of term.

• Help With Your Writing Outside of Class:

I am always available for your undivided, one-on-one attention during my office hours (which are provided on page one of this syllabus, and which are not engraved in stone – I can surely stretch or manipulate them for you, and have always done so in the past with students who have not been free during my particular office hours). Don’t be reluctant to seek my help outside of class, because that’s part of my job, and I’m certainly happy to do it.

Also, consider taking advantage of the Writing Center (& the Tutoring Center, right next door), which is located in building F, room 303. In the Writing Center (& in the Tutoring Center) are persons who have been specifically trained to provide one-on-one advice about writing to anyone concerned enough to seek that advice.

• Grading:

Your grade will depend upon the following breakdown:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>participation</td>
<td>5%</td>
</tr>
<tr>
<td>quizzes &amp; any short writing assignments</td>
<td>20%</td>
</tr>
<tr>
<td>midterm exam</td>
<td>15%</td>
</tr>
<tr>
<td>final exam (not comprehensive)</td>
<td>15%</td>
</tr>
<tr>
<td>paper #1</td>
<td>20%</td>
</tr>
<tr>
<td>research paper (10+ pages)</td>
<td>25%</td>
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• Missing Quizzes Because You Were Absent:

If you are absent on a day during which a quiz takes place, you will not be able to make the quiz up, so missing a class is done at your own risk. However, if you tell me that you are going to miss a class before the day on which you actually miss, I may not, if I give a quiz on that day, count that quiz against you (if your reason for missing is appropriate).
• Another Note:

Please turn in all of the assignments that I ask for, especially the papers. It will be very difficult to earn a likable grade in this course if a significant percentage (say 20% or 25%) of your final grade equals zero. Failure to turn in the research paper will result in an automatic “F” for the course.

• Yet Another Note:

As an instructor of adults, I claim as my right your attention and respect in the classroom. Anyone who shows disrespect to me or to other students through disruptive behavior or speech will be asked to leave the classroom, and I will, if necessary, ask the same disruptive individual to leave the classroom every single day of the semester -- however uncomfortable and/or awkward it might cause all of us to feel. Actually, I’ve never had much of a problem in that respect, but it’s important, here and now, to set ground rules. Of course there is likely to be disagreement (about the things we'll read) in this classroom, but let us disagree reasonably and graciously, in the spirit of the free and frank exchange of ideas between equals.

• Cell Phones:

You absolutely must turn off or silence your cell phone at the commencement of each class period. It isn’t hard to do. When a cell phone rings in one of my classes, I feel heartbroken. This problem has magnified with each passing semester, and I have decided finally and sadly to mark absent any student whose cell phone rings during class-time. I don’t want to do this; in fact, it all seems a little ridiculous to me to address this issue in a college setting. I feel strange writing this paragraph, but something must be done, and lighter measures in the past have proven ineffective.

• One Last Note:

Because this is a syllabus, which is mainly a list of regulations and/or rules, my tone here is a bit foreboding or "dark." However, we'll have a great, very happy semester. We'll be reading some really beautiful literature together.

• Week-by-Week Schedule:

Week 1: Introduction to the course

• Selections from the Man'yoshu (Collection of Ten Thousand Leaves), pp. 33 - 53 in Keene's Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century

Week 2:

• Selections from the Kokinshu (Collection of Ancient and Modern Poems), pp. 76 - 81 in Keene's Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century

• Selection from Murasaki Shikibu's The Tale of Genji ("The Episode of Yugao"), pp. 106 - 36 in Keene's Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century

• Selection from The Pillow Book of Sei Shonagon, pp. 137 - 44 in Keene's Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century
Week 3:  • Kamo no Chomei's "An Account of My Hut," pp. 197 - 212 in Keene's *Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century*
  • Seami Motokiyo's *Birds of Sorrow* (a Noh play), pp. 271 - 85 in Keene's *Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century*
  • *The Bird-Catcher in Hades* and *Busu* (two Kyogen plays, authors unknown), pp. 301 - 11
  • *The Narrow Road of Oku* and *Prose Poem on the Unreal Dwelling*, by Matsuo Basho, pp. 363 - 76 in Keene's *Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century*

Week 4:  • Selection from *Botchan*, by Natsume Soseki, pp. 124 - 33 in Keene's *Modern Japanese Literature*
  • *Snow Country*, by Yasunari Kawabata

Week 5:  • *Snow Country*
  • Paper #1 Due

Week 6:  • *The Makioka Sisters*, by Junichiro Tanizaki

Week 7:  • *The Makioka Sisters*

Week 8:  • Finish *The Makioka Sisters*
  • Midterm exam

Week 9:  • Akira Kurosawa's *Ikiru* (film)
  • On their own, students should be reading Oe's *The Silent Cry*, due the following week

Week 10:  • *The Silent Cry*

Week 11:  • Dazai Osamu's "Villon's Wife," pp. 398 - 414 in Keene's *Modern Japanese Literature*
  • Hayashi Fumiko's "Tokyo," pp. 415 - 28 in Keene's *Modern Japanese Literature*
  • Yukio Mishima's *Patriotism*

Week 12:  • Haruki Murakami's *After the Quake*

Week 13:  • *After the Quake*
  • Banana Yoshimoto's *Kitchen*

Week 14:  • *Kitchen*

Week 15:  • Isao Takahata's *Grave of the Fireflies* (film)
  • No reading assignment; use this week to work on your research paper, and please show me a draft of your essay in a one-on-one conference

Week 16:  • Final exam
  • Research paper due (please turn in your research paper when you come to the final exam)