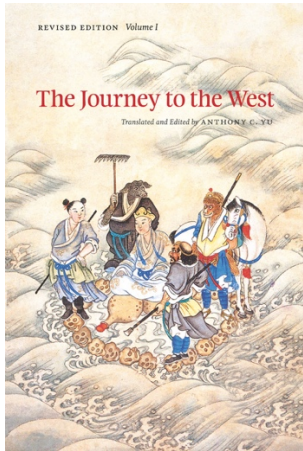


LANG 3570: Narrative Ethics in Asian Literature and Film

MWF 12:30 – 1:20 pm, Main 304, Dr. Li Guo. (li.guo@usu.edu)
Office: MW 1:30-2:30 pm, Main 002B.



Course Description:

What is narrative ethics? Briefly, narrative ethics “explores the intersections between the domain of stories and storytelling and that of moral values.”¹ Ethics endows us a choice and a challenge to think, judge, and act as narrators, authors, characters or audience in critical interpretation of narrative texts. In the Asian context narrative ethics provides us a critical lens in reflecting on thematic concepts, such as personal and social identity, traditional and modern aesthetics, individual moral beliefs, democracy and freedom, communal and social pursuits. We will discuss historical, thematic, societal and economical contexts of key literary texts and probe into questions such as: How do traditional philosophical and ethical systems for living influence people’s perceptions of the world? How does the process of modernization reveal man’s experience of social and religious conflict, and the balance between personal sacrifice and societal loss? How do traditional, modern and contemporary Asian literatures collectively help us understand globalization in a more nuanced and contextualized form?

Course Goals:

- ✚ To achieve in-depth understandings of narrative ethics in Asian contexts, by reading and interpreting excerpts from folklore, fiction, sci-fi, fantasy, diaspora literature, internet poetry and film.
- ✚ Through a range of national and cultural perspectives, to develop recognition of the social historical discourses that unified and distinguishes the countries and diverse cultures comprising Asia.
- ✚ To acquire skills in conducting undergraduate research projects on Asian literature, culture and film effectively using library resources, to prepare research projects with proper citation and style.
- ✚ To expand an integrated understanding of Asia across national, regional and ideological boundaries, and assess identity, nationhood, and agency for specific gendered, racial and ethnic groups of Asian heritage or connection.

Course Goals Corresponding to IDEA Evaluation:

- ✚ 1. Gaining factual knowledge (terminology, classifications, methods, trends)
- ✚ 5. Acquiring skills in working with others as a member of a team
- ✚ 8. Developing skill in expressing myself orally or in writing

Textbooks:

Wu Ch'eng-en. *Monkey: Folk Novel of China*. Atlantic, 1994.
Donald Keene. *Modern Japanese Literature 1868-the Present Day*. Grove, 1994.
Shin Kyung-sook, *Please Look After Mom*. Knopf Doubleday Publishing Group, 2011.

¹.James Phelan *The Living Handbook of Narratology* <http://www.lhn.uni-hamburg.de/article/narrative-ethics>

Course requirements:

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|-----------------------------------|---|
| ✦ Attendance, 5% | ✦ 1 paired teaching demo, 10%. |
| ✦ Active participation, 5% | ✦ 10 reading posts (150 words each), 20%. |
| ✦ Classroom etiquette, 2% | ✦ 3 essays, 15% each, 45%. |
| ✦ 1 paired oral presentation, 8%. | ✦ 1 final, 5%. |

Language: Because of the broad cultural contexts of the literature selected in this course, the course will be taught in English. Students are not required to know an Asian language. Literary texts in the original language, however, will be provided as supplementary materials for those who may be interested in conducting a comparative study of the original text and the English translation.

Grading: End of semester grades will be assigned based upon the following percentages:

A = 93 - 100% C = 73 - 76%
A- = 90 - 92% C- = 70 - 72%
B+ = 87 - 89% D+ = 65 - 69%
B = 83 - 86% D = 60 - 64%
B- = 80 - 82% D- = 55 - 59%
C+ = 77 - 79% F = 54% or less

Students with ADA-documented impairments may be eligible for reasonable accommodations. Veterans may also be eligible for services. Accommodations are coordinated through DRC in Rm 101 of the University Inn, 7-2444 voice, 7-0740 TTY, or toll free at 1-800-259-2966. Please contact DRC as early as possible. Alternate format materials (Braille, large print or digital) are available with advance notice.

Attendance: Regular attendance is extremely important and highly related to a student's performance. You are allowed 2 absences. If you have more than 2, you will lose 1% for each additional absence. In case of illness, emergency, or university activities, please notify me beforehand and submit a university excused absence sheet.

Plagiarism: Plagiarism includes knowingly "representing, by paraphrase or direct quotation, the published or unpublished work of another person as one's own in any academic exercise or activity without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials." The penalties for plagiarism are severe. They include warning or reprimand, grade adjustment, probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, and referral to psychological counseling.

Week 1: Ancestral Wisdoms

8/29: Introduction. *Tao Te Ching*, by Lao-tzu. J. Legge, <http://www.sacred-texts.com/tao/taote.htm>, paragraphs 1-5.

8/31: "The Tongue-Cut Sparrow: A Fairy Tale from Japan."

9/2: *Monkey*, Chapter 1: "The Birth of the Monkey" (11-19).

Week 2: Monkey King: Hero or Trickster?

9/5: Labor day, no class.

9/7: *Monkey*, Chapters 2&3: "Mount of Flowers and Fruit" (20-43) **Post 1.**

9/9: *Monkey*, Chapters 4&5: "Havoc in Heaven" (44-62)

Week 3: The Pilgrim's Journey

9/12: *Monkey*, Chapters 13&14: "The Pilgrim starts his journey" & "The Taming of the Monkey." (119-138) **Post 2.**

9/14: *Monkey*: Chapters 16-17: "Piggy is Taken On" (146-159)

9/16: *Monkey*: Chapter 19: "The Lion Demon in the Kingdom of Crow-cock" (166-180)

Week 4: The Journey as an Allegory

9/19 *Monkey*: Chap. 20: "The Lion Demon in the Kingdom of Crow-cock continued"(181-209) **Post 3.**

9/21 *Monkey*: Chapter 28 "The Goal Achieved." (279-289)

9/23 Film discussion: *Journey to the West* (2014)

Week 5: Intertwining the Traditional with the Modern

9/26 *Monkey*: Chapter 29-30: "The Eighty-first Calamity" (290-305). **Post 4.**

9/28 Hattori Bushō: "The Western Peep Show." (Keene, 34-37)

Tsubouchi Shōyō: "The essence of the novel." (Keene, 55-59)

9/30 Modern *Haiku*: 1(Keene 122-123); Essay 1 workshop.

Week 6: Rethinking Meiji Modernity

10/3 Nagai Kafū "The River Sumida" (Keene 159-178) **Post 5.**

10/5 Nagai Kafū "The River Sumida" (Keene 179-200)

10/7 Film discussion: *Kagemusha*, **Essay 1 due.**

Week 7: Emotions and Surrealism

10/10 Banana Yoshimoto: *Moonlight Shadow* (107-127) **Post 6.**

10/12 Banana Yoshimoto: *Moonlight Shadow* (128-150)

10/14 Banana Yoshimoto: "Lizard"

Week 8: Speculative Asia: Sci-Fi stories I

10/17 Liu Cixin, "The Three Body Problem" **Post 7.**

10/19 Hao Jingfang: "Folding Beijing."

10/20 Film discussion: Jang Joon-hwan, "Save the Green Planet!"

Week 9: Speculative Asia: Sci-Fi stories II

10/24 Jang Joon-hwan, "Save the Green Planet!" part II. **Post 8.**

10/26 Hiroshi Yamamoto, "The Stories of Ibis"

10/28 Essay 2 workshop.

Week 10: Traditional Family in Modern Korea

10/31-11/2 Shin, *Please Look After Mom*, "Nobody Knows." **Post 9.**

11/4 Shin, "I'm Sorry, Hyong-chol" **Essay 2 due.**

Week 11: Mother and Daughter as Double-Mirrors

11/7 Shin, "I'm Sorry, Hyong-chol" continued. **Post 10.**

11/9-11/11 Shin, "I'm Home"

Week 12: Narrative Voices and Points of View

11/14, 11/16, Shin, "Another Woman"

11/18, Shin, "Epilogue"

Week 12: Asian Internet Literature & Pop Culture I

11/21 Chinese migrant workers' internet poetry: excerpts

11/23-11/25 Thanksgiving break, no class.

Week 13: Asian Internet Literature & Pop Culture II

11/28 Essay 3 workshop

11/30 Guiyeoni: *Do Re Mi Fa So La Ti Do*

12/1 Japanese cell phone novel: excerpts.

Week 14: Review and Oral presentations

12/5-12/9 Oral Presentations; Final Review, Q&A. **Essay 3 due at time of presentation.**

Final Exam: December 14, Wed., 11:30-1:20pm.