

ASCL 60.21 Body Politics: Beauty, Disfigurement, Corporeality
Fall 2020 (remote version)



Time	C Hour (MWF 10:20–11:25)
Instructor	Sachi Schmidt-Hori, Ph.D. Please call me “Professor (Schmidt-)Hori” or “Hori sensei”
Office hour	Th 12:30–1:20 (if you want to meet in person, please make an appointment and give me 24-hour advance notice; otherwise, I will be available via Zoom)
Email	Sachi.Schmidt-Hori@Dartmouth.edu
Office	Bartlett 301A

I. Course Description

The entity of “a human” can be divided into two parts: the tangible body and the intangible mind..., right? No, actually, that’s not how it goes. Things are *a lot* more complex (and interesting) than such a simplistic body-mind dichotomy, quite typical of Western, Judeo-Christian traditions. The interconnectivity between the body and mind turns out to be so much greater than what Western intellectuals once believed. Furthermore, the human body, which is the main theme of this course, is not a mere aggregation of limbs and organs that simply exists, or something everyone can see for what it is. The body is also a political, philosophical, and sociocultural *phenomenon* and this phenomenon is deeply ingrained in our perceptions of self, other, and the world.

This course is an endeavor to understand the *politics* of the body, that is, how the human corporeality had been historically tied to various systems of power creation in Japan. In order to consider the multiple perspectives of the body across time, the readings are organized chronologically and thematically, covering a range of topics from purity/defilement, gender, and sexuality to shape-shifting and race. This course is open to everyone and no previous knowledge of Japanese language, history, or culture is required.

II. Required Materials

All the readings/films will be posted on Canvas. You are welcome. ^o^

III. Learning Objectives

By the end of the term, the students should have learned that:

- The body is a multifarious notion that we do not understand well (and we do not know that we don't know much about it);
- The body is a locale that is imbued with many (often conflicting) ideologies that people tend to blindly subscribe to;
- Though people tend to claim one's character is much more important than one's appearance, they act quite differently;
- All of us are prejudiced against certain physical characteristics we see in ourselves and others. The only way to overcome such prejudices is to know that we are all biased, check our impulses, resist acting on/verbally expressing our impulses, and become informed about different aspects of the body and how the body has been perceived in different cultures and/or different historical periods.

IV. Expectations for Students

(1) Attendance & participation (20%)

For the Canvas-based discussions, you have 24 hours to participate. Please post more than three substantial comments/questions/responses to receive 3 points per class. They take place on Mondays and Wednesday with a few exceptions. I will try to monitor, answer questions, and give feedback as much as I can. For the Zoom-based discussions, we will use our class time. You will receive 0.5–2 points depending on your contributions.

(2) Announcements

I post announcements on Canvas, including important information about the assignments. If you opt out of the automatic email notification service, please check Canvas for announcements every evening.

(4) Courtesy

Being respectful towards your classmates and me—face-to-face, on the discussion board, Zoom, or email—is your utmost priority. As per basic commonsense of the world, your email for me must begin with “Dear Professor (Schmidt-)Hori/ Hori sensei.” I may not respond to emails that do not meet the standards of the world.

Many students request references and fail to acknowledge the faculty's time and labor. Many of the students also fail to inform the results of the recommendation letters the faculty write on behalf of them. Please be courteous to others and they will respond in kind.

V. Assignments

(1) Daily Homework (20%)

You will respond to the assigned readings or films before 11:59 pm EST of the previous day. Because the assigned readings and films are available from the beginning of the term, all students have the same amount of time to prepare regardless of their time zone. It's ok to read ahead but please do not submit the homework in advance. A response should be well-thought-out and should exhibit your engagement with the text or film. See the schedule for the detailed instructions, including the daily points.

(2) Midterm Essay Exam (25%)

You will write a 1000-word essay based on class readings, lectures, and discussion. The prompt is announced on 10/19 (Mon) at the beginning of the class time. The essay is due on 5 pm EST of 10/23 (Fri). Further details will be announced later during the term.

(3) Final Essay (35%)

You will write a 1500-word essay on a topic relevant to this class, referring to at least three readings/films assigned for this course and two scholarly secondary sources (i.e., peer-reviewed studies). Further details will be announced later during the term.

VI. Evaluation

Attendance & Participation	20%
Daily Homework	20%
Midterm Exam	25%
Final Essay	35%

100–96 % = A	95.9–90 % = A-	89.9–86 % = B+
85.9–83 % = B	82.9–80 % = B-	79.9–77 % = C+
76.9–75 % = C	74.9–70 % = C-	69.9–65 % = D

VII. Student Needs

Considering the global pandemic and its ensuing instabilities in our lives, this class has a significantly lighter workload than its regular version. Nonetheless, if any issues come up that prevent you from submitting the work on time, please contact me as soon as possible.

VIII. Academic Honor (PLEASE READ THIS)

When you submit your daily homework, midterm exam, and final essay, you must synthesize your own arguments based on your interpretations of the texts (primary and secondary), class discussions, and lectures. **If you want to use short direct quotations (no more than one full sentence at a time), including my lectures, you must put them in quotation marks and provide appropriate citations. Please do not use lengthy direct quotes even if you give credits to the original writers/speakers.** Rather, paraphrase the ideas using your own words *and* provide citations. Needless to say, all forms of plagiarism, that is, presenting other people's ideas as yours, including what's publicly available on the internet, are subjected to penalties, ranging from receiving no credits for the assignment/for the entire course or being reported to the College, depending on the severity or the misconduct.

IX. Tentative Schedule

Date & Topics	Readings	Assignments, Class Format, etc.
Week 1		
9/14 (M): Introduction to the course		-Fill out the Student Information Questionnaire by Friday 5:00 pm EST (1 pt) -Class discussion on Zoom (Synchronous, 2pts)
9/16 (W): Contemporary issues on body in Japan (menstruation, gender-bending, biracial identity & beauty)	(1) Episodes from Koyama, Ken. <i>Little Miss P</i> 1 & 2. New York: Yen Press, 2019–2020, pp. 86–102; 135–156; 184 – 211; 69–92; 168–196. *First read the Wiki page on <i>Little Miss P</i> : https://en.wikipedia.org/wiki/Little_Miss_P (2) NYT article: https://www.nytimes.com/2017/01/05/world/asia/with-manicures-and-makeup-japans-genderless-blur-line-between-pink-and-blue.html (3) BBC article: https://www.bbc.com/news/world-asia-37283518	-Write a short response (one paragraph) for each of the three readings and submit via Canvas (3 pts) before 11:59 pm EST of 9/15 (T) -Read my lecture (available at 10:20 am EST) -No discussion board today!
9/18 (F): Zoom discussion on Week 1's materials		-Class discussion on Zoom (Synchronous, 2pts) -Submit the Student Information Questionnaire by 5:00 pm EST (1 pt)
Week 2		
9/21 (M): Shinto & body	1. "Introduction: Writing, Literacy, and the Origins of Japanese Literature." In Shirane, Haruo, Tomi Suzuki, and David Lurie. <i>The Cambridge History of Japanese Literature</i> . Cambridge University Press, 2015, pp. 15–21. 2. Excerpts from the <i>Kojiki (Record of Ancient Matters, 712)</i> . In Haruo Shirane, ed. <i>Traditional Japanese Literature: An Anthology, Beginnings to 1600</i> . New York: Columbia University Press, 2007, pp. 21–44 (PDF files: "Kojiki 1" and "Kojiki 2").	-Write three well-thought-out comments that show your engagement with Reading #2 (<i>Kojiki</i>) and submit via Canvas (3 pts) before 11:59 pm EST of 9/20 (Sun) -Read my lecture (available at 10:20 am EST) and have a class-wide discussion by posting at least three responses to the reading, lecture, and/or your classmates' comments before Tuesday 10:20 am EST (3 pts)
9/23 (W): Buddhism & body	Pandey, Rajyashree. "Desire and Disgust: Meditations on the Impure Body in Medieval Japanese Narratives." <i>Monumenta Nipponica</i> , 60:2 (2005), pp. 195–234.	-Write three well-thought-out comments that show your engagement with the article and submit via Canvas (3 pts) before 11:59 pm EST of 9/22 (T)

		-Read my lecture and have a class-wide discussion by posting at least three responses to the reading, lecture, and/or your classmates' comments before Thursday 10:20 am EST (3 pts)
9/25 (F): Zoom discussion on Week 2's materials		-Class discussion on Zoom (Synchronous, 2 pts)
Week 3		
9/28 (M): Ideal masculinities and femininities in classical Japanese tales 1	1. "Introduction: Court Culture, Women, and the Rise of Vernacular Literature." In Shirane, et al. 2015, pp. 95–101. 2. "Kiritsubo" and "Hahakigi" chapters from <i>Genji monogatari (The Tale of Genji, ca. 1008)</i> . Washburn, Dennis, trans. <i>The Tale of Genji</i> . New York: W.W. Norton, 2015, pp. 3–53. (PDF files: "Kiritsubo" and "Hahakigi).	-Write a well-thought-out comment on each chapter of <i>Genji</i> that shows your engagement with the text and submit via Canvas (2 pts) before 11:59 pm EST of 9/27 (Sun) -Read my lecture (available at 10:20 am EST) and have a class-wide discussion by posting at least three responses to the reading, lecture, and/or your classmates' comments before Tuesday 10:20 am EST (3 pts)
9/30 (W): Ideal masculinities and femininities in classical Japanese tales 2	Excerpt from <i>Torikaebaya monogatari (I Wish I Could Swap My Children, ca. 13th c.)</i> . Willig, Rosette, trans. <i>The Changelings: A Classical Japanese Court Tale</i> . Stanford: Stanford University Press, 1983, pp. 13–38.	-Write three well-thought-out comments that show your engagement with the text submit via Canvas (3 pts) before 11:59 pm EST of 9/29 (T) -Read my lecture and have a class-wide discussion by posting at least three responses to the reading, lecture, and/or your classmates' comments before Thursday 10:20 am EST (3 pts)
10/2 (F): Zoom discussion on Week 3's materials		-Class discussion on Zoom (Synchronous, 2 pts)
Week 4		
10/5 (M): Corporeality of warriors	1. " <i>The Tales of the Heike</i> ." In Shirane, et al. 2015, pp. 295–305. 2. "Death of Kiso," "Death of Atsumori," and "Execution of Shigehira" chapters. Tyler, Royall, trans. <i>The Tale of Heike</i> . New York: Penguin Books, 2014, pp. 463–468; 504–506; 643–648.	-Write a well-thought-out comment on each chapter of Reading #2 that shows your engagement with the <i>Heike</i> and submit via Canvas (3 pts) before 11:59 pm EST of 10/4 (Sun) -Read my lecture and have a class-wide discussion by posting at least three responses to the reading, lecture, and/or your classmates' comments before Tuesday 10:20 am EST (3 pts)
10/7 (W):	1. Two episodes from <i>Konjaku monogatari-shū (Collection of Tales of</i>	-Write a well-thought-out comment on each of the three stories that shows your

Shapeshifting in late-Heian and medieval short stories	<p><i>Times Now Past</i>, ca. 1120). In Shirane, ed., 2007, pp. 529–530; 542–548.</p> <p>2. “Tsuchigumo zōshi” (“Tale of an Earth Spider,” 15th c.). In Reider, Noriko. <i>Seven Demon Stories from Medieval Japan</i>. Logan: Utah State UP, 2016, pp. 62–86.</p>	<p>engagement and submit via Canvas (3 pts) before 11:59 pm EST of 10/6 (Tue)</p> <p>-Read my lecture and have a class-wide discussion by posting at least three responses to the reading, lecture, and/or your classmates’ comments before Thursday 10:20 am EST (3 pts)</p>
10/9 (F): Zoom discussion on Week 4’s materials		-Class discussion on Zoom (Synchronous, 2 pts)
Week 5		
10/12 (M): Gender, sexuality, and corporeality in late-Heian and medieval short stories	<p>1. Two episodes from <i>Konjaku</i>. In Shirane, ed., 2007, pp. 540–542; 556–558.</p> <p>2. One episode from <i>Uji shūi monogatari</i> (<i>A Collection of Tales from Uji</i>, ca. 13th c.). In Shirane, ed., 2007, pp. 672–673; 675–676.</p> <p>3. Two episodes from <i>Kokon chomonjū</i> (<i>A Collection of Things Written and Heard in the Past and Present</i>, 1254). In Shirane, ed., 2007, pp. 686–687; 689–691.</p>	<p>-Write a well-thought-out comment on each of the five short stories that shows your engagement and submit via Canvas (3 pts) before 11:59 pm EST of 10/11 (Sun)</p> <p>-Read my lecture and have a class-wide discussion by posting at least three responses to the reading, lecture, and/or your classmates’ comments before Tuesday 10:20 am EST (3 pts)</p>
10/14 (W): Beauty, Chastity, and Womanhood	Steven, Chigusa. “Hachikazuki: A Muromachi Tale.” <i>Monumenta Nipponica</i> , 32:3 (1977), pp. 303–331.	<p>-Write two well-thought-out comments on “Hachikazuki” that shows your engagement and submit via Canvas (2 pts) before 11:59 pm EST of 10/13 (Tue)</p> <p>-Read my lecture and have a class-wide discussion by posting at least three responses to the reading, lecture, and/or your classmates’ comments before Thursday 10:20 am EST (3 pts)</p>
10/16 (F)	No class (conference)	<p>-Class discussion on Zoom will be combined with Week 6.</p> <p>-Participate in the keynote address by Prof. Rebecca Copeland (Washington U, St. Louis) for the conference via Zoom. Details TBA.</p>
Week 6		
10/19 (M)	Midterm essay exam	Prompt is posted at 10:20 am EST. Write a 1000-word response and submit by 5 pm EST, Friday Oct. 23.
10/21 (W): Traditional puppet theater & kabuki	<p>Watch these two amazing videos (Michigan State University, 1980) via Dartmouth Library website:</p> <p>(1) “Kabuki Acting Techniques I: The Body” (https://video-alexanderstreet-</p>	- Write a well-thought-out comment on each of the videos that shows your engagement and submit via Canvas (2 pts) before 11:59 pm EST of 10/20 (Tue)

	com.dartmouth.idm.oclc.org/watch/kabuki-acting-techniques-the-body , 57 minutes) (2) “Kabuki Acting Techniques II: The Voice” (https://video-alexanderstreet-com.dartmouth.idm.oclc.org/watch/kabuki-acting-techniques-the-voice , 29 minutes).	-No discussion board today
10/23 (F): Zoom discussion on Week 5 & 6’s materials		-Class discussion on Zoom (Synchronous, 2 pts) -Submit midterm essay by 5 pm.
Week 7		
10/26 (M): Love and death in kabuki/jōruri 1	Kabuki/jōruri play <i>Sonezaki shinjū</i> (<i>The Love Suicide at Sonezaki</i> , 1703) In Keene, Donald, ed., <i>Four Major Plays of Chikamatsu</i> . New York: Columbia University Press, 1961, pp. 1–38; 39–56.	-Write two well-thought-out comments on <i>Sonezaki</i> that shows your engagement and submit via Canvas (2 pts) before 11:59 pm EST of 10/25 (Sun) -Read my lecture and have a class-wide discussion by posting at least three responses to the reading, lecture, and/or your classmates’ comments before Tuesday 10:20 am EST (3 pts)
10/28 (W): Love and death in kabuki/jōruri 2	Watch a movie adaptation of <i>Shinjū ten no Amijima</i> (<i>The Love Suicides at Amijima</i> , 1720): “Double Suicide” (1969).	-Write two well-thought-out comments on <i>Amijima</i> that shows your engagement and submit via Canvas (2 pts) before 11:59 pm EST of 10/27 (Tue) -Read my lecture (available at 10:20 am EST) and have a class-wide discussion by posting at least three responses to the movie, lecture, and/or your classmates’ comments before Thursday 10:20 am EST (3 pts)
10/30 (F): Zoom discussion on Week 7’s materials		-Class discussion on Zoom (Synchronous, 2 pts)
Week 8		
11/2 (M): Japan’s (lack of) racial awareness in early modern period	1. Demel, Walter and Rotem Kowner. “Early Modern European Divisions of Mankind and East Asian, 1500–1750.” In Demel and Kowner, eds. <i>Race and Racism in Modern East Asia: Western and Eastern Constructions</i> . Leiden: Brill, 2013, pp. 41–57. 2. Majima, Ayu. “Skin Color Melancholy in Modern Japan: Male Elites’ Racial Experiences Abroad, 1880s–1950s.” In Demel and Kowner, eds. 2013, pp. 391–410.	-Write a well-thought-out comment on each of the book chapters that shows your engagement and submit via Canvas (2 pts) before 11:59 pm EST of 11/1 (Sun) -Read my lecture and have a class-wide discussion by posting at least three responses to the movie, lecture, and/or your classmates’ comments before Tuesday 10:20 am EST (3 pts)

11/4 (W): Intersectionality of gender and race for a modern Japanese couple 1	Tanizaki Jun'ichirō's <i>Chijin no ai</i> (<i>A Fool's Love</i> , 1925) 1: Chambers, Anthony, trans. <i>Naomi</i> . New York: Knopf, 1985, pp. v–66. *Access the ebook via: https://search.library.dartmouth.edu/discovery/fulldisplay?docid=alma991011969289705706&context=L&vid=01DCL_INST:01DCL&lang=en&search_scope=MyInst_and_CI&adaptor=Local%20Search%20Engine&tab=All&query=any,contains,Naomi%20Tanizaki%20Chamber&mode=basic	-Write a well-thought-out comment on <i>Naomi</i> that shows your engagement and submit via Canvas (2 pts) before 11:59 pm EST of 11/3 (Tue) -Read my lecture and have a class-wide discussion by posting at least three responses to the movie, lecture, and/or your classmates' comments before Thursday 10:20 am EST (3 pts)
11/6 (F): Zoom discussion on Week 8's materials		-Class discussion on Zoom (Synchronous, 2 pts)
Week 9		
11/9 (M): Intersectionality of gender and race for a modern Japanese couple 2	Chambers, trans. <i>Naomi</i> , pp. 67–122.	-Write a well-thought-out comment on <i>Naomi</i> that shows your engagement and submit via Canvas (2 pts) before 11:59 pm EST of 11/8 (Sun) -Read my lecture and have a class-wide discussion by posting at least three responses to the movie, lecture, and/or your classmates' comments before Tuesday 10:20 am EST (3 pts)
11/11 (W): Intersectionality of gender and race for a modern Japanese couple 3	Chambers, trans. <i>Naomi</i> , pp. 123–171.	-Write a well-thought-out comment on <i>Naomi</i> that shows your engagement and submit via Canvas (2 pts) before 11:59 pm EST of 11/10 (Tue) -Read my lecture and have a class-wide discussion by posting at least three responses to the movie, lecture, and/or your classmates' comments before Thursday 10:20 am EST (3 pts)
11/13 (F): Zoom discussion on Week 9's materials		
Week 10		
11/16 (M): Zoom discussion on the intersectionality of gender and race for a modern Japanese couple 4	Chambers, trans. <i>Naomi</i> , pp. 172–237.	-Class discussion on Zoom (Synchronous, 2 pts) -Celebrate

Final essay due at 5 pm (EST) on November 30 (Mon). Submit via Canvas.