

285c. Sculpture II. Fall 2009. JOHN BISBEE.

A continuation of principles introduced in **Visual Arts 195**, with particular emphasis on independent projects.

Prerequisite: **Visual Arts 195** or permission of the instructor.

[286c - VPA. Make. Believe. Sculpture.]

295c–299c. Intermediate Independent Study in Visual Arts. VISUAL ARTS FACULTY.

[310c. Narrative Structures.]

380c. Photo Seminar. Spring 2010. MEGGAN GOULD.

An extension of principles and techniques developed in **Visual Arts 180** and **Visual Arts 280**, with increased emphasis on independent projects. Seminar discussion and critiques, and field and laboratory work. Participants must provide their own non-automatic 35mm camera.

Prerequisite: **Visual Arts 280** or permission of the instructor.

390c. Senior Seminar. Every fall. Fall 2009. JAMES MULLEN.

Concentrates on strengthening critical and formal skills as students start developing an individual body of work. Includes readings, discussions, individual and group critiques, as well as visiting artists.

395c. Senior Studio. Every spring. Spring 2010. CARRIE SCANGA.

A continuation of the Senior Seminar, with emphasis on the creation of an individual body of work. Includes periodic reviews by members of the department and culminates with a group exhibition at the conclusion of the semester.

401c. Advanced Independent Study and Honors in Visual Arts. VISUAL ARTS FACULTY.

Open only to exceptionally qualified senior majors and required for honors credit. Advanced projects undertaken on an independent basis, with assigned readings, critical discussions, and a final position paper.

Asian Studies

Shu-chin Tsui, *Program Director*

Suzanne M. Astolfi, *Program Coordinator*

Professor: John C. Holt (Religion)

Associate Professors: Thomas Conlan (History), Songren Cui†, Henry C. W. Laurence (Government), Shu-chin Tsui

Assistant Professors: Belinda Kong (English), De-nin Deanna Lee (Art), Vyjayanthi Ratnam Selinger†, Rachel L. Sturman (History)

Instructor: Lawrence L. C. Zhang (History)

Lecturers: Sree Padma Holt, Asuka Hosaka, Xiaoke Jia, Yan Li, Mitsuko Numata

Contributing Faculty: David Collings, Sara A. Dickey**, Dhiraj Murthy, Nancy Riley, Karen Teoh

Students in Asian studies focus on the cultural traditions of China, Japan, or South Asia (India, Sri Lanka, Pakistan, Bangladesh, and Nepal). In completing the major, each student is required

to gain a general understanding of one of these cultural areas, to acquire a working proficiency in one of the languages of South or East Asia, to develop a theoretical or methodological sophistication, and to demonstrate a degree of applied specialization. These principles are reflected in the requirements for an Asian studies major.

Requirements for the Major in Asian Studies

One majors in Asian studies by focusing on a particular geographic and cultural area (e.g., South Asia) or by specializing in the subfield of Disciplinary Asian Studies. Eight courses are required in addition to the study of an Asian language. These eight include a senior seminar (300 level) and other courses as described below. A student who wishes to graduate with honors in the program must also write an honors thesis, which is normally a one-year project. Students must earn a grade of C- or better in order to have a course count for the major. No courses taken Credit/D/Fail may count for the major, unless the course is graded Credit/D/Fail only. No “double counting” of courses is allowed for the major. First-year seminars do count for the major.

The major requires courses from two categories:

1. *Language*. Two years of an East Asian language or one year of a South Asian language, or the equivalent through intensive language study. The College does not directly offer courses in any South Asian language. Arrangements may be made with the director of the program and the Office of the Registrar to transfer credits from another institution, or students may meet this requirement by studying Sinhala on the ISLE Program or Tamil on the SITA Program. Advanced language study is important for and integral to the major. In addition to the required two years of language study, students may apply up to three advanced intermediate (third-year) or advanced (fourth-year) East Asian language courses toward the total of eight required for the area-specific or disciplinary major.

2a. *Area-specific option*. Eight courses, seven of which focus on the student’s area of specialization and one of which is in an Asian cultural area outside that specialization. One of these eight courses is normally a senior seminar. The possible areas of specialization are China, Japan, East Asia, and South Asia. Students must take at least one premodern and one modern course in their area of specialization. Students specializing in China must take **Asian Studies 275** and a 300-level Chinese-related course; those specializing in Japan must take **Asian Studies 246** or **283**; and those focusing on South Asia must take one 200-level course from each of the following three areas: anthropology, religion, and history, all of which must have South Asia as their primary focus (whenever possible, two of those courses should be **Asian Studies 232, 240, or 256**).

2b. *Disciplinary-based option*. Eight courses, at least five of which must be in the chosen discipline (e.g., government, history, literature, religion, and other approved areas). Those choosing this option should consult with their advisor concerning course selection and availability. One of the eight courses must be a 300-level course in the discipline of focus, wherever possible. The three remaining courses, chosen in consultation with an advisor, must explore related themes or relate to the student’s language study. The language studied must be in the student’s primary cultural or national area of focus, or in cases where a discipline allows for comparison across areas, in one of the primary areas of focus.

Requirements for the Minor in Asian Studies

Students focus on the cultural traditions of either East Asia or South Asia by completing a concentration of at least five courses in one geographic area or four courses in one geographic area and one course outside that specialization. Of these five courses, two may be language courses, provided that these language courses are at the level of third-year instruction or

above. Two courses completed in off-campus programs may be counted toward the minor. Students focusing on South Asia must take one 200-level course from each of the following three areas: anthropology, religion, and history, all of which must have South Asia as their primary focus (whenever possible, two of those courses should be **Asian Studies 232, 240, or 256**). Students must earn a grade of C- or better in order to have a course count for the minor. No Credit/D/Fail courses may count for the minor, unless the course is graded Credit/D/Fail only. No “double counting” of courses is allowed for the minor. First-year seminars do count for the minor.

Off-Campus Study

Foreign study for students interested in Asian studies is highly recommended. Established programs in the People’s Republic of China, Hong Kong, and Taiwan are available for students interested in China. Students are particularly encouraged to attend the ACC, CET, and IUP programs. The AKP and JCMU programs are recommended for students interested in Japan, but they may select another program based upon their academic interests. The ISLE and SITA programs (see page 50) are recommended for students interested in South Asia. Consult the Asian studies office or Web site for information about these and other programs. Up to three credits from off-campus study (excluding beginning and intermediate—first- and second-year—language courses) may count toward the major. Up to two credits from off-campus study (excluding language courses) may count for the minor.

Program Honors

Students contemplating honors candidacy in the program must have established records of A and B in program course offerings and present clearly articulated, well-focused proposals for scholarly research. Students must prepare an honors thesis and successfully defend their thesis in an oral examination.

First-Year Seminars

For a full description of first-year seminars, see pages 149–60.

11c. Living in the Sixteenth Century. Fall 2010. THOMAS CONLAN.
(Same as **History 13**.)

17c. Shanghai Imagined. Fall 2009. BELINDA KONG.
(Same as **English 14**.)

19b. East Asian Politics: Introductory Seminar. Fall 2009. HENRY C. W. LAURENCE.
(Same as **Government 19**.)

[**20b. Global Media and Politics.** (Same as **Government 20**.)]

21c. Perspectives on Modern China. Fall 2010. SHU-CHIN TSUI.

28c. The History of Tea in East Asia. Fall 2009. LAWRENCE ZHANG.
(Same as **History 28**.)

Introductory, Intermediate, and Advanced Courses

[**139c - IP, VPA. Music of South Asia.** (Same as **Music 139**.)]

201c - ESD, IP. Literature of World War II and the Atomic Bomb in Japan: History, Memory, and Empire. Fall 2010. VYJAYANTHI SELINGER.

A study of Japan's coming to terms with its imperialist past. Literary representations of Japan's war in East Asia are particularly interesting because of the curious mixture of remembering and forgetting that mark its pages. Postwar fiction delves deep into what it meant for the Japanese people to fight a losing war, to be bombed by a nuclear weapon, to face surrender, and to experience Occupation. Sheds light on the pacifist discourse that emerges in atomic bomb literature and the simultaneous critique directed towards the emperor system and wartime military leadership. Also examines what is missing in these narratives—Japan's history of colonialism and sexual slavery—by analyzing writings from the colonies (China, Korea, and Taiwan). Tackles the highly political nature of remembering in Japan. Writers include the Nobel prize-winning author Ôe Kenzaburô, Ôoka Shôhei, Kojima Nobuo, Shimao Toshio, Hayashi Kyoko, and East Asian literati like Yu Dafu, Lu Heruo, Ding Ling, and Wu Zhou Liu.

209c - IP, VPA. The Arts of Japan. Fall 2009. DE-NIN DEANNA LEE.

Surveys ritual objects, sculpture, architecture, painting, and decorative arts in Japan from the Neolithic to the modern period. Topics include ceramic forms and grave goods, the adaptation of Chinese models, arts associated with Shinto and Buddhist religions, narrative painting, warrior culture, the tea ceremony, woodblock prints and popular arts, modernization and the avant-garde. (Same as **Art History 272** [formerly **Art History 219**].)

211c - IP, VPA. The Arts of China. Spring 2010. DE-NIN DEANNA LEE.

A chronological survey of ritual objects, sculpture, architecture, painting, and decorative arts in China from the Neolithic to the modern period. Topics include ritual practices and mortuary art, technologies of art and the role of trade, the impact of Buddhism, courtly and scholarly modes of painting, and popular and avant-garde art. (Same as **Art History 271** [formerly **Art History 211**].)

212c - ESD, IP. Writing China from Afar. Spring 2010. BELINDA KONG.

The telling of a nation's history is often the concern not only of historical writings but also literary ones. Examines three shaping moments of twentieth-century China: the Sino-Japanese War (1937–45), the Cultural Revolution (1966–76), and the 1989 Tiananmen democracy movement and massacre. Focuses specifically on contemporary literature by authors born and raised in China but since dispersed into a western diaspora. Critical issues include language choice and the role of translation; the truth claims of fiction vs. memoir; the relationship between history, literature, and the cultural politics of diasporic representations of origin; and the figure of the contemporary intellectual-writer vis-à-vis totalitarian violence. Authors may include Eileen Chang (Zhang Ailing), Shan Sa, Dai Sijie, Hong Ying, Yan Geling, Zheng Yi, Yiyun Li, Gao Xingjian, Ha Jin, Annie Wang, and Ma Jian. (Same as **English 273** [formerly **English 283**].)

Prerequisite: One first-year seminar or 100-level course in English or one course in Asian studies.

213c - ESD. Introduction to Asian American Literature. Fall 2009. BELINDA KONG.

An introduction not only to the writings of Asian America, but also to the historical development of Asian American literature as a field of discussion, study, and debate. Begins by focusing on a seminal moment in the formation of this field: the critical controversy sparked by the publication of Maxine Hong Kingston's *The Woman Warrior* (1976). Then turns to earlier classics as well as more recent fiction and questions of how to reconceive Asian American literature in light of these works. In addition to Kingston, authors may

include Amy Tan, David Henry Hwang, Frank Chin, John Okada, Jade Snow Wong, Carlos Bulosan, Chang-rae Lee, and Jhumpa Lahiri, Susan Choi, Lan Cao, and Iê thi diem thúy. Formerly **English 284**. (Same as **English 271**.)

Prerequisite: One first-year seminar or 100-level course in English or one course in Asian studies.

Note: This course fulfills the literature of the Americas requirement for English majors.

[**216c - ESD, IP. Asian Diaspora Literature of World War II**. (Same as **English 274**.)]

219c. Religion and Fiction in Modern South Asia. Spring 2010. JOHN HOLT.

A study of the Hindu and Buddhist religious cultures of modern South Asia as they have been imagined, represented, interpreted, and critiqued in the literary works of contemporary and modern South Asian writers of fiction and historical novels, including Salman Rushdie (*Midnight's Children*, *The Satanic Verses*), V. S. Naipaul (*An Area of Darkness*, *India: A Million Mutinies Now?*), Gita Mehta (*A River Sutra*), etc. **Religion 220** or **221** recommended. (Same as **Religion 219**.)

[**220c - VPA. Modern and Contemporary Art in China**. (Same as **Art History 273** [formerly **Art History 220**].)]

223c - IP. Mahayana Buddhism. Spring 2010. JOHN HOLT.

Studies the emergence of Mahayana Buddhist worldviews as reflected in primary sources of Indian, Chinese, and Japanese origins. Buddhist texts include the *Buddhacarita* ("Life of Buddha"), the *Sukhavati Vyūha* ("Discourse on the 'Pure Land'"), the *Vajraccedika Sutra* (the "Diamond-Cutter"), the *Prajnaparamitra-hrdaya Sutra* ("Heart Sutra of the Perfection of Wisdom"), the *Saddharmapundarika Sutra* (the "Lotus Sutra"), and the *Platform Sutra of the Sixth Patriarch*, among others. (Same as **Religion 223**.)

224c - ESD, IP. Asian America's Aging. Every other year. Spring 2010. BELINDA KONG.

Asian American literature is dominated by voices of youth: the child narrator and the *bildungsroman* genre have long been used by writers to tell not only personal coming-of-age stories but also that of Asian America itself, as a relative newcomer into the American nation-state and its cultural landscape. Focuses instead on the latecoming figure of the aged narrator in recent Asian American fiction, who constellates themes of dislocation and reclamation, memory, and the body rather than those of maturation and heritage. Explores old age as a vehicle for engaging contemporary issues of globalization and diaspora; historical trauma and cultural memory; life and biopolitics. Examines these works within the paradigm of transnational Asian America, which goes beyond the United States as geographical frame to shed light on the new diasporic identities and cultural politics emerging from twentieth-century global transits. (Same as **English 279**.)

Prerequisite: One first-year seminar or 100-level course in English or Asian studies.

Note: This course fulfills the literature of the Americas requirement for English majors.

[**228b - IP. Chinese Foreign Policy**. (Same as **Government 228**.)]

[**230c - ESD, IP. Imperialism, Nationalism, Human Rights**. (Same as **History 280**.)]

232b. Modernity in South Asia. Fall 2009. SARA DICKEY.

What is modernity? How does it differ cross-culturally, and what forms does it take in South Asia? In the countries of South Asia—including India, Pakistan, Sri Lanka, Bangladesh, and Nepal—many aspects of everyday life are both affected by and shape modernity. Economic liberalization, religious nationalism, and popular media are examined, while investigating changes in caste, class, work, gender, family, and religious identities in South Asia. (Same as **Anthropology 243**.)

Prerequisite: **Anthropology 101** or **Sociology 101**.

233b - IP. South Asian Popular Culture. Fall 2009. DHIRAJ MURTHY.

Examines transnational South Asian popular culture (encompassing Pakistan, India, Bangladesh, Nepal, Bhutan, and Sri Lanka), as a medium to understand larger sociological themes, including diaspora, “homeland,” globalization, identity, class, gender, and exoticization. Music, film, and fashion are the prime cultural modes explored. Largely structured around specific “South Asian” cultural products—such as Bhangra, Asian electronic music, and Bollywood—and their circulation between the subcontinent and South Asian diasporic communities (particularly in Britain). (Same as **Sociology 236**.)

Prerequisite: **Sociology 101** or **Anthropology 101**.

236c - ESD, IP. India and the Indian Ocean World. Fall 2009. RACHEL STURMAN.

Explores the vibrant social world created by movements of people, commodities, and ideas across the contemporary regions of the Middle East, East Africa, South and Southeast Asia from the early spread of Islam through the eighteenth century. Key topics include the formation of communities, pre-modern material cultures, the meanings of conversion and religious change, and the production and transformation of systems of knowledge and modes of social relations in the era before the rise of European colonialism. (Same as **History 282**.)

Note: This course fulfills the pre-modern requirement for history majors.

239c - ESD, IP. Violence and Non-violence in Twentieth-Century India. Fall 2009. RACHEL STURMAN.

Seminar. Examines the histories of violence and non-violence that have shaped contemporary India. Considers Gandhi’s efforts to develop a theory and practice of non-violence in the context of anti-colonial nationalism, as well as the epic religious violence that ultimately accompanied independence from British colonial rule. Explores the historical relationship between violent and non-violent forms of social protest and social control in the post-colonial era through examination of vivid examples of social and political movements. Considers the recent proliferation of religious violence, and caste- and gender-based atrocities. Draws on history, literature, documentary film, and film drama to consider how such violence and non-violence have been remembered and memorialized, and their legacies for Indian society. (Same as **History 241**.)

Prerequisite: One course in history or permission of the instructor.

[**240c - IP. Hindu Literatures.** (Same as **Religion 220**.)]

[**241c - IP. Hindu Cultures.** (Same as **Religion 221**.)]

242c - ESD, IP. Theravada Buddhism. Fall 2009. JOHN HOLT.

An examination of the major trajectories of Buddhist religious thought and practice as understood from a reading of primary and secondary texts drawn from the Theravada traditions of India, Sri Lanka, Thailand, and Burma. (Same as **Religion 222**.)

246c - IP. The Fantastic and Demonic in Japanese Literature. Spring 2011. VYJAYANTHI SELINGER.

From possessing spirits and serpentine creatures to hungry ghosts and spectral visions, Japanese literary history is alive with supernatural beings. The focus of study ranges from the earliest times to modernity, examining these motifs in both historical and theoretical contexts. Readings pose the following broad questions: How do representations of the supernatural function in both creation myths of the ancient past and the rational narratives of the modern nation? What is the relationship between liminal beings and a society’s notion of purity? How may we understand the uncanny return of dead spirits in medieval Japanese drama? How does the construction of demonic female sexuality vary between medieval and

modern Japan? Draws on various genres of representation, from legends and novels to drama, paintings, and cinema. Students develop an appreciation of the hold that creatures from the “other” side maintain over our cultural and social imagination.

[**247b - ESD, IP. Indian Cinema and Society: Industries, Politics, and Audiences.** (Same as **Anthropology 232.**)]

252c - IP. Cultural Topics in Contemporary China. Fall 2009. SHU-CHIN TSUI.

Explores cultural trends in contemporary China with post-socialist condition as the contextual setting and cultural studies the theoretical framework. Discussion topics include rural-urban transformations, experimental art, alternative literature, documentary cinema, fashion codes, and gender issues. Examines how cultural trends reflect and react to China’s social-economic transitions, and how the state apparatus and the people participate in cultural production and consumption.

254c - IP, VPA. Transnational Chinese Cinema. Spring 2010. SHU-CHIN TSUI.

Introduces students to films produced in the People’s Republic of China, Taiwan, and Hong Kong. Places national cinema in a transnational framework and explores how cinema as a sign system constructs sociocultural and aesthetic meanings. Students will benefit most by bringing both an open mind toward non-Western cultural texts, and a critical eye for visual art.

[**256c - ESD, IP. Modern South Asia.** (Same as **History 261.**)]

258c. Politics and Popular Culture in Twentieth-Century India. Spring 2010. RACHEL STURMAN.

Examines the new forms of politics and of popular culture that shaped twentieth-century modernity in India. Topics include the emergence of mass politics, ideologies of nationalism and communalism, urbanization and the creation of new publics, violence and popular media, modern visual culture, democracy and social movements, and the politics of development. Focuses on the relationship between new socio-political forms and new technologies of representation and communication. (Same as **History 263.**)

263b - IP. Transnational Race and Ethnicity. Spring 2010. DHIRAJ MURTHY.

Examines globally mediated formations of ethnic and racial identities, including the ways in which transnational communities are shaped through contact with “homelands” (physically and virtually) and vice versa. Particular attention is given to “Black” and “South Asian” diasporic communities based in London and the transnational cultural networks in Africa, the Indian Subcontinent, and the Caribbean which they help maintain. Readings will include those by Paul Gilroy, Arjun Appadurai, Les Back, Stuart Hall, Jayne Ifekwunigwe, Ian Ang, and the Delhi-based sarai school. (Same as **Africana Studies 227** and **Sociology 227.**)

Prerequisite: **Sociology 101** or **Anthropology 101.**

[**266c - IP. Chinese Women in Fiction and Film.** (Same as **Gender and Women’s Studies 266.**)]

[**269 - MCSR. Applied Research Practicum: Chinese Rural to Urban Migration.** (Same as **Economics 277** and **Gender and Women’s Studies 277.**)]

270c - ESD, IP. The Global Migration of the Overseas Chinese. Spring 2010. KAREN TEOH.

Seminar. Explores the history of Chinese migration in its global context from the sixteenth century onwards. Examines the internal roots of emigration in China, the interactions of migrants with their host societies and local populations, processes of cultural adaptation

and assimilation, and the significance of migration and the overseas Chinese for concepts of Chinese identity. Focuses on Southeast Asia and North America, but also looks at Western Europe, South America, and elsewhere. While studying the implications of Chinese migration in specific locations, attends to transnational or cross-border networks, and interrogates concepts of ethnicity, nationality, and diaspora. (Same as **History 271**.)

Prerequisite: One course in history or permission of the instructor.

272c - ESD, IP. "China among Equals": History from Song to Ming, 850–1644. Spring 2010. LAWRENCE ZHANG.

Covers the period from the fall of the Tang dynasty to the end of the Ming, during which China underwent a critical and fundamental transformation from a society dominated by a national aristocratic elite with hereditary rights to one where elites membership became much more fluid. The emergence of competing neighboring states also meant a complete reorientation of how China conducted diplomacy, both with other land-based states and eventually through maritime contacts with Zheng He's expeditions to the West. Neo-Confucianism, developed during the Song dynasty, became not only the dominant philosophy in China but also in East Asia for the next thousand years. This comprehensive survey of China during the medieval and early modern eras includes sub-units on the Mongol empire and other "conquest dynasties." (Same as **History 212**.)

Note: This course fulfills the pre-modern requirement for history majors.

275c - ESD, IP. The Making of Modern China. Fall 2009. KAREN TEOH.

An introduction to the transformation of China's political and social life from the advent of its last dynasty in 1644 to the present. Covers the rise and fall of the Qing dynasty, economic and cultural encounters with the West, Republican government, war with Japan, the Communist revolution, and the People's Republic under Mao Zedong. Also discusses social and economic reforms in post-Mao China, and the global Chinese overseas community. Major themes include political and intellectual trends, the ongoing tension between the center and local society, problems of ethnicity and gender, challenges of modernization, and the (re-)emergence of the world's oldest and largest bureaucratic state as a major power in the twenty-first century. (Same as **History 275**.)

276c - IP. The Origins of Imperial China, Prehistory to 900 C.E. Fall 2009. LAWRENCE ZHANG.

Traces the origins and evolution of cultural, economic, and social elements of Chinese imperial statehood. Considers how each successive regime created its own philosophical and political basis for legitimacy and authority. Topics covered include the flowering of philosophy in the fifth century B.C.E., the unification and subsequent disintegration of the Qin and Han empires, the introduction of Buddhism, and the rise and fall of the cosmopolitan Tang dynasty. Various types of evidence, including archaeological finds and material culture, will be examined. (Same as **History 276**.)

Note: This course fulfills the pre-modern requirement for history majors.

[**278b - ESD, IP. China, Gender, Family.** (Same as **Gender and Women's Studies 278** and **Sociology 278**.)]

279c - ESD, IP. Rebellions and Revolutions in Nineteenth- and Twentieth-Century China. Spring 2010. LAWRENCE ZHANG.

Seminar. Mass uprisings have been political and social crucibles throughout the history of China, causing not only "regime changes," as slated in contemporary terms, but also radical shifts in the cultural dynamics of Chinese society, as evident in class hierarchy, distribution of material resources, and expressions of personal and collective rights. Explores several of these pivotal moments, including millenarian movements such as the Taiping Rebellion

in the Chinese heartland and the Muslim holy wars in the western borderlands during the nineteenth century; political transitions such as the 1911 Republican Revolution and the 1949 Communist Revolution; and movements introducing new social and cultural norms such as the May Fourth Movement and the Cultural Revolution. Students revisit the question of how the concepts of “rebellion” and “revolution” are simultaneously similar and different. One course in Asian history is recommended. (Same as **History 279**.)

Prerequisite: One course in history.

[281c - IP. The Courtly Society of Heian Japan. (Same as **History 281**.)]

282b - ESD, IP. Japanese Politics and Society. Fall 2009. HENRY C. W. LAURENCE.

Comprehensive overview of modern Japanese politics in historical, social, and cultural context. Analyzes the electoral dominance of the Liberal Democratic Party, the nature of democratic politics, and the rise and fall of the economy. Other topics include the status of women and ethnic minorities, education, war guilt, nationalism, and the role of the media. (Same as **Government 232**.)

283c - ESD, IP. The Origins of Japanese Culture and Civilization. Fall 2009 and Fall 2010. THOMAS CONLAN.

How do a culture, a state, and a society develop? Designed to introduce the culture and history of Japan by exploring how “Japan” came into existence, and to chart how patterns of Japanese civilization shifted through time. Attempts to reconstruct the tenor of life through translations of primary sources, and to lead to a greater appreciation of the unique and lasting cultural and political monuments of Japanese civilization. (Same as **History 283**.)

Note: This course fulfills the pre-modern requirement for history majors.

284c - ESD, IP. The Emergence of Modern Japan. Spring 2010 and Spring 2011. THOMAS CONLAN.

What constitutes a modern state? How durable are cultures and civilizations? Examines the patterns of culture in a state that managed to expel European missionaries in the seventeenth century, and came to embrace all things Western as being “civilized” in the mid-nineteenth century. Compares the unique and vibrant culture of Tokugawa Japan with the rapid program of late-nineteenth-century industrialization, which resulted in imperialism, international wars, and ultimately, the postwar recovery. (Same as **History 284**.)

285c - IP. Conquests and Heroes. Spring 2010. THOMAS CONLAN.

Seminar. Examines the experience of war in China, Japan, and Europe in order to ascertain the degree to which war is a culturally specific act. Explores narratives of battle and investigates “heroic” qualities of European, Chinese, and Japanese figures. A secondary theme constitutes an examination of the impact the thirteenth-century Mongol Invasions had on each of these military cultures. (Same as **History 285**.)

Note: This course fulfills the pre-modern requirement for history majors.

286c - IP. Japan and the World. Fall 2009. THOMAS CONLAN.

Seminar. Explores Japan’s relations with China, Korea, and Europe in premodern and modern contexts. Also explores larger issues of state identity and cultures in East Asia. (Same as **History 286**.)

Note: This course fulfills the pre-modern requirement for history majors.

289c - IP. Construction of the Goddess and Deification of Women in Hindu Religious Tradition. Fall 2009. SREE PADMA HOLT.

Focuses include (1) an examination of the manner in which the power of the feminine has been expressed mythologically and theologically in Hinduism; (2) how various categories of goddesses can be seen or not as the forms of the “great goddess”; and (3) how Hindu women

have been deified, a process that implicates the relationship between the goddess and women. Students read a range of works, primary sources such as *Devi Mahatmya*, biographies and myths of deified women, and recent scholarship on goddesses and deified women. (Same as **Gender and Women's Studies 289** and **Religion 289**.)

291c–299c. Intermediate Independent Study in Asian Studies. THE PROGRAM.

[**318c. Pilgrimage: Narrative and Ritual.** (Same as **Religion 318**.)]

[**323c. Topics in Chinese Painting.** (Same as **Art History 323**.)]

332b. Advanced Seminar in Japanese Politics. Spring 2010. HENRY C. W. LAURENCE.

Analyzes the political, social, and cultural underpinnings of modern politics, and asks how democracy works in Japan compared with other countries. Explores how Japan has achieved stunning material prosperity while maintaining among the best healthcare and education systems in the world, high levels of income equality, and low levels of crime. Students are also instructed in conducting independent research on topics of their own choosing. (Same as **Government 332**.)

Prerequisite: **Government 232** (same as **Asian Studies 282**).

[**337b. Advanced Seminar in Democracy and Development in Asia.** (Same as **Government 337**.)]

364c. The Politics of Inequality in Modern South Asian History. Spring 2010. RACHEL STURMAN.

An examination of how South Asians have conceptualized innate social differences (e.g., race, caste, religion, ethnicity, gender) as well as labor and poverty, and how they have put these ideas into practice during the past two centuries. Topics include histories of race, labor, sexuality, and citizenship under British imperialism and global capitalism; the emergence and vicissitudes of the concept of minority; and modern anti-caste struggles. Following a survey of major recent scholarship in the field, students pursue projects of their own design, culminating in a substantial original research paper. One course in South Asian history is recommended. (Same as **History 364**.)

Prerequisite: One course in history or permission of the instructor.

380c. The Warrior Culture of Japan. Spring 2011. THOMAS CONLAN.

Explores the “rise” of the warrior culture of Japan. In addition to providing a better understanding of the judicial and military underpinnings of Japan’s military “rule” and the nature of medieval Japanese warfare, shows how warriors have been perceived as a dominant force in Japanese history. Culminates in an extended research paper. (Same as **History 380**.)

Prerequisite: **Asian Studies 283** (same as **History 283**) or **284** (same as **History 284**), or permission of the instructor.

Note: This course fulfills the pre-modern requirement for history majors.

401c–404c. Advanced Independent Study and Honors in Asian Studies. THE PROGRAM.

LANGUAGE COURSES

Chinese 101c. Elementary Chinese I. Fall 2009. YAN LI.

A foundation course for communicative skills in modern Chinese (Mandarin). Five hours of class per week. Introduction to the sound system, essential grammar, basic vocabulary, and approximately 350 characters. Develops rudimentary communicative skills. No prerequisite. Followed by **Chinese 102**.

Chinese 102c. Elementary Chinese II. Spring 2010. YAN LI.

A continuation of **Chinese 101**. Five hours of class per week. Covers most of the essential grammatical structures and vocabulary for basic survival needs and simple daily routine conversations. Introduction to the next 350 characters, use of Chinese-English dictionary. Followed by **Chinese 203**.

Prerequisite: **Chinese 101** or permission of the instructor.

Chinese 203c. Intermediate Chinese I. Fall 2009. XIAOKE JIA.

An intermediate course in modern Chinese. Five hours of class per week. Consolidates and expands the knowledge of grammar and vocabulary, with 400 additional characters. Further improves students' Chinese proficiency with a focus on accuracy, fluency, and complexity. Followed by **Chinese 204**.

Prerequisite: **Chinese 102** or permission of the instructor.

Chinese 204c. Intermediate Chinese II. Spring 2010. XIAOKE JIA.

A continuation of **Chinese 203**. Five hours of class per week. Further develops students' communicative competence and strives to achieve a balance between the receptive and productive skills. Students learn another 400 characters; read longer, more complex texts; and write short compositions with increasing discourse cohesion. Followed by **Chinese 205**.

Prerequisite: **Chinese 203** or permission of the instructor.

Chinese 205c. Advanced-Intermediate Chinese I. Fall 2009. XIAOKE JIA.

A pre-advanced course in modern Chinese. Three hours of class per week. Upgrades students' linguistic skills and cultural knowledge to explore edited or semi-authentic materials. Followed by **Chinese 206**.

Prerequisite: **Chinese 204** or permission of the instructor.

Chinese 206c. Advanced-Intermediate Chinese II. Spring 2010. XIAOKE JIA.

A continuation of **Chinese 205**. Three hours of class per week. Focuses on the improvement of reading comprehension and speed, and essay writing skills. Deals particularly with edited and/or authentic materials from Chinese mass media such as newspapers and the Internet. Followed by **Chinese 307**.

Prerequisite: **Chinese 205** or permission of the instructor.

Chinese 307c. Advanced Chinese I. Every fall. SHU-CHIN TSUI.

A subject-oriented language course, facilitating students' transition from textbook Chinese to authentic materials. Subjects in rotation include social-cultural China, Chinese cinema, business Chinese, and media in China. Emphasis is given to reading and writing, with focuses on accuracy, complexity, and fluency in oral as well as written expression.

Prerequisite: **Chinese 206** or permission of the instructor.

Chinese 308c. Advanced Chinese II. Every spring. SHU-CHIN TSUI.

Continuation of **Chinese 307**.

Prerequisite: **Chinese 307** or permission of the instructor.

Japanese 101c. Elementary Japanese I. Fall 2009. MITSUKO NUMATA.

An introductory course in modern Japanese language. In addition to mastering the basics of grammar, emphasis is placed on active functional communication in the language, reading, and listening comprehension. Context-oriented conversation drills are complemented by audio materials. The two kana syllabaries and 60 commonly used kanji are introduced. No prerequisite. Followed by **Japanese 102**.

Japanese 102c. Elementary Japanese II. Spring 2010. MITSUKO NUMATA.

A continuation of the fundamentals of Japanese grammar structures and further acquisition of spoken communication skills, listening comprehension, and proficiency in reading and

writing. Introduces an additional 90 kanji.

Prerequisite: **Japanese 101** or permission of the instructor.

Japanese 203c. Intermediate Japanese I. Fall 2009. ASUKA HOSAKA.

An intermediate course in modern Japanese language, with introduction of advanced grammatical structures, vocabulary, and characters. Continuing emphasis on acquisition of well-balanced language skills based on an understanding of the actual use of the language in the Japanese socio-cultural context. Introduces an additional 100 kanji.

Prerequisite: **Japanese 102** or permission of the instructor.

Japanese 204c. Intermediate Japanese II. Spring 2010. ASUKA HOSAKA.

A continuation of **Japanese 203** with the introduction of more advanced grammatical structures, vocabulary, and characters.

Prerequisite: **Japanese 203** or permission of the instructor.

Japanese 205c. Advanced-Intermediate Japanese I. Fall 2009. ASUKA HOSAKA.

Increases students' proficiency in both spoken and written modern Japanese. A variety of written and audiovisual materials are used to consolidate and expand mastery of more advanced grammatical structures and vocabulary. Includes oral presentation, discussion, and composition in Japanese.

Prerequisite: **Japanese 204** or permission of the instructor.

Japanese 206c. Advanced-Intermediate Japanese II. Spring 2010. ASUKA HOSAKA.

A continuation and progression of materials used in **Japanese 205**.

Prerequisite: **Japanese 205** or permission of the instructor.

Japanese 307c. Advanced Japanese I. Fall 2009. MITSUKO NUMATA.

Designed to develop mastery of the spoken and written language. Materials from various sources such as literature, newspapers, and cultural journals as well as TV programs and films are used. Assigned work includes written compositions and oral presentations.

Prerequisite: **Japanese 206** or permission of the instructor.

Japanese 308c. Advanced Japanese II. Spring 2010. MITSUKO NUMATA.

A continuation of **Japanese 307**. Continued efforts to develop oral and written fluency in informal and formal situations. Reading of contemporary texts of literature, business, and social topics.

Prerequisite: **Japanese 307** or permission of the instructor.

Biochemistry

Anne E. McBride, *Program Director*
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Professor: Bruce D. Kohorn (Biology)

Associate Professor: Anne E. McBride (Biology)

Assistant Professor: Danielle H. Dube (Chemistry)

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Laboratory Instructor: Kate R. Farnham

Note: Below is a list of required and elective courses for the major in Biochemistry. Please refer to the departments of Biology, Chemistry, Mathematics, and Physics for further