EAST ASIAN STUDIES (EAST)

* EAST 030b / HIST 030b, Tokyo  Daniel Botsman
Four centuries of Japan’s history explored through the many incarnations, destructions, and rebirths of its foremost city. Focus on the solutions found by Tokyo’s residents to the material and social challenges of concentrating such a large population in one place. Tensions between continuity and impermanence, authenticity and modernity, and social order and the culture of play. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program. WR, HU

EAST 119a / HSAR 119a, Introduction to the History of Art: Asian Art and Culture  Quincy Ngan
This introductory course explores the art of India, China, Japan, and Korea from prehistory to the present. We consider major works and monuments from all four regions. Themes include the representation of nature and the body, the intersection of art with spirituality and politics, and everything from elite to consumer culture. All students welcome, including those who have no previous experience with either art history or the study of Asian Art. This class makes frequent visits to Yale University Art Gallery. HU

EAST 210a / EALL 210a / LITR 172a, Man and Nature in Chinese Literature  Kang-I Chang
An exploration of man and nature in traditional Chinese literature, with special attention to aesthetic and cultural meanings. Topics include the concept of nature and literature; neo-Taoist self-cultivation; poetry and Zen (Chan) Buddhism; travel in literature; loss, lament, and self-reflection in song lyrics; nature and the supernatural in classical tales; love and allusions to nature; religious pilgrimage and allegory. All readings in translation; no knowledge of Chinese required. Some Chinese texts provided for students who read Chinese. Formerly CHNS 200. HU

EAST 240a / CHNS 200a / EALL 200a / HUMS 270a, The Chinese Tradition  Tina Lu
An introduction to the literature, culture, and thought of premodern China, from the beginnings of the written record to the turn of the twentieth century. Close study of textual and visual primary sources, with attention to their historical and cultural backdrops. Students enrolled in CHNS 200 must have first-year proficiency in Mandarin or permission of the course instructor. HU

EAST 241b / EALL 211b / LITR 174b / WGSS 405b, Women and Literature in Traditional China  Kang-I Chang
A study of major women writers in traditional China, as well as representations of women by male authors. The power of women’s writing; women and material culture; women in exile; courtesans; Taoist and Buddhist nuns; widow poets; cross-dressing women; the female body and its metaphors; footbinding; notions of love and death; the aesthetics of illness; women and revolution; poetry clubs; the function of memory in women’s literature; problems of gender and genre. All readings in translation; no knowledge of Chinese required. Some Chinese texts provided for students who read Chinese. Formerly CHNS 201. HU

* EAST 242a / EALL 230a / HUMS 269a, Poetry and Ethics Amidst Imperial Collapse  Lucas Bender
Du Fu has for the last millennium been considered China’s greatest poet. Close study of nearly one-sixth of his complete works, contextualized by selections from the tradition that defined the art in his age. Exploration of the roles literature plays in interpreting human lives and the ways different traditional forms shape different ethical orientation. Poetry as a vehicle for moral reflection. All readings are in English. WR, HU

* EAST 243a / EALL 233a / HSAR 417a / HUMS 285a, History of Chinese Imperial Parks and Private Gardens  Pauline Lin
Study of notable parks and private gardens of China, spanning from the 2nd century BCE to contemporary China. Themes include the history, politics, and economics surrounding construction of parks; garden designs and planning; cultural representations of the garden; and modern reinterpreted landscapes. Some sessions meet in the Yale University Art Gallery. No previous knowledge of Chinese language is necessary. Students previously enrolled in EALL 050 may not take this course for credit. HU

* EAST 253b / EALL 265b / LITR 251b, Japanese Literature after 1970  Aaron Gerow
This course provides a survey of Japanese literature from 1970 to the present. Readings include novels and essays from a diverse range of authors, addressing themes such as identity, language, memory, domesticity, postmodernism, and racial discrimination. Students develop extensive knowledge of contemporary Japanese literature, while also cultivating skills in close reading and research methods. All readings are in English translation; no knowledge of Japanese is required. HU

* EAST 260a / EALL 280a / FILM 307a, East Asian Martial Arts Film  Aaron Gerow
The martial arts film has not only been a central genre for many East Asian cinemas, it has been the cinematic form that has most defined those cinemas for others. Domestically, martial arts films have served to promote the nation, while on the international arena, they have been one of the primary conduits of transnational cinematic interaction, as kung-fu or samurai films have influenced films inside and outside East Asia, from The Matrix to Kill Bill. Martial arts cinema has become a crucial means for thinking through such issues as nation, ethnicity, history, East vs. West, the body, gender, sexuality, stardom, industry, spirituality, philosophy, and mediality, from modernity to postmodernity. It is thus not surprising that martial arts films have also attracted some of the world’s best filmmakers, ranging from Kurosawa Akira to Wong Kar Wai. This course focuses on films from Japan, China, Hong Kong, Taiwan, and South Korea—as well as on works from other countries influenced by them—covering such martial arts genres such as the samurai film, kung-fu, karate, wuxia, and related historical epics. It provides a historical survey of each nation and genre, while connecting them to other genres, countries, and media. HU
EAST 303a / HIST 303Ja, Hong Kong and China: A Cross-Border History
Denise Ho
This departmental seminar studies the historical development of Hong Kong and China in relation to each other, from the colonial and late imperial experience to their shared histories in national and political movements, from postwar industrialization to reform-era economic growth, culminating in the 1997 handover and its attendant political and economic integration. The readings from the first half of the semester come primarily from the literature in history, while the readings in the second half draw from anthropology, economics, political science, and sociology. Each week readings include primary sources in or translated into English. WR, HU

EAST 305b / HISAR 305b, Time in Chinese Art
Quincy Ngan
This class explores the theme of "time" in Chinese art from the traditional to the contemporary period. Drawing upon scholarship on Chinese philosophical understanding of time and space, this course explores how art made manifest notions of the future, past, and present, the passage of time, kana, aeons, eternity and deadlines. This class also investigates manipulations of time—how the unique format, artistic ideas and medium and materials of Chinese art helped to pause, rewind, compress and shorten time. Observing such temporalities, we analyze narrative murals and handscrolls, "this life" v. afterlife in funeral art, paintings of immortality, the significance of bronze corrosion in antiquarianism, uses of the past in traditional Chinese painting and contemporary art, the future and agelessness in movies and digital art, the materiality and nostalgia of old photography and time-based artworks, as well as the history of People's Republic of China as presented at the Tian'anmen Square. WR, HU

EAST 309b / HIST 309Jb, Uses of the Past in Modern China
Denise Ho
Modern China’s use of the past in state-sponsored narratives of nation, in attempts to construct heritage by elites and intellectuals, and in grassroots projects of remembrance. Theories on history and memory; primary sources in English translation; case studies from twentieth-century China. Interdisciplinary readings in art history, anthropology, cultural studies, and history. WR, HU

EAST 310a / GLBL 309a / PLSC 357a, The Rise of China
Daniel Mattingly
Analysis of Chinese domestic and foreign politics, with a focus on the country’s rise as a major political and economic power. Topics include China’s recent history, government, ruling party, technology, trade, military, diplomacy, and foreign policy. SO

EAST 313a / ANTH 213a, Postwar Japan: Ghosts of Modernity
Daniel Mattingly
This course introduces students to contemporary Japan, examining how its defeat in the Second World War and loss of empire in 1945 continue to shape Japanese culture and society. Looking especially at the sphere of cultural production, it focuses on the question of what it means to be modern as expressed through the tension between resurgent neo-nationalism and the aspiration to internationalize. The course charts how the legacy of Japan’s imperial failure plays a significant role in its search for renewal and identity since 1945. How, it asks, does the experience of catastrophic failure—and failure to account for that failure—play into continued aspirations for modernity today? How does Japanese society wrestle with modernity’s two faces: its promise for progress and its history of catastrophic violence? The course follows the trajectory of Japan’s postwar nation-state development after the dissolution of empire, from its resurrection from the ashes after defeat, to its identity as a US ally and economic superpower during the Cold War, to decades of recession since the 1990s and the search for new relations with its neighbors and new reckonings with its own imperial violence and postwar inactions against the background of rising nationalism. HU, SO

EAST 314b / EALL 303b, Readings in Classical Chinese Prose
Kang-I Chang
Close reading of classical Chinese texts (wenyan) primarily from late Imperial China. A selection of formal and informal prose, including memoirs, sanwen essays, classical tales, biographies, and autobiographies. Focus on cultural and historical contexts, with attention to reception in China and in some cases in Korea and Japan. Questions concerning readership and governmental censorship, function of literature, history and fictionality, memory and writing, and the aesthetics of qing (emotion). Readings in Chinese; discussion in English. Prerequisite: CHNS 171 or equivalent, or permission of instructor. Formerly CHNS 302. HU

EAST 324a / EP&E 316a / PLSC 444a, Governing China
Daniel Mattingly
Study of the politics of contemporary China, with a focus on recent research. Topics include elite politics, technology, economic growth, trade, repression, propaganda, protest, the military, and foreign policy. SO

EAST 325a / EALL 335a, Chinese Poetic Form, 1490-1990
Kang-I Chang
Development of the classical Chinese poetic form by modern Chinese poets. The appeal and aesthetic concept of the classical form since the revivalist movement of the late fifteenth century. Emphasis on close critical reading, with attention to cultural and political contexts. Readings in Chinese; discussion in English. Prerequisite: a literary Chinese course or permission of instructor. HU

EAST 351b / AFST 355b / ANTH 355b, China-Africa Encounters
Helen Siu
The history, effects, and implications of Chinese involvement in and with African countries over the past century. Diasporic experiences, with attention to informal economies, cultural strategies, and ethnic and religious tensions; land, finance, and infrastructure; Chinese aid and development in Africa since the late 1960s, including medical aid and charitable groups. SO
* EAST 391b / EALL 296b / RLST 121b, Religion and Culture in Korea  Hwansoo Kim
Introduction to Shamanism, Buddhism, Confucianism, Daoism, Christianity, and new religions in Korea from ancient times to the present. Examination of religious traditions in close relationships with social, economic, political, and cultural environments in Korean society. Examination of religious tensions, philosophical arguments, and ethical issues that indigenous and foreign religions in Korea have engaged throughout history to maximize their influence in Korean society.  HU

* EAST 431a / RLST 175a, North Korea and Religion  Hwansoo Kim
Ever since the establishment of the Democratic People's Republic of Korea (DPRK) in 1948 and the Korean War (1950–1953), North Korea has been depicted by the media as a repressive, oppressive, and military country, its leaders as the worst dictators, and its people as brainwashed, tortured, and starving to death. The still ongoing Cold War discourse, intensified by the North Korea's recent secret nuclear weapons program, furthers these negative images, and outsiders have passively internalized these images. However, these simplistic characterizations prevent one from gaining a balanced understanding of and insight into North Korea and its people on the ground. Topics other than political, military, and security issues are rarely given attention. On the whole, even though North Korea's land area is larger than South Korea and its population of 25 million accounts for a third of all Koreans, North Korea has been neglected in the scholarly discussion of Korean culture. This class tries to make sense of North Korea in a more comprehensive way by integrating the political and economic with social, cultural, and religious dimensions. In order to accomplish this objective, students examine leadership, religious (especially cultic) aspects of the North Korean Juche ideology, the daily lives of its citizens, religious traditions, the Korean War, nuclear development and missiles, North Korean defectors and refugees, human rights, Christian missionary organizations, and unification, among others. Throughout, the course places North Korean issues in the East Asian and global context. The course draws upon recent scholarly books, articles, journals, interviews with North Korean defectors, travelogues, media publications, and visual materials.  SO

* EAST 474b / HSAR 484b, Japanese Screens  Mimi Yiengpruksawan
The screen-painting tradition in Japan, particularly as it emerged in the sixteenth and seventeenth centuries. The format, techniques, and functions of screen painting; poetic and literary connections, as well as studio practices and politics, of the principal lineages of painters; aesthetics and styles associated with varying classes of patronage, from the shoguns to Buddhist monks to the Japanese court.  HU

* EAST 480a or b, One-Term Senior Essay  Frances McCall Rosenbluth
Preparation of a one-term senior essay under the guidance of a faculty adviser. Students must receive the prior agreement of the director of undergraduate studies and of the faculty member who will serve as the senior essay adviser. Students must arrange to meet with that adviser on a regular basis throughout the term.

* EAST 486b / HSAR 486b, Gender and Sexuality in Asian Art  Quincy Ngan
This class uses art to investigate the stereotypes of, and expectations for, gender in China, Japan, and Korea, spanning from the modern to the contemporary. It explores relationships between masculinity, femininity, homosexuality, and androgyny, as well as the politics and economy of these identities in East Asia. Together, we analyze how artworks—painting, performance, manga, movies, fashion, illustration, and sculpture—have made manifest genders and helped to enact, modify, and conceal one's sexuality. It also probes how representations of social spaces and leisure activities reinforce or complicate gender stereotypes and expectations. This class is divided into four parts. The first explores methodological frameworks and theories for parsing gender and sexuality in East Asia. The second focuses on masculinity, studying the representations, burdens and desires of heroes, leaders, and male celebrities. The third focuses on femininity, exploring the production and consumption of images of beautiful women, along with the economy and politics of being attractive and seductive in East Asia. While the second and third parts examine the conventional dichotomy of the two sexes, the fourth balances this account by focusing on the imageries of homosexuality and transgender.  HU

* EAST 491a and EAST 492b, Senior Research Project  Frances McCall Rosenbluth
Two-term directed research project under the supervision of a ladder faculty member. Students should write essays using materials in East Asian languages when possible. Essays should be based on primary material, whether in an East Asian language or English. Summary of secondary material is not acceptable. Credit for EAST 491 only on completion of EAST 492.  ½ Course cr per term