

last updated: January 18, 2021

Syllabus — v210117

JAPAN 177
Urami: Rancor and Revenge in
Japanese Literature
("J177Sp21—Urami")

Spring 2021

Instructor: John R Wallace

1. COURSE VIRTUAL SPACES	3
1.1. Zoom sessions (our "classroom")	3
1.2. My public website hosted by Sonic.net.....	4
1.3. Our bCourse class site.....	4
1.4. Our course Google Drive folders.....	4
2. COMMUNICATION	4
2.1. Contacting me / meeting with me	4
2.2. Announcements (read them!)	4
2.3. "How do I know what to do for each class session?"	5
2.3.1. Assignments that are "Just to be done" (no submission)	5
2.3.2. Assignments that require a submission and their deadlines.....	5
2.4. "Google Form" for missed or late sessions / assignments.....	6
2.5. Feedback / Grades.....	6
2.5.1. Feedback on assignments.....	6
2.5.2. General feedback.....	7
4. COURSE DESCRIPTION	7
5. COURSE PREREQUISITES	7
6. MY EXTENSIVE DEFINITION OF ACTIVE LEARNING FOR THIS COURSE	8
7. EXPECTATIONS WITH REGARD TO ATTENDANCE (DISTANT & NEAR TIME ZONES)	10
8. COURSE LEARNING OBJECTIVES	10
8.1. ENGAGEMENT in this course is key to the final grade	11
8.2. Knowledge to acquire	11
8.2.1. <i>of psychological theories</i>	11
8.2.2. <i>aspects of urami as encountered in Japanese literature (not actual people)</i>	12
8.2.3. <i>Knowledge likely to be gained but is not assessed for the course grade</i>	12
8.3. Skills to develop	12
9. GRADES (GENERAL POLICIES)	12
9.1. If you receive a grade, attend to the letter or the prose description, <i>ignore the points</i>	12

9.2. Grading in a remote learning environment	13
9.3. Explanation of portfolio grades	14
9.4. "Syllabus, Part 2"	15
9.5. "Grade ceilings"	15
9.6. Letter grades—my prose descriptions.....	16
9.7. The P/NP (pass/no pass) grade option.....	17
10. COURSE SCHEDULE (INITIAL VERSION).....	17
10.1. Dates of major assessments (graded events, like tests)	17
10.2. Session-to-session schedule (initial draft)	17
11. COURSE MATERIALS AND THEIR LOCATION	19
11.1. ACADEMIC ARTICLES, PASSAGES FROM OTHER SCHOLARLY WORKS,	19
11.2. ONLINE RESOURCES.....	19
11.3. LITERARY TEXTS (listed approximately by date of composition).....	20
11.4. OTHER.....	21
11.2. Course materials access	21
11.3. Understanding my file titles	21
12. COURSE ASSIGNMENTS	22
12.1. Understanding my assignment titles.....	22
12.2. Assignment types	22
12.3. Assignment flexibility (both in types of assignments and grading them).....	22
12.4. General description of the major assignments in this course	23

1. COURSE VIRTUAL SPACES

We have four course spaces. All are digital.

1.1. Zoom sessions (our "classroom")

Regular class sessions happen here, as do office hours and other meetings. Zoom sessions are recorded and uploaded to "Media Gallery".

1.2. My public website hosted by Sonic.net

In this course we call it "**Sonic**" (<http://www.sonic.net/~tabine/>). This is our main course page that has links to the syllabus and such, as well as critical details about what needs to be done for the next session, and much else.

1.3. Our bCourse class site

Announcements, assignment instructions / submission portals, grade reports, most course files, and some other material. "Media Gallery" is accessed through bCourse and is the repository of the video material used for the course.

1.4. Our course Google Drive folders

These include the "Backup Schedule", collaborative work, and so on.

2. COMMUNICATION

2.1. Contacting me / meeting with me

My email is jwallace@berkeley.edu.

I would like to ask that you not message me either using my private account, or the appointment software, or via bCourse. **Please use email.** The exception is for minor things related to a specific assignment when messaging from the bCourse comments box makes sense.

My office hours, any last-minute changes to them, and how to request a meeting are listed at [Sonic](#). Please don't rely on the department's webpage listing.

2.2. Announcements (read them!)

Information about class activity (what to do, assignment instructions, due dates, grading explanations, test information, etc.) will come to you through three channels:

1. Session Details (on Sonic)
2. bCourse announcements
3. In-class announcements (so distant time zone students will need to check this)

Because, as an active learning classroom, we are already very busy with activities, and because I think all of you are good readers, **I rarely make announcements in class. It is unwise to assume that in-class announcements are sufficient for navigating the course and meeting deadlines. If you encounter a grade disadvantage because you did not**

read the announcements, that disadvantage will not be corrected. Please read announcements.

2.3. "How do I know what to do for each class session?"

This is an active learning course with many assignments and associated tasks. Some of these are just to be done, others require some sort of submission. Class preparation, preparation for group work, and so on, is very important and a key grading data point.

2.3.1. Assignments that are "Just to be done" (no submission)

FOR CLASS SESSIONS — Session Details will have a list of things to be done, at the entry for the day in question. It can be updated up to 24-hours ahead of a class. If there is nothing there ("lorem" is still everywhere), check the Backup Schedule (use the button at the top of Session Details). If there is nothing there, then there is no expectation by me of preparation.

FOR GROUP WORK — If there is something to be done ahead of a meeting, you will know.

Be sure to arrive at meetings well prepared. This has a substantial effect on your final course grade. Arriving to a class session unprepared reduces the quality of a class session but arriving to a group meeting unprepared can cripple the meeting which affects the grade of other students. I am protective of their grades. Arrive prepared for the group meeting.

2.3.2. Assignments that require a submission and their deadlines

Nearly all assignment submissions are through bCourse. Nearly all assignments have due times.

Regardless of the assignment, no late material is accepted.

Regardless of the assignment, all assignments must be submitted to bCourse. **I do not accept late material via emails.**

My orientation video on assignments has more details.

DUE TIMES WARNING — If a bCourse box locks at, say, 10:58AM, that means you have until 10:57:59AM to submit, NOT 10:58:*something*. ALSO, remember the bCourse does not process your submit request quickly. For these reasons:

When it is an important assignment, submit something even if unfinished early so that if there is a submission issue at least you have something submitted.

When it is an important and large assignment, allow a 60-minute time buffer for the last submission.

When it is other assignments, I suggest a 2- to 3-minute time buffer is usually enough but this is your call, not mine. It depends on your internet connection.

DUE TIMES are managed somewhat non-intuitively in my courses.

The time the bCourse submission box locks is the real due time.

However, I will set a due time at 11:59PM on the day before so that it shows on your calendar on that day. This is because my usual due times can be during the very early morning hours on the day it is due (so, if you wake up even early in the morning and see an assignment due for that day, it is possible it is already too late to complete it.) This is why I usually set an 11:59PM night-before strategy. bCourse will mark it late, of course. Just ignore it.

2.4. "Google Form" for missed or late sessions / assignments

When you have missed a class or could only be there for part of a class (including late arrival) for whatever reason, or know that you will, you can complete the "Google Form for late / missed classes or assignments".

When you have been unable to submit an assignment, in this case, too, you are welcome to complete the same form.

The button linking to the form is on the Session Details page. Completing the form can help your final grade or an assignment grade. However, completing this form does not, of itself, generate an excused absence or assignment adjustment.

I do not read this form until the end of the term. So, if there is something I should know before that ALSO email me, but do not skip the form.

2.5. Feedback / Grades

2.5.1. Feedback on assignments

I will not work more than 50 hours a week, in order to stay more or less rested and strong in case I, or my spouse, become infected with the coronavirus. This means some assignments may take a long time to be graded, or never graded.

When I know that you need feedback soon so that you can score better, I will get that done. When I think the process of the assignment itself is the most important aspect, but the grade might not make any difference in a course grade, I might leave that assignment aside and not grade it. **In short, I modulate my grading and feedback processes with an eye on your learning and helping you earn a strong grade by the end of the term.**

I often release feedback to the group as a whole rather than to specific students. I believe that part of active learning is reading feedback that might not have applied to your specific situation but could in the future, or does already but in a more indirect

way. **Learning to creatively incorporate class-wide advice into your own thinking and projects is part of high-order learning.** When students skip such advice, I conclude that their engagement in the course is limited.

2.5.2. General feedback

I am happy to talk with you anytime about the class and your performance in it in more general ways. My grading system is unlikely to provide an early estimate of a grade that is useful for add/drop or grade option decisions but we can try. Schedule office hours and let me know ahead of time. Students often just ask out of the blue "What is my current grade?" I don't have that information but, given a few days' notice, it is possible I can get to a good estimate.

4. COURSE DESCRIPTION

This course introduces the Japanese concept of "urami" (listen to my pronunciation and memorize it)—a type of anger, vengefulness, rancor or resentment that is a common theme in Japanese literary, theatrical, and visual arts. We explore urami primarily via premodern short narratives (legends, tales, plays, ghost stories); however, we begin with a contemporary film and a contemporary novel. The last portion of the class is devoted to student-selected short works that are 21st-century Japanese works or works outside of Japan, for comparison purposes. Our analysis is grounded in theories of urami from four scholars: Hayao Kawai, Takeo Doi, Doris Bergen, and Noriko Reider. Kawai and Doi make entirely different arguments as to the nature and causes of urami, thus the class by default is also a comparative critique of Jungian vs. Freudian psychology and arguments for the universality of human nature vs. the argument that Japanese culture is in ways unique.

5. COURSE PREREQUISITES

None. All are welcome. You do not need to have any background in East Asia at all. You do not need to be in the time zone of the UC-Berkeley campus.

6. MY EXTENSIVE DEFINITION OF ACTIVE LEARNING FOR THIS COURSE

Some of the learning objectives in my courses concern mastering **knowledge** delivered through lecture, assigned reading, or discussion. Other learning objectives set the development of **skills** as the goal. Either way, "active learning" in my courses reaches across three phases of the learning process:

1. **acquiring** knowledge through listening, reading, and discussion, or practicing skills for the first time
2. **working with** course content to bring texture and nuance to knowledge content, or improve skills, and
3. **producing** knowledge* of value to others through analysis.

*"Knowledge" means, in this case, your *carefully considered and critically solid analysis* (analysis = observations, interpretations, tentative conclusions).

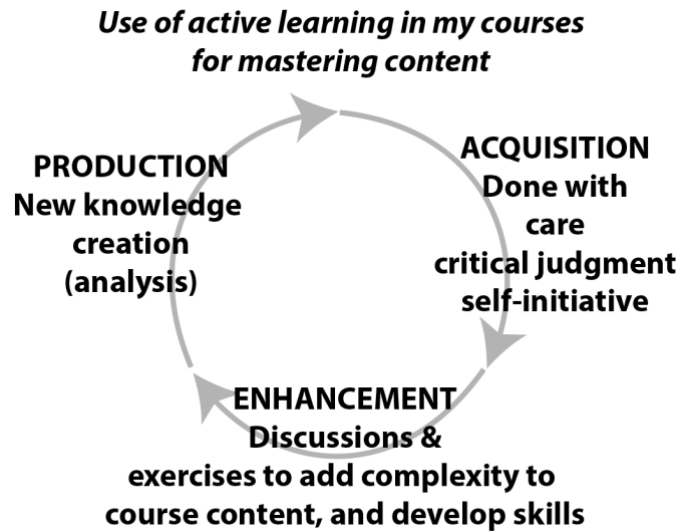
Employing self-initiative and critical judgment in KNOWLEDGE ACQUISITION.

- Careful preparation positions you to better understand the significance of lecture or discussion content, and contribute in ways that advances the knowledge acquisition of others.

I watch carefully for how well students have prepared.

- Engaging lectures, feedback, and discussions (peer-to-peer or with me, either way) as learning opportunities. If I have provided feedback to you personally or the group as a whole, reading it and taking note of it can at times be fundamental to my grade calculations.

Always check your assignments for feedback, even if, in terms of frequency it is rare. I must budget my grading time quite carefully. If I have taken time to say something, there is usually a very good reason for doing so. Either you are on track and I want to confirm that, or you are headed in a direction that can reduce your grade in the future, and I want you to know.



- Dynamic engagement beyond the "letter" of the assignment that is guided by curiosity, creativity, and energy rather than curt responses, rushed responses, or other responses to prompts that seem aimed at the practical goal or "getting the assignment done" rather than learning from it.
- I expect all students to problem-solve or ask along the way, when things are not clear.

If something is missing, ask me rather than feel lucky that it has not been uploaded yet, or whatever.

- When you don't know something, look it up. The best students acquire knowledge beyond what I have specifically outlined or stated.
- Learn what seems to be good to learn, not what I tell you to learn.

ENRICHING UNDERSTANDING and ACQUIRING SKILLS through experimentation, discussion, and practice.

- I view active engagement in discussions and exercises as key to the learning process.
- I assess both your speaking and listening activity.
- All discussion, even peer-to-peer discussions, is course content and might be later assessed or required to be used in some way.
- Nearly all exercises cannot be done unless there is good preparation. When students do not prepare, it is a liability to the entire learning environment and a grade negative for that student.
- Most of my learning activities and grading rubrics are process-oriented, not product-oriented.

Getting quickly to the product, by whatever means, generally scores low. Process-rich discussion and the completion of exercises score high.

PRODUCING (constructing) NEW KNOWLEDGE.

- Analysis will be your combination of understanding the *significance* of the material you are working with and developing observations, interpretations and/or tentative conclusions via a specified method.

To earn a final grade within the "A" grade band, you will need to show that you can work accurately and meaningfully with course information and concepts from the perspective of understanding the *significance* of the content. That understanding is developed by you, on your own. I cannot teach it directly. It is the result of you working with the material directly.

... A passing grade requires that at least you have made sufficient effort in this direction.

7. EXPECTATIONS WITH REGARD TO ATTENDANCE (Distant & Near Time Zones)

Once enrollment has more or less settled down, I will divide the class into sub-sections based on time zones. My rule of thumb is that if you are 5 hours or more away from the Berkeley time zone you should be in a distant time zone section. Berkeley is in the Pacific time zone. Currently we are in PST (Pacific Standard Time) = GMT -8. On March 14 we switch to PDT (Pacific Daylight Saving Time) = GMT -7. Use for the full semester whichever designates the *farthest* from Berkeley time.

There may be one or more sections of DTZ (distant time zones) students. Students are basically put into a section by me **but DTZ students can request to be placed instead in my NTZ (near time zones) section.**

DTZ students are expected to view each session within 48 hours of the class. Often, they will also complete and ENGAGE assignment that gives them a chance to work with the material presented.

NTZ students are expected to attend, ontime and without multitasking and with video presence every session.

You are welcome to schedule office hours with me to discuss why video presence is difficult for you; otherwise it is a grade negative to join without video presence.

NTZ students might be invited to complete the post class ENGAGE assignment that the DTZ students will complete, for partial credit.

This is NOT an asynchronous course.

8. COURSE LEARNING OBJECTIVES

All assignments that are graded (usually), even when there are more specific grading rubrics, keep the below objectives in mind and the final grade is heavily influenced by an answer to such questions as "Did the student master (come to know well) ...?" or "Did the student learn X skill or, if already skilled at that skill did the student make good effort to further improve it?" and so on.

Thus,

... now and then during the course, the student should review the below objectives and measure progress against them. However, SKILLS objectives are often but not always "finish line" assessments, so "progress" means to achieve a certain level of mastery by the time of the final assessment.

8.1. ENGAGEMENT in this course is key to the final grade

The ENGAGEMENT component is the dominant element of the portfolio. The student's grade for this element guides my thinking on determining the grades for the other two components and is decided before those other two are determined.

Engagement is assessed in terms of:

- the student's **level of preparation** for a session or group meeting
- engagement in regular sessions through on-time **attendance** (or attendance substitution), remaining throughout the session, **speaking and listening with care, avoiding multitasking,**
- **consistent completion of assignments** and the energy brought to them
- **facilitation of learning for all**—flexibility in meeting times, on-time arrival having prepared for the session, un-interrupted attendance of the full session, and participation through speaking and listening in small group work in a process-oriented (lively dialogue), not product-oriented (completing the assignment) way
- **learning initiative**
- **curiosity** in course content and course themes (as evidenced through discussions, emails, office hours, assignment content)
- **energy** brought to the classroom and assignments.

Since most learning in this class happens outside the range of what I can assess, the engagement grade helps me come to conclusions as to how much knowledge is being obtained, even if not assessed directly. And it should go without saying that engagement leads to better skill development.

8.2. Knowledge to acquire

By the end of the course, students will know ...

8.2.1. of psychological theories

- some of the details of Hayao Kawai's analysis of Japanese folklore and his view of the Japanese psyche and, in so doing, a few of the essential elements of Jungian psychology.
- Takeo Doi's theory of the Japanese psyche (omote/ura, tatemae/honne, amae and urami based on its denial, the role of secrets in mental health)
- Doris Barga's theory on spirit possession

- Noriko Reider's view of oni (ogres, demons)

8.2.2. aspects of urami as encountered in Japanese literature (not actual people)

- causes (including but not limited to betrayal, helplessness, social marginalization, shame)
- pace of development
- center point(s) and boundaries (the inter-personal nature of urami)
- hidden & visible urami
- processes (or not) of healing (including but not limited to forgiveness and revenge)
- some ways of viewing urami in broader, cross-cultural contexts
- how marginalization can be an element of urami

8.2.3. Knowledge likely to be gained but is not assessed for the course grade

- various roles that girls and women play in premodern Japanese stories
- the complexity of emotional states of anger and their causes
- what makes one angry, what makes others angry, how prone one and others are to anger
- a better understanding of the ephemeral nature of borders between narrative and reader

8.3. Skills to develop

- critical judgment finding credible secondary sources and, also, using those sources in a credible way
- critical judgment related to arriving at credible, useful, and interesting analytic conclusions
- analysis that deploys scholarly theories (using Kawai, Doi, Bargen, and Reider)

9. GRADES (GENERAL POLICIES)

9.1. If you receive a grade, attend to the letter or the prose description, *ignore the points*

I do not use points or any aspect of the bCourse calculation system.

I DO use points as code for typing in a prose phrase, since the bCourse input window for grades is meant for numbers and so very small. Thus, for example on the nuanced complete / incomplete grade scale, when I type the number "2" it displays "insufficient". It does not mean you have received 2 of 10 points, nor that you scored a 20% on the assignment. It is just my way of getting prose description feedback to you within the awkward (for me) Canvas software environment.

I would just like to go on record that I don't think humanities classes work well with points and I think students over-focus on points (although they are basically forced to do so).

In my class, if you are worried about your grade, ask yourself "Have I mastered the material? Have I succeeded in conveying that to Wallace through my work and discussions with him?" Knowing whether you have learned is NOT a function of points on a test. If you don't know what you have learned, then perhaps the learning isn't quite strong enough.

Talk with me anytime about grades (not via email or message but as an office hour) although grade clarity doesn't really arrive until the end of the term since my final grades are not averages of work done but rather a total evaluation of your grade portfolio. Nevertheless, I am able to tell you in general terms how well I think you are doing.

9.2. Grading in a remote learning environment

For my style of teaching and my teaching goals I have identified these three areas that need proactive attention in our current online environment: group identity, academic integrity, and assessments (tests).

Group identity as a learning community in which we all belong and to which we all have responsibility. Students will be graded more extensively on how much they have contributed to enriching our classroom learning environment. It is the responsibility of me as an instructor and you as a student to work together to create a learning environment that is effective and stimulating regardless of the limitations imposed by Zoom sessions. You will be graded on this and it will matter in terms of your final grade.

Academic integrity. Similarly, because it is much more difficult to safely assume that students are conducting themselves with honesty, I will be more vigilant than in the past and the penalties will be more severe and the remedies will be quite limited. In most cases if I even allow an assignment to be redone it will be in real-time with me on Zoom, regardless of your time zone. Please note that my posture will be cautious and skeptical equally towards all students, to avoid unfair treatment. Please do not take it personally.

Let me go on record: to take advantage of the current situation to proceed with academic dishonesty is, in my opinion, unacceptable behavior at a time when we are all trying to make this work, even when we are all over-worked. The pandemic is not an excuse to cheat. If you are having difficulties, contact me. We can work things out. This is a time when we need to work together, not take advantage of one another. I have a negative attitude towards dishonesty in general but at this time my feelings are very strong.

Assessments. Finally, I have shifted my emphasis from quizzes and tests to group work and other projects, with the quality of that work assessed through a combination of submitted material and one-on-one interviews about that material.

This places a greater burden on students in a number of ways:

- students must self-motivate—there are no quizzes or tests on the calendar to motivate learning,
- students might be less clear as to whether the material has been mastered or not so should be more proactive in scheduling office hours with me to discuss things, and
- students will have a more limited ability to know how they stand grade-wise in a course.

On the other hand, I recognize that at this time of the pandemic students are might be confronted with beyond-the-usual challenges, and, further, that the intensity of these challenges is unequally distributed among my students. This is having a profound impact on how I teach. I have reduced course content to what I consider are the essentials. Also, I am more cautious about concluding that something "should have been done" or "should have been understood".

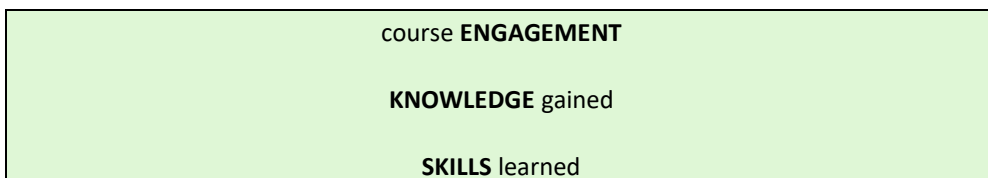
9.3. Explanation of portfolio grades

Observation, assignments and more formal assessments are reviewed at the end of the term to determine a course grade.

This data is used to answer three basic questions:

1. Was the student engaged in the course?
2. Did the student make progress in mastering the core material (for a passing grade) or all material (for an "A" level grade) stated as the knowledge learning objectives?
3. Did the student develop the basics of the learning-objective skills (for a passing grade) or show expertise in those skills (for an "A" level grade)?

Thus, a student's grade is the result of a calculation based on three sub-grades:



9.4. "Syllabus, Part 2"

This document, at Sonic, has the full description of how I calculate grades, percent tables, and so on.

9.5. "Grade ceilings"

Final course grades begin with a calculation of the portfolio grade. In most cases this is the grade reported to the university. However, there are some factors that place a limit on how high the grade can be regardless of numerical calculations and result in "grade ceilings". I use grade ceiling at the level of assignments as well. This section only describes those that affect the final, overall course grade.

Multitasking during class: This creates a general skepticism that beyond-the-session/classroom work is being done as attentively as it should, on the assumption that a student who multitasks during a class is highly likely to approach at-home work in the same way. This skepticism can affect a number of judgment grades having to do with engagement and knowledge, and, as well, lead to an overall depressive effect on the course grade.

It is unlikely the student can score higher than an "A-" in the course, even for slight multitasking in class.

Significant academic dishonesty: If the event has not caused a fail in the course already, it is unlikely the student can score higher than a "B-" for the course even if the event itself has been discussed and resolved since there will be lingering doubts about the integrity of all other assignments.

Moderate or minor academic dishonesty: My usual practice at the end of the term—"Upwards" rounding of grades that are difficult to determine or sit on a borderline—is abandoned. Further, general extra credit (GenEC), if any, is no longer calculated into the grade. Further, it is unlikely the student can score higher than a "B+" regardless of the calculated grade.

Key assignments never completed: This will preclude the possibility of an "A" in the course, at minimum.

"Bottomline" assignment not completed at a passing level. Students with the Pass/No Pass grade option are still required to do certain assignments in order to pass the class.

When they do not, the grade is NP.

Significant number of unexcused late arrivals and/or early departures creates a grade ceiling of "A-."

9.6. Letter grades—my prose descriptions

"A+" — Exemplary students, not based on points but rather on students' evident grasp of the deep principles and often also referencing their ability to raise the learning environment for others in the room through their preparation and participation. Still, students who don't connect well with others but have plunged into the course material and grasped it well are definitely candidates for "A+" as well. Consistent effort is obviously necessary. A few flashy accomplishments will not be enough. Top scores on the assessments is not enough.

"High-A" — This is a common grade on assignments and assessments but not an official University grade. "High-A" tells the student that they have performed with excellence but there was someone in the room that went even above and beyond what they accomplished. "High-A" scores are helpful in grade calculations because of their higher point value on my gradebook Excel sheet, compared to "A." Also, students with a final grade sheet course average of "High-A" will be considered as a possible "A+" candidates since it is quite difficult to end a semester with this high an average across all exercises, assignments, and assessments. The final course grade for submission to the University for a student with this overall average would be either "A" or "A+."

"A" — It seems likely that the student has an abundance of self-initiative, curiosity, and interest in discovery. Consistent participation is important. Not perfect but nearly perfect on-time attendance. Effort aimed towards understanding the material rather than the collection of points. Consistent effort is obviously necessary although when a pattern of excellence is established, a few misses along the way will not matter. If the student has such a profile, even if the numbers might indicate an "A-" it is likely the submitted score will be an "A." If the scores are lower than that, it is not unusual for me to take a close look at all the data and determine whether the letter grade can be bumped up one step.

"A-minus" — This grade is more common than "A" in my scheme. Something in the above is lacking or missing but overall the student meets the "A" profile.

"B" grade band — These students have performed well. Their approach to the class is good. Their level of learning is good. It is likely that if these two things are in place, weaker skills scores will not lower their letter grade. These students do most of the work, make reasonable effort, and seem engaged most of the time.

"C" grade band — Effort is the key indicator for this grade level. If the student has made consistent effort and conveyed (through a combination of words and actions) this to me through class presence or their out-of-class communications in the various forms available, they will likely be in the "B" grade band. "C" students seem to be in neutral the majority of time. These students might do what is assigned but only that and are seeking ways of minimal engagement often enough that it is noticeable. (All students have times when they are overwhelmed with other class duties and are less involved in the course for brief periods of time.)

"D" grade band — Course content has core, bottom-line, material that needs to be mastered and much other content that should be learned to some degree. When core content seems clearly not to have been learned, a student is a candidate for this grade band. If the student seems entirely disengaged this, plus assessment results, can place a student here as well. I will not assess a student as a "D" student unless I have looked at all data collected and concluded that there is really no other fair grade.

9.7. The P/NP (pass/no pass) grade option

It is best to contact me if you are considering the P/NP grade option. There are many reasons:

- If you are underperforming, not only will be I worrying about you but I will wonder why you seem disengaged. If I do not know you are P/NP, this impression will have an out-sized effect of your grade.
- If I know you are P/NP I can manage group assignments better and that is good for you and your fellow students.
- If you are considering P/NP we can work out a plan that works for you. My assignments are so inter-related that it is difficult to reduce the workload by just skipping assignments randomly.
- **There are core assignments that must be done and if you are unaware of what they are, and skip one of those core assignments, you will receive an NP even if your grades are otherwise high in the class.**

10. COURSE SCHEDULE (initial version)

10.1. Dates of major assessments (graded events, like tests)

Essay One is due March 7. Essay Two is due April 27.

A final one-on-one interview happens during the last days of the semester. See the schedule. (You are free from this process except on the day for which you are scheduled to be tested.) I might ask about one or both of your essays, and theory content. Questions differ for each student and are not announced ahead of time.

The final exam period has been reserved in case it is necessary to have an additional round of interviews.

10.2. Session-to-session schedule (initial draft)

Session Details will be the official schedule. When it is not updated, the "Backup Schedule" in our Google Folder will be the official schedule.

Session 1 Wed Jan 20 — Orientation
Session 2 Fri Jan 22 — Credibility (lecture)
Session 3 Mon Jan 25 — Confessions (Kokuhaku 告白; film, 20th c.)
Session 4 Wed Jan 27 — Getting to know each other
Session 5 Fri Jan 29 — Getting to know each other
Session 6 Mon Feb 1 — Masks (Onnamen 女面; novel, 20th c.) Part 1
Session 7 Wed Feb 3 — Masks (Onnamen 女面; novel, 20th c.) Part 2
Session 8 Fri Feb 5 — Masks (Onnamen 女面; novel, 20th c.) Part 3
Session 9 Mon Feb 8 — Kawai's Jungian women
Session 10 Wed Feb 10 — Kawai's Jungian women
Session 11 Fri Feb 12 — Kawai's Jungian women
Session 12 Wed Feb 17 — Doi's amae/urami
Session 13 Fri Feb 19 — Doi's amae/urami
Session 14 Mon Feb 22 — Doi's amae/urami
Session 15 Wed Feb 24 — Barger's "Spirit Possession"
Session 16 Fri Feb 26 — Kagerō Diary (memoir, 10th c.) AND Tale of Genji (prose narrative, 11th c.)
Session 17 Mon March 1 — Reider on oni
Session 18 Wed March 3 — Akimichi (Otogizoshi / short stories, 16th c.)
Session 19 Fri March 5 — Tales of Times Now Past (legends, 12th c.?)
Session 20 Mon March 8 — Dojoji (Stop-action animation, 20th c. based on Noh play)
Session 21 Wed March 10 — The Iron Crown (Noh drama, 15th c.)
Session 22 Fri March 12 — The Damask Drum (Noh drama, 15th c.?)
Session 23 Mon March 15 — Great Mirror of Male Love: Tortured to Death with Snow on His Sleeves (erotic sh
c.)
Session 24 Wed March 17 — Furisode (ghost story, 19th c.)
Session 25 Fri March 19 — Snow Woman (ghost story, 19th c.)
Session 26 Mon March 29 — Ten Nights, No. 6 (film short, 20th c. based on short story, 20th c.)
Session 27 Wed March 31 — Student Selected Material (SSM) 1
Session 28 Fri April 2 — Student Selected Material (SSM) 2
Session 29 Mon April 5 — Student Selected Material (SSM) 3
Session 30 Wed April 7 — Student Selected Material (SSM) 4
Session 31 Fri April 9 — Student Selected Material (SSM) 5
Session 32 Mon April 12 — Student Selected Material (SSM) 6
Session 33 Wed April 16 — Student Selected Material (SSM) 7
Session 34 Fri April 19 — Student Selected Material (SSM) 8
Session 35 Mon April 21 — Student Selected Material (SSM) 9
Session 36 Wed April 23 — Writing the second essay (class optional)
Session 37 Fri April 26 — Writing the second essay (class optional)
Session 38 Mon April 28 — Final One-on-one Interview Day 1

Session 39 Wed April 30 — Final One-on-one Interview Day 2
Session 40 Fri May 3 — Final One-on-one Interview Day 3
Session RRR 1 Mon May 5 — Final One-on-one Interview Day 4
Session RRR 2 Wed May 7 — Final One-on-one Interview Day 5
Session RRR 3 Fri May 11 — Final One-on-one Interview Day 6
Session Final Tues May 11 — Final Exam Period 11:30a-2:30p

11. COURSE MATERIALS AND THEIR LOCATION

11.1. ACADEMIC ARTICLES, PASSAGES FROM OTHER SCHOLARLY WORKS,

Doris G. Bargen, "Spirit Possession in The Context of Dramatic Expressions of Gender Conflict: The Aoi Episode of The Genji monogatari" *Harvard Journal of Asiatic Studies* (1988), <https://www-jstor-org.libproxy.berkeley.edu/stable/2719274>

Hayao Kawai, *The Japanese Psyche: Major Motifs in the Fairy Tales of Japan*, trans. by Hayao Kawai and Sachiko Reece (Spring Publications: Dallas, Texas, 1988)

Takeo Doi, *The Anatomy of Self: The Individual Versus Society*, trans. by Mark A. Harbison (Kodansha, Texas, 1985)

Akira Kuno, "The Structure of Urami" *Japan Review* (1991), <https://www-jstor-org.libproxy.berkeley.edu/stable/25790899>

Noriko T. Reider, [Japanese demon lore: oni, from ancient times to the present](#) (Utah State UP, 2010).

11.2. ONLINE RESOURCES

Jungian psychology — overview:

<https://www.thesap.org.uk/resources/articles-on-jungian-psychology-2/about-analysis-and-therapy/analytical-psychology/>

About Jungian archetypes:

https://en.wikipedia.org/wiki/Jungian_archetypes

Jungian psychology - anima/animus:

https://en.wikipedia.org/wiki/Analytical_psychology#Anima_and_animus

About the "great mother":

<https://jenniferlinton.com/2012/05/14/the-great-mother-vs-the-terrible-mother-the-dual-nature-of-the-jungian-archetype/>

<https://www.capt.org/using-type/c-g-jung.htm?bhcp=1>

Erich Neumann's *The Great Mother* (for reference):

<https://muse-jhu-edu.libproxy.berkeley.edu/book/46458>

Jung's view of myths:

https://en.wikiversity.org/wiki/Classical_Mythology/Jungian_psychology

11.3. LITERARY TEXTS (listed approximately by date of composition)

Selections from *Tales of Ise* (Ise monogatari 伊勢物語; poem tales, 10th c.)

Passage from *Gossamer Years* (Kagerō nikki 蜻蛉日記, diary, 10th c.)

Passage from *The Tale of Genji* (Genji monogatari 源氏物語; prose narrative, 11th c.)

Selections from *Tales of Times Now Past* (Konjaku monogatari 今昔物語; legends, 12th c.?)

Noh drama:

"The Damask Drum" (Aya no tsuzumi 綾鼓; Noh drama, 15th c. ?)

"The Fulling Block" (Kinuta 碇; Noh drama, 15th c.) ACCESS: Eileen Kato and Kanze Motokiyo Zeami "The Fulling Block)

"The Iron Crown" (Kanawa 鉄輪; Noh drama, 15th c. or later)

"Akimichi" (Otogizoshi 御伽草子 / short stories, 16th c.)

Selections from *Great Mirror of Male Love* (Nanshoku Okagami 男色大鏡) by Ihara Saikaku (1642-93)

Selections from *Tales of Moonlight and Rain* (Ugestu monogatari 雨月物語) by Ueda Akinari (1734-1809)

"Kasane" (Kasane ga fuchi 累ヶ淵; ghost story, 18th c.)

"Bancho Sarashiki" (番町皿屋敷; ghost story, 18th c.)

"Furisode" (Furisode no kaji 振袖の火事; ghost story, 19th c.)

"Snow Woman" (Yuki onna 雪女, ghost story, 19th c.)

Enchi Fumiko, *Masks* (Onnamen 女面; novel, 20th c.)

11.4. OTHER

Uemura Shōen (上村松園; painter, 20th c.)

"Dojoji" (道成寺 stop-action animation based on premodern Noh play, 20th c.)

"Confessions" (Kokuhaku 告白; film, 20th c.)

11.2. Course materials access

All material for this class—except Fumiko Enchi's *Masks*—is in digital form and is either on bCourse, within a class Google Drive folder or available as a link. A portion of the material will be selected and made accessible by students.

Due to copyright concerns, in Spring 2020, when possible, I locked PDFs with a password:

J177Sp20

11.3. Understanding my file titles

Since I develop or update files as the class develops, I use a titling system that works with that approach. The method I use tells both of us:

- A: the name of the assignment
- B: the version of the assignment

I line these up "A vB". So, for example:

"Syllabus v210106" means "Syllabus," version created January 6, 2021.

I usually do not bother to include the file type when I am typing file titles in various communications with you. If there is no version designated it means it doesn't matter what the version is.

12. COURSE ASSIGNMENTS

12.1. Understanding my assignment titles

Since I develop assignments as the class develops I use a titling system that works with that approach. The method I use tells both of us:

- A: the type of assignment
- B: the session day for which it is relevant
- C: where the assessment took place
- D: a tag to remind us of the content

I line these up "AB C D". So, for example:

"EX200627 InC Active Learning" means "an exercise (EX) related to the class session dated June 27, 2020, in class, and which was about active learning."

InC = In class / **PreC** = Before class / **PostC** = After class

You might also see small letters after the initial numbers that indicate if it is for distant time zone students, or students who were absent or both. ("dtz" means the assignment is required of all distant time zone students and "ab", if part of the tag, will indicate that it ALSO includes certain students who were absent.)

12.2. Assignment types

As I add assignment types to the class, I will put the description on a page in the "Administrative Stuff" module since different types are graded differently and have substantially different impact on your final course grade. This will be less cluttered than listing here all the possible types of assignments I may or may not use.

12.3. Assignment flexibility (both in types of assignments and grading them)

The next section outlines my initial intention with regard to assignments for this course. **This often changes** as I come to understand the dynamics of a particular class, including learnings interests, learning needs, and engagement levels, and interpersonal relationships. **Be ready to adjust as necessary.**

I develop assignments that are appropriate for a particular group with a particular learning goal in mind.

These things are always true:

- I can choose not to grade an assignment or use that grade when it seems the assessment was ineffective. I can drop an assignment type when it seems not to be working well for some reason. I can add new types, too. I will always give a 24-hour notice.
- I usually grade assignments with one of these scales (I do not say ahead of time the type of scale to be used and sometimes I retroactively change the scale):
 - "High-A" which is a typical letter grade scale with a "High-A" added to it.
 - "Nuanced complete/incomplete" which gives students a better sense of how they did on an assignment for an assessment that doesn't need to be as specific as a letter grade scale.
 - The standard "Complete / Incomplete" scale.

12.4. General description of the major assignments in this course

The credibility exercise set, paired with the two essays, will be the key elements in determining your understanding of the principles introduced in that exercise.

Two essays—The first follows the reading of theory and is research to expand on some aspect of the concepts those theories introduced. The second one compares the student selected material with the premodern Japanese reading that was done, on the point of urami. It includes some research on urami-like emotions.

Analysis of urami in stories, frequently submitted, when reading the premodern material.

Presentation with your group of your selected material (SSM), which includes a written statement. Others respond to your claims and later also submit peer evaluations of your presentation.