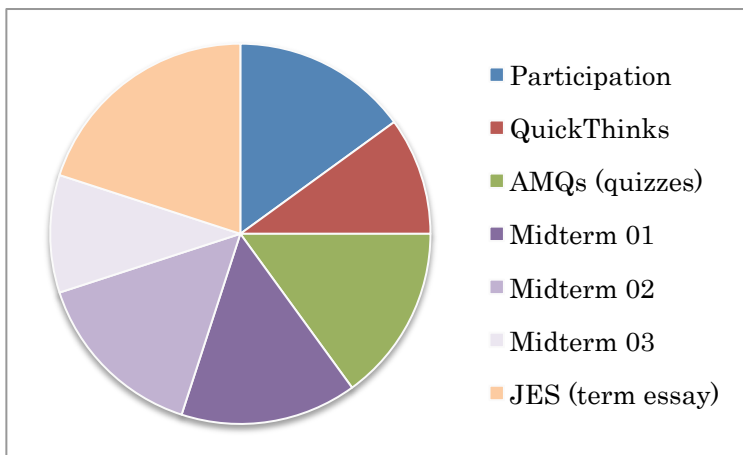


Course description (syllabus) & other information

Course title: EA105, Core Romantic Values in East Asian Premodern Literature and Contemporary Film
Semester: Summer 2012
Instructor: John R. Wallace (Dwinelle 5110, office hours and how to email me on *Announcements Page*)
Meets: M-Th 10AM–Noon (confirm time & class location at *Online Schedule of Classes*)

Evaluated categories used to calculate final grade:

Participation	15%
QuickThinks	10%
AMQs (quizzes)	15%
Midterm 01	15%
Midterm 02	15%
Midterm 03	10%
JES (term essay)	20%
	100%



My intuitive sense of how much certain skill sets are needed: This class expects you to be able to read well, read interpretively, view films interpretively, think conceptually, express yourself dynamically in class, cooperate with your partner, follow instructions, and submit things on time. Memorization is not a large part of this class but “keeping things in mind” (course rules, approaches, goals) is. Research skills are important as is the ability to develop your own interesting ideas. Managing information is not a major part of this class nor is the collecting and presenting of details. No reports are done, all is very heavy on analysis. The focus needs to be kept on “love” and you need to show an equal interest towards all three countries.

Please note ...

This syllabus contains critical information about course content, procedures, policies and grade calculations. It covers the material that is unlikely to change during the term. Other details are on the web pages. I suggest you read this syllabus carefully and review it once or twice during the term. I assume that you understand its content so please contact me if you don't.

In this syllabus are statements that influence your grade. While you should read this document in full, I will list here a few of the items that are not “intuitive” for a class approach and which have significant impact on your grade, or are frequently misunderstood by students:

- ◆ Announcements: I do NOT make all relevant announcements in class, even important ones. Visit the *Announcements Page* frequently.
- ◆ Review the Course Basics listed on the course Web page regularly.
- ◆ **Academic honesty is important to me.** Please read my Web page on this by the end of the first week and always keep those principles in mind. Please act honorably in class.
- ◆ Students who attend regularly, are attentive while in class, and avoid multitasking during class generally receive better grades even if one can skip the above items and still perform very well on the exams.
- ◆ I have “bright lines” for submission times: something arriving at 1:01PM for a 1PM deadline is late.
- ◆ Skimming instructions, schedules and such can hurt your grade. I sometimes have very specific instructions either for pedagogical reasons or file management at my end.
- ◆ Correct subject lines in emails are critically important (see below).
- ◆ Grades are reported as a number, not a letter, where A = 12, A- = 11 and so on.

- ◆ Note my treatment of extra credit activity stated in the grade category descriptions. Most general extra credit has value only if you are already fully engaged in the class and general extra credit never substitutes for weak performance on regular assignments.
- ◆ Critical analysis is important. Avoid placing your hope for an “A” on finding, organizing and delivering information, even when done well. Grade weights and rubrics are designed so that if you are very good at information but weak in analysis your grade gravitates towards the B-band.
- ◆ Dialogue is important. Grade weights and rubrics are designed so that if you are do not prepare well or contribute to discussion, even if midterm scores are strong, you are likely to received a “B” or lower grade.

Communicating

How to reach me

Office hours: Please use the link on the *Announcements Page*.

My office is **Dwinelle 5110**.

My email is jwallace@berkeley.edu.

- ◆ ALL emails for this class should follow this subject line template (note the underlines!):

EA105_assignmenttag_LASTNAME_classname keyword

See Home Course Page sidebar “OH & EMAIL ME” for definitions of assignmenttag, classname, etc. Note that the abbreviation is **not EALC105**.

- ◆ I usually do not check email after 9:30PM.

This class uses two web sites (www.sonic.net/~tabine & bSpace.berkeley.edu) for announcements, schedules and materials access

This class uses a primary and secondary Web site. Below is a table explaining what material is where. (Off-campus individuals following my class via podcast, please email me. I might be creating a special site for this group since you do not automatically have access to the bSpace site):

PRIMARY <i>Announcements Page</i> — www.sonic.net — ALWAYS START HERE	PRIMARY <i>Course Pages</i> — www.sonic.net —	SECONDARY <i>(materials that require restricted access)</i> —bSpace—
announcements links to course pages	sidebar: class policies, syllabus, assignment & test information , links to other Web site, etc. main window: class schedule	course materials (texts, vocab glosses, sound files, powerpoints, etc.) unofficial grade postings* *If I have posted a grade to bSpace then for whatever reason changed the grade, the new grade will almost never appear on bSpace.

Class announcements (Announcements Page: <http://www.sonic.net/~tabine/aa/calcrses/annc/annc.html>)

Where to look for announcements?

In the days and weeks before class begins, I might contact the class using the message tool on bSpace. These emails will go to enrolled and waitlisted students. At some point I “hand-off” announcements to my *Announcements Page* Web site with a class-wide email that says so. **The student now needs to navigate regularly to that Web page to read announcements. There will be no emails except under special circumstances.** After class stops meeting but until grades are submitted, I continue to use the *Announcements*

Page. Once I submit grades, I will soon begin using bSpace again to notify students if any additional announcements have been made. There will again be a “hand off” announcement indicating this.

Announcements Page Web Site

- ◆ **Please check the Announcements Page frequently** beginning a few days before the start of the course until the end of finals week.
 - ◇ I will not introduce changes in what needs to be done for a class in the 24 hours prior to the class. However, I often upload shortly before a class (in the last few hours ahead of class), as I prepare to teach that session, additional information or web links that might be helpful for a class session.
- ◆ **Remember to refresh your browser** to insure you are seeing the updated version of the page on my Web site.

Class sessions schedule & content, deadlines (Course Home Page)

- ◆ **See: Announcements Page.**
- ◆ **Please DO NOT download the Course Outline or individual schedule pages.** There are two problems with doing so:
 - ◇ You might miss grade-relevant, and other important announcements mentioned only on the Announcements Page.
 - ◇ The schedule changes during the term. For example, I often add notes to sessions after they are complete that might help in preparing for exams.

Course materials (bSpace)

All material for this class that is not listed for purchase is provided as digital files, usually via bSpace. Please respect copyright laws. Note that many students have reported difficulty downloading some of my pdfs from bSpace when they are using Chrome (the browser). Course materials specifics are listed below.

General policies

On the sidebar of the Course Home Page are links to my policies about

- ... my efforts to be “green” in class operation (including an invitation to contact me if my policy is hindering your learning experience),
- ... laptops use in the classroom and all other types of multitasking (prohibited), and
- ... academic honesty (extensive page of definitions, explanations, examples, penalties mostly related to plagiarism and the accurate and fair use of research material).

Please read them; some of the information there affects your grade.

Tolerance in the classroom

Discussions in this class frequently take up issues of national identity, religious views, chauvinist social practices, sexual mores, and views of love. I speak frankly about religion and sex in the belief that we need to be clear about what we discuss. Please speak with me right away if you feel offended or that your values seem unwelcome or unfairly challenged by me or other students. I want to challenge you to have a critical awareness your own beliefs, but I am committed to creating a class environment where you feel you can express your opinions comfortably. I ask all students not to disparage explicitly or implicitly other students’ ideas or the culture of any country.

As for films, by the way, all movies scheduled to be screened are “R-rated” and do not include explicit scenes of sex or strong violence, by most definitions. There is one exception currently on the schedule: a film segment shown early in the term and which will be pre-announced before presentation with students given the opportunity not to view it.

I ask that student teams write a comparative on two films that he or she, working with a partner, selects. When working with your partner during the essay process, please do not ask him or her to read material or view films about which he or she feels uncomfortable. If you feel you are being put in such a situation, please contact me right away and we can discuss what might be a resolution that you feel good about.

English is the only official language of this class. Subtitles are the official text, as are translations of any type. Please avoid suggesting that the subtitles are wrong or insufficient, or that anyone at anytime has less than perfect native ability, or engage in any other

sort of behavior that displays your knowledge of a language in a way that might make others feel less capable. This is necessary to maintain a balance among the many languages and linguistic backgrounds of the students of this class. This is a difficult issue because it is definitely true that the original language carries not only more accurate information but also sometimes essential information regarding romance. Still, in order to achieve the goal of all students fully engaging all three countries of this course, we take English as the bridging language in every case.

A note on academic honesty

I am very attentive to issues about plagiarism and other forms of academic dishonesty. **All students are expected to read carefully my full statement on these issues.** Access the Academic Honesty page through the Course Home Page sidebar. The academics honesty page is long, for a web page. **Please read it in full by the end of the first week of the term.** Ask questions. **After a week I will assume you are fully aware of, and have understood thoroughly, its contents.**

Accommodation for students with disabilities

If you need accommodations for any physical, psychological, or learning disability or if you want me to have emergency medical information, please email me, or speak to me after class or during office hours.

Brief statement on course content & goals

This class is about traditional values of “love” in three East Asian countries (China, Korea and Japan) as represented within narratives and whether such values endure, change or disappear when there is a change in historical context (premodern modern, postmodern) and narrative media (prose, cinema).

The class has three components: a series of lectures on fundamental concepts, then reading and discussion of premodern literary texts, then viewing and discussion of twenty-first century films.

Since our topic is broad, ill-defined and content rich, I have put online for frequent and easy access details about course goals, course rules, my expectations and so on. It can be accessed through the Course Home Page sidebar. That document is equal to this syllabus in terms of importance for your final grade. Please read it with care, and write me if you are unclear about something.

The class sets as an admittedly high goal the student’s ability to locate prejudices within his or her own culture and individual thinking that not only pre-decide what should be called loved and what can be the expected trajectory of a relationship but also determine how various narrative moments will be interpreted. Our goal is definitely not to develop a definition of love but rather discover something of the definitions others hold. Hopefully the student will develop a more informed knowledge of the three East Asian cultures that are taken as the object of analysis, their relationship to each other, and a more nuanced view of how long-held and widely-diffused thought systems work to provide, at times if unpredictably, the context for modern stories. Thus this class, in sum then, looks at specific East Asian cultures, the relationship of premodern culture to modern culture, and the relationship of context-producing thought systems to the personal experience of love.

Course prerequisites

This class has no prerequisites.

Course materials

Two of the assigned readings (books) are available at [Analog Books](#) (1816 Euclid Ave. @ North Gate, tel. 843-1816). I encourage you to consider supporting a fine local bookstore. **(Summer 2012: Not enough have supported this fine local bookstore. It is going out of business June 1, so please make your purchases before that time!)** The books, in the order we read them are Assigned Premodern Texts In Chinese Japanese or Korean:

Tale of Genji (book)

Best choice: Purchase the abridged version, Seidensticker translation, at Analog Books. Cover the other chapters using the electronic edition (Seidensticker translation) on our bSpace site.

Equally good choice: Purchase the full version of the Seidensticker translation.

OK choice: Purchase the abridged or full version of the Tyler translation. Cover missing chapters with the electronic edition (Seidensticker translation) on our bSpace site.

Non-native English speakers: See the bSpace documents Assigned Premodern Texts In Chinese

Japanese or Korean for online options. There are some very good translations in the East Asian library, too.

Story of the Stone (book) Only real choice: Purchase Volume One of *Story of the Stone*, Penguin edition. It is at Analog Books. Other translations are sub-standard and the Romanization system is so different it might limit your ability to follow information in class.

Emergency, not-great choice: The Guttenberg electronic translation on our bSpace site. Good luck ...

Non-native English speakers: See the bSpace documents Assigned Premodern Texts In Chinese Japanese or Korean for online options. There are some very good translations in the East Asian library, too.

English translations often use *Dream of the Red Chamber* as the title this book. It is in five volumes, so take care to find Volume 1.

Chunhyang (book) Best choice: Use the pdf files provided on bSpace.

Non-native English speakers: There are surely some very good translations in the East Asian library. First opportunity for general extra credit in this class (first submitted and accepted for any particular online site, use **chonline** as your keyword): Suggest online sites for this work. This is the first semester I have assigned it officially. I will add excellent suggestions—they must be legal, complete translations of good quality, and not glitchy—to the Assigned Premodern Texts file.

English translations have various titles for this book.

Chunhyang (film) Screened in full in class, available at the Media Center, Moffitt. General extra credit offer: This film needs scene summaries. See how I have done the other films and submit summaries for any or all of the scenes. Use keyword **chscnesum**.

House of Flying Daggers (film) Screened in full in class. Available on campus if necessary, see our web site.

2046 (film) Screened in full in class. Available on campus if necessary, see our web site.

Three Times (film) Screened in full in class. Available on campus if necessary, see our web site.

Dolls (film) Screened in full in class. Available on campus if necessary, see our web site.

3-Iron (film) Screened in full in class. Available on campus if necessary, see our web site.

Aside from these books, there are other readings. They will be provided as pdf files.

Grades

General comments

- ◆ Students are always welcome to discuss with me concerns about grades. If you use “EA105” at the beginning and “gradeissue” as a keyword in the email subject line your emails will be reviewed again before assigning a final course grade. I recommend this. (Keywords are irregular word strings I request to be put in emails so that later I can use them as a search term. This is explained in my comments on emailing me, found through the Course Home Page sidebar.)
- ◆ “Curved,” when used by me below or in class, means that while I start off with standard cutoffs for letter grades (listed below in this syllabus as “Start point in defining cutoffs ...”), I often adjust these for particular tests or quizzes. The intent is not to create a “bell” curve, but rather to make a grading profile for a particular graded activity that takes into account the difficulty of the activity, how well I think students should be able to perform, and how students have actually performed.
- ◆ **Some grades are reported to bSpace**, though this report might be several sessions after the grade is determined. bSpace is NOT the official grade book record. Also, **when I have discussed a grade with a student and changed it, these changes are almost never uploaded to bSpace.** (It is time inefficient to upload grades on an individual basis.)
- ◆ **All grades in all categories are either originally in or converted to a 12-pt scale where A = 12, A- = 11 and so on.** (See the charts at the end of this document.) This is also the way grades are communicated. To tell a student that s/he made a 12

on an assignment is to say that s/he received an “A”. Test grades might initially have a raw and/or percent score but this is curved and given a letter grade and it is the letter grade, not the raw score or percent that counts towards the final grade.

- ◆ **Travel plans:** Students often schedule travel plans very close to class sessions. I do not consider missed flights, delayed or cancelled flights or inexpensive tickets to be excusable reasons for absences. I take our class sessions very seriously and hope you will, too. I understand that students have various summer activities planned. The material covered in class can rarely be captured via just written notes. Keep that in mind when planning your summer. Also, I may or may not offer makeup opportunities for exams (the default is not to offer).
- ◆ **Leaving early or arriving late because of midterms in other classes:** I do not consider this a valid reason for missing part of the class. I do have sympathy with a student’s desire to arrive early to a test room or when a test runs overtime. However, this explanation is so frequently abused that it is difficult to sort out those who legitimately need to do this and those who do not. Therefore, please email me ahead of time if possible and perhaps we can work something out.
- ◆ **I consider the final exam period a firm date.** Please do not ask to take an exam early because you have travel or moving plans. (This is a general statement, some of my classes do not use the final exam period.)
- ◆ **I basically never give incompletes in a class.**

About “graded activities” & “grade categories”

By “graded activities” I mean anything you do for the class that is given a grade. This includes attendance, class participation, quizzes, tests, written assignments, and so on.

I group graded **activities** under several **categories** to provide an overview of the type of work expected for the class and to create relative grade values for this work.

How the grade for a category is calculated is stated on this syllabus while the rubric used to determine a grade for a particular activity is on the Course Home Page sidebar. Therefore, information on how I determine grades is split over these two places.

I regularly “curve” graded activities. I rarely adjust a student’s category grade.

Since nearly all grade adjustments are done at the level of graded activities and therefore part of the reported grade, a student can determine his or her category grades and can therefore *estimate* a final course grade. The student can generate various final grade scenarios by using the “**Grade estimator**” link on the **Course Home Page sidebar**, when provided.

Please show some restraint in asking me to project a final grade for you towards the end of the term. (Basically I like all grade issues to be discussed in person. However, I understand that there might be times when this is not workable.) I will speak only in general terms, so if your question is, for example, whether I think you will get an “A” or an “A–”, I can’t answer that question. (This is true for P/NP students, too, when they are close to the borderline.) Also, if you are just curious, please wait for the reported grades. That being said, there are situations when such questions are legitimate. Please include “**gradeissue**” in your subject line. If I do not answer your email it either means that I don’t think your situation warrants an answer or I am simply too busy to do so. I will give it serious consideration and respond as quickly as possible if appropriate. However, please remember that it will not be entirely accurate since there are many calculations involved in the final weeks, including balancing your performance against that of other students after all grades have been calculated (usually something that happens in the last 48-72 hours before grade submission). Estimating an individual grade before I have entered into the phase of considering the class as a whole is a time-consuming process since it is not just a matter of running numbers.

Brief description of graded activities for this class (details on the Course Home Page sidebar)—for grade category weights (for final course grade) see the top of this document

Grade Category—Participation:

The class is built around the concept that different contexts result in different interpretations of romantic narratives and that some of these contexts are culture-bound and nearly invisible to us without critical self-awareness. Dialogue in class is essential to reveal the diversity of interpretations that individuals actually deploy, and to share information about cultures about which one is well informed for the benefit of others. I place a heavy value on dialogue in class and I structure the JES (see below) to provide multiple opportunities for dialogue. That this aspect of the class very seriously please.

Grade Category—Midterms:

All are in-class, closed-book, full-session tests relying mostly or solely on essay-type questions. The first midterm covers lecture material on concepts (primarily Buddhism, Confucianism, Daoism) in relevant relationship to our course topic. The second midterm covers the premodern readings. The third midterm applies the knowledge of the class to a film(s).

Category—Joint Essay Set (JES):

The term paper is called a “Set” because the final product is in three segments that are related: one by you, one by your partner and one written jointly. For the purpose of exploring one’s own views on romance and various East Asian cultures, the essay process pairs students to work together. The joint segment is written during a single face-to-face meeting, based on the independently written essays.

The JES has many steps. Some JES grades are individually assigned while others are jointly shared. There is a procedure in place to resolve conflicts or to protect one’s grade should one’s partner become uncooperative for any reason.

How the various steps are weighted is stated on the Web site.

Category—QuickThinks (QT):

These are in-class, unannounced questions to answer on material that was assigned or just presented. They are usually on index cards and need answers in a very short time, usually 2 minutes or less. The idea is that you should always been thinking analytically during discussions and film screenings.

Category—Assigned Materials Quizzes (AMQs):

Preparation of the materials ahead of time is so important for viable dialogue in this course that I quiz the material to check your level of preparation. This is true for assigned premodern material and print material that supports the films to be screened.

Grade category—Extra Credit (on tests and such), Major Extra Credit (additional, substantial assignments), General Extra Credit (little things that you do), “A+” as course grade, and “gradeissue”:

I use three types of extra credit in my classes.

- ◆ The first is a type you are used to encountering—on assignments and tests where students are given the opportunity to answer more challenging questions or include information beyond the usual expectations of the assignment. This type of extra credit influences directly the grade on the assignment.
- ◆ The second type also a type you sometimes see, I think: extra assignments that include a challenge of some sort. I call this “Major Extra Credit” and identify the assignments as such. Completing Major Extra Credit in **excellent form** will change your final grade cutoff lines from n.5 to n.3. (Whereas in a usual scenario you must have a course final grade of 11.5 to round up to a 12, an “A”, for the class, under this scenario, your grade is rounded up to an “A” if you have 11.3 or higher.) Completing Major Extra Credit in **good form** will change your final grade cutoff lines from n.5 to n.4. (Whereas in a usual scenario you must have a course final grade of 11.5 to round up to a 12, an “A”, for the class, under this scenario, your graded is rounded up to an “A” if you have 11.4 or higher.) Completing Major Extra Credit **mechanically as if only done for the course grade** will not change your final grade cutoff lines. Some of my courses do not have major extra credit opportunities.
- ◆ The third type of extra credit is something more ineffable and you probably have not had this as an explicit grade category in your classes although I imagine it does work behind the scenes in some of your classes. These are little things that you do that indicate an enthusiasm for the class, or more than the usual attentiveness to assignments, or acts that help the teaching environment. This might be web links you find that are of special value, or an extended comment you send by email about something that interested you, or finding an error in my Web site or other instructions. I acknowledge these things with an email that includes the keyword “**extracredit**”. **This type of extra credit is only valuable if, one the whole, you seem to be participating very well in the class. It cannot replace assignments. Indeed, it might work against you if I conclude that you are only interested in your grade and believe the extra credit can substitute for work on the regular assignments. This is an opportunity to show enthusiasm and share ideas and help others, not polish your grade although, indirectly, it does have that effect sometimes.**

At the end of the term: In the gradebook, there are columns directly next to the final grade box. They list details for extra credit,

various grade issues you have discussed with me (that have the gradeissue keyword in the subject line, no others), and notes I make during the term about you, such as multitasking during class, or special circumstances). After the grades are calculated the first time, I consider these issues.

I consider giving one or two “A+”s in a course. Extra credit is usually necessary to qualify being considered for this, and the content and quality of the extra credit is definitely a factor in choosing among students who are on the short list. I do not assign “A+”s strictly based on the highest final grade score.

How grade categories are weighted for the final course grade

Please refer to the top of this syllabus.

Table: Equivalents of 12-pt scale numbers to letter grades

When a “12-pt scale” grade is reported on bSpace or elsewhere, the letter grade equivalent to that number is:

13 / A+	10 / B+	7 / C+	4 / D+
12 / A	9 / B	6 / C	3 / D
11 / A-	8 / B-	5 / C-	2 / D-
			0 / F

Table: Conversion of 12-pt scale course average to letter grades for the final course grade

At the end of the term, the 12-pt scores for each grade category are calculated together, according to weight, for the final grade. That mathematical result is then rounded to the nearest letter grade step. In other words, an 11.50 is rounded up to 12 while an 11.49 is rounded down to 11, and so on. Below are the cutoffs for each final course letter grade. (May 20, 2012: I have noticed that my grade profiles recently have been generating, at the end of the term, fewer grades in the “A” band and, for those grades in the “A” band, the vast majority are “A-minus” not “A”—such as 3 “As” to 15 “A-minuses”. While I am not against the idea of there being more “A-minuses” than “As” I have been adjusting the basic scale below to a 11.4 or 11.35 cutoff to generate final grades that are closer to and equal number of “As” and “A-minuses”. I don’t seem to have the same phenomenon in the case of the “B” or “C” band, so those cutoffs don’t change.)

Course 12pt average	letter grade reported to the university	Course 12pt average	letter grade reported to the university	Course 12pt average	letter grade reported to the university	Course 12pt average	letter grade reported to the university
When given, usually highest 1-2 class averages, with general EC taken into consideration	A+	≥ 9.5	B+	≥ 6.5	C+	≥ 3.5	D+ (NP↓)
≥ 11.5	A	≥ 8.5	B	≥ 5.5	C	≥ 2.5	D
≥ 10.5	A-	≥ 7.5	B-	≥ 4.5	C- (P↑)	≥ 2	D-
						< 2	F

Table: Start point in defining cutoffs for grades when “percent correct” is the criterion used to determine a letter grade (multiple-choice tests and such)

≥ 100	A+	≥ 86.5	B+	≥ 76.5	C+	≥ 66.5	D+	< 60	F
≥ 93	A	≥ 83	B	≥ 73	C	≥ 63	D		
≥ 90	A-	≥ 80	B-	≥ 70	C-	≥ 60	D-		