

Topics in Gender and Sexuality Studies
Exploring Gender and Sexuality in Premodern East Asia
Spring 2024

Location:
Meeting day(s):
Meeting time(s):

MAY CONTAIN TYPOGRAPHICAL ERRORS

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Office location: 109B, East Asian Wing of Doheny Memorial Library

Office hours: TR, 2-4pm, though I'm available when you need me – just send me an e-mail.

Readings:

All readings will be supplied either through Blackboard (or the current LMS) or provided in class.

Course Content:

In this course, we will analyze three texts: 'Mo Dao Zu Shi,' a popular Chinese web novel, anime, and live-action series; 'Momo to Manji,' a Japanese manga work based in the Edo period; and 'Yahwacheop,' a Korean *manwha* set during the Joseon period. Through these texts, primary source readings, and assigned secondary source readings, we will examine the diverse expressions and identities of gender and sexuality in period and reimagined premodern East Asia, paying attention to the intersections between gender, sexuality, and other identities such as class, ethnicity, and religion. We will explore the ways in which these texts challenge traditional notions of masculinity and femininity, presenting a range of gender identities and expressions that offer a fascinating window into the complexities of gender and sexuality across time and space. Using methodologies from musicology, semiotics, and gender and sexuality studies, we will analyze, among other things, how these texts use art to imagine, reimagine, and challenge traditional gender roles and stereotypes, and how power, control, and agency intersect with gender and sexuality thus providing students with a deeper understanding of the rich and diverse history of gender and sexuality in premodern East Asia.

Computer access: Since this course employs on web-based activities, it is essential that students gain access to a reliable computer with Internet capabilities. If your computer is slow, doesn't support media applications, or if your Internet connection is prone to busy signals or disconnects, please schedule your day so that you can use a computer in the library. Technical problems do arise but do yourself a favor and get acquainted with a good computer.

Expected Learning Outcomes:

Upon completion of this course, students should be able to:

1. Demonstrate an understanding of the three analyzed texts ('Mo Dao Zu Shi,' 'Momo to Manji,' and 'Yahwacheop') as reimagined representative examples of premodern East Asian literature and media, recognizing their historical and cultural contexts.
2. Analyze and interpret the period and reimagined representations of gender and sexuality in the selected texts, applying methodologies from musicology, semiotics,

and gender and sexuality studies to identify the ways in which art challenges traditional gender roles and stereotypes.

3. Identify and explain the intersections between gender, sexuality, class, ethnicity, and religion within the premodern East Asian societies as depicted in the texts and primary source readings.
4. Evaluate and compare the diverse expressions and identities of gender and sexuality presented in the texts, understanding how these representations challenge traditional notions of masculinity and femininity.
5. Critically examine the concepts of power, control, and agency in relation to gender and sexuality in premodern East Asia, using the analyzed texts and secondary source readings as a basis for analysis.
6. Develop a deeper appreciation and comprehension of the rich and diverse history of gender and sexuality in premodern East Asia, gaining insights into the complexities and nuances of these themes across different cultural and temporal contexts.

Assessment Methods for Expected Learning Outcomes: The expected learning outcomes will be assessed with written responses to reading questions, regular online readings with classroom discussion, and a written research project.

Course Requirements: This course will include lecture, listening, discussion, in-class activities, and a written final project. It is essential that students complete the daily readings and come to class prepared to engage in discussion.

Attendance: Because our time together is limited attendance is very important and a component of the participation grade. I allow unlimited university approved and excused absences, three unexcused absences, and two mental health days. These "mental health days" are no-questions-asked days in which you say, "Hey, Dr H! I need a mental health day." And I say, "Bet, you got it. Mental health is important. Take care of yourself and see you next class period."

Readings: Readings in Blackboard are accompanied by discussion in-class activities and sometimes with questions that are to be submitted through Blackboard.

Research Paper: Write an original thesis paper (minimum of 15 pages) on a specific thesis topic within the time frame of our class. The research project will be completed and assessed in a number of stages over the semester, including:

- 1 Thesis statement
- 2 Preliminary topic proposal with three bibliographic sources (books, articles, dissertations, and scores)
- 3 Final paper

The final paper will be due at the end of the semester; please plan accordingly.

Weekly Journal: The weekly journal is an essential component of this course, serving as a reflective tool throughout the semester. It involves submitting four entries via Blackboard, as indicated in the course schedule. Each entry should consist of a minimum of 100 words, focusing on the subject matter covered during that particular week. In these journal entries, you have the freedom to explore various aspects related to the course material. You might

choose to share your thoughts on an intriguing reading, discuss a question posed during class, or highlight an interesting contribution made by a fellow student. While the minimum requirement is 100 words, you are encouraged to write more if you feel inspired to do so. To achieve full points, you are expected to maintain a consistent journaling practice, completing a minimum of 13-15 entries by the end of the semester. This practice will not only help you earn points but also aid in your engagement with the course content and enhance your overall critical thinking and learning experience.

Exam(s): There will be three open-book exams. These exams will be essay-style. For each exam, twelve questions will be drawn from a list similar to the one below, and you will be required to answer a minimum of six questions.

Tentative List of Questions that may be Considered:

MO DAO ZU SHI

Literary & Filmic questions

1. How does Mo Dao Zu Shi explore the themes of love, friendship, and betrayal? What are some of the key moments or relationships that exemplify these themes in the story?
2. How does the show use the narrative technique known as flashbacks, i.e., non-linear storytelling, to build tension and develop character relationships? In what ways does this narrative technique enhance the viewing experience?
3. The world of Mo Dao Zu Shi is full of supernatural creatures and mystical powers. How does the show use this fantastical setting to explore real-world issues like power, discrimination, and morality?
4. The relationship between Wei Wuxian and Lan Wangji is central to the story. How does the show portray their bond, and what do you think draws these characters to each other?
5. Mo Dao Zu Shi is based on a novel. How does the adaptation from novel to anime to live action affect the story and its characters? Are there any notable differences between the two versions that you find particularly interesting?

Music-based Questions

1. Mo Dao Zu Shi, as a live action, features a haunting and evocative musical score that helps to create a sense of otherworldliness and mysticism in the show. How does the music contribute to the overall atmosphere of the series, and what emotions or themes does it evoke for you as a viewer?
2. Magic and mysticism play a central role in Mo Dao Zu Shi, with characters practicing a variety of mystical arts and using supernatural powers to achieve their goals. How does the show depict these magical practices, and what do you think the role of magic is in the story?
3. The show's magical elements are often closely tied to music, with characters using music to cast spells or create magical effects. How does the show explore the relationship between music and magic, and what do you think this connection suggests about the nature of creativity and imagination?
4. The show features a number of different magical creatures and supernatural beings, each with their own unique powers and abilities. How does Mo Dao Zu Shi explore the idea of the supernatural, and what do these creatures and beings represent in the context of the story?

5. Finally, the show is notable for its use of symbolism and metaphor, with many scenes and characters representing abstract ideas or concepts. How does Mo Dao Zu Shi use symbolism and metaphor to create meaning in the story, and what do these symbols suggest about the show's themes and messages?

Philosophical Questions

1. In Mo Dao Zu Shi, characters frequently grapple with questions of morality and the nature of good and evil. How does the show approach these questions, and what insights does it offer into the nature of morality?
2. The show features characters who are often driven by their desires and passions, and who must confront the consequences of their actions. How does Mo Dao Zu Shi explore the idea of human desire and its role in shaping our lives?
3. Mo Dao Zu Shi also explores the nature of power and its effects on individuals and society. How do characters in the show wield power, and what are some of the consequences of their actions? What does the show suggest about the role of power in shaping our lives and the world around us?
4. The show features complex relationships between characters, including friendships, romantic relationships, and familial bonds. How does Mo Dao Zu Shi depict these relationships, and what insights does it offer into the nature of human connection and intimacy?
5. Finally, the show grapples with questions of fate and destiny, exploring the idea that our lives may be predetermined by forces beyond our control. How does Mo Dao Zu Shi approach this idea, and what insights does it offer into the human experience of living in a world where we may not always be in control of our own destinies?

Culture studies-based questions

1. How does Mo Dao Zu Shi reflect and draw from Chinese culture and folklore?
2. What themes or values does Mo Dao Zu Shi prioritize in its storytelling, and how do they relate to Chinese cultural beliefs and traditions?
3. In what ways does Mo Dao Zu Shi challenge or subvert traditional gender roles and expectations, and how does this reflect changing attitudes in contemporary Chinese culture?
4. How do the various clans and factions in Mo Dao Zu Shi reflect different aspects of Chinese society and history, and what insights can we gain from their interactions and conflicts?
5. How has the reception of Mo Dao Zu Shi differed among Chinese audiences versus international audiences, and what does this reveal about cross-cultural interpretations of media?

Gender studies-based Questions

1. How does the relationship between the male protagonists in Mo Dao Zu Shi, Wei Wuxian and Lan Wangji, challenge or subvert common tropes and expectations of male relationships in popular media, and what does this suggest about changing attitudes towards masculinity and male bonding?
2. How does Mo Dao Zu Shi address issues of toxic masculinity and misogyny, and what are the implications of its portrayal of these issues for wider discussions of gender and power in contemporary society?

3. How does the portrayal of female characters in Mo Dao Zu Shi compare to that of male characters, both in terms of their agency, complexity, and representation within the story, and what does this reveal about gender dynamics in Chinese media?
4. How does the popularity of Mo Dao Zu Shi among female audiences, both in China and internationally, challenge traditional notions of what kinds of media are "for women," and what insights can we gain from this phenomenon about the relationship between gender, fandom, and popular culture?

Grading:

- Exams: 30%
- Readings—discussion & questions, quizzes: 25%
- Research project: 35%
- Attendance and participation: 10%

Tentative Course Outline:

Date	Topic(s)	Source Readings
Class 1: China	Procedures/Syllabus/Assessments Introductions: <i>Who am I, and Who are You?</i> Surveying the Male Homosexual Tradition in China —“Mo Dao Zu Shi: Synopsis, Setting, and Characters” Begin Reading “Mo Dao Zu Shi”	DATE: BK-R: Volume 1, Character Profiles, Naming Guide, and Glossary, 355-95, and Chapter 1: “Reincarnation” (50 pages) DATE - BB-R: Chiang, Howard. “INTRODUCTION: Writing the History of Sexuality in China.” In <i>Sexuality in China: Histories of Power and Pleasure</i> , edited by Chiang, 3–15. University of Washington Press, 2018. http://www.jstor.org/stable/j.ctvcwnwj4.5 . DATE – BB-Q: Why does the concept of sexuality pose problems for scholars of China? DATE – BB-R: Wang, “A Rhizomatic Return to Ancient China” in <i>Sinophone Musical Worlds: The Politics of Chineseness</i> , 15–23, OpenEdition Journals, https://journals.openedition.org/chinaperspectives/10096 DATE – BB-Q: Why do you think the author chose to associate Wei Wuxian with the bamboo flute, and Lan Zhan with the <i>kin</i> ?
Class 2: China 18 Jan	Narrative Culture and the Aesthetics of Religion in Ancient China —Music, Mysticism, Magic and the State JQ: <i>Mo Xuanyu ritually sacrifices his own body so that Wei Wuxian may reincarnate. Read the excerpt from “Reincarnation and the Tao” in the Week One folder (15 pages), then respond to the following question: If the Dao doesn’t specifically mention reincarnation, how do you think the concept, which is from a different</i>	DATE: Brindley, “Music, Cosmology, and the Politics of Harmony in Early China,” <i>Introduction: Music and Cosmological Theory</i> , 2012. 25 pages. DATE: BK-R: Volume 1, Chapter 2 and 3, (50 pages) DATE: BB-R: Fang-fu Ruan MD & Yung-mei Tsai (1987) <i>Male Homosexuality in Traditional Chinese Literature</i> , <i>Journal of Homosexuality</i> , 14:3-4, 21-34, DOI: 10.1300/J082v14n03_02 DATE: BB-Q: How was homosexuality recorded and depicted in traditional Chinese literature and what were the sociological and sexological reactions toward it?

	<i>cultural source, came to fuse with Daoist thought?</i>	DATE: BB-R: "Reclaiming the Body" in Man, Eva Kit Wah. <i>Bodies in China: Philosophy, Aesthetics, and Politics</i> . The Chinese University of Hong Kong Press, 2016. https://doi.org/10.2307/j.ctvbtzns0 .
Class 3: China 23-25 Jan	Erotic Culture and Musical Activity in Ancient China —Three Case Studies	BB-R: Brindley, Music, Cosmology, and the Politics of Harmony in Early China, "State Order and Cosmic Rulership." 25 pages. BK-R: MZDS Volume 1, Chapter 2 & 3. (50 pages). Total pages for the week 75. BB-C: There is an obvious hierarchy to the world of <i>Xianxia</i> . After reading "State Order and Cosmic Rulership," create a map of the hierarchy and how the hierarchy is situated to maintain state order and cosmic rulership.
Class 4: China	The Natural Order of Things... —Civilizing Forces for Imperial Rule TENTATIVE RESEARCH PROJECT THESIS DUE	BB-R: Brindley, Music, Cosmology, and the Politics of Harmony in Early China, "A Civilizing Force for Imperial Rule." 25 pages. BK-R: MZDS Volume 1, Chapter 4 & 5. (60 pages). Total pages for the week: 75. BB-Q: After reading "A Civilizing Force for Imperial Rule," discuss how music, mysticism, and magic function as a civilizing force in the world of <i>Xianxia</i> .
Class 5: China	Across Time and Space —Adaptation, Censorship, and Market Tastes Watching: Animated and live-action versions	BB-R: <i>Global Perspectives on the Liminality of the Supernatural: from Animus to Zombi</i> . Edited by Rebecca Gibson and James M. VanderVeen. Lanham: Lexington Books, 2022. BB-Q: In what way(s) were the animated and film version of <i>Mo Dao Zu Shi</i> modified due to both censorship preference and market tastes, and what were the results?
Class 6: FIRST EXAM WEEK	TAKE-HOME EXAM WEEK	
Please see the exam questions above. NB: twelve questions will be drawn from the list above, and you will be required to answer a minimum of six questions.		

MODULE TWO: MOMO TO MANJI

Literary Questions

1. How does the historical setting of the *Bunsei Era* influence the dynamics between the characters Manji and Momo in "Mono to Maji"?
2. In the context of the manga, what significance does the theme of equality hold in the relationship between Manji and Momo? How does their relationship challenge societal norms?
3. Momo eventually understands how it feels to be a lover on equal footing. How does the author use character development to illustrate Momo's personal growth and transformation throughout the story?
4. Explore the symbolism behind the phrase "it feels just like a dream" in the context of Manji and Momo's relationship. How does this phrase encapsulate the emotional journey of the characters?
5. Consider the concept of happiness as depicted in "Mono to Maji." How does the manga explore the challenges and complexities of maintaining happiness?

Music-based questions

1. How does the character of Manji use music as a means of expression and communication?
2. In what ways does his role as a musician influence the narrative and the relationships he forms?
3. In "Mono to Maji," explore the symbolism behind the music that the narrative utilizes. How does the manga use music as a metaphor for the emotional connections between characters and the themes of love and acceptance?
4. Manji's background as a former *kagema* suggests a history of performance and possibly music-related experiences. How does his past influence his interactions with Manji and his perception of music throughout the story?
5. Music often serves as a bridge between different characters and their emotions. Can you identify instances in the manga where music is used to convey hidden feelings or thoughts that might not be easily expressed through words alone?
6. Consider the setting of the *Bunsei Era* and its impact on the musical elements in the manga. How does the historical context influence the types of music played, the instruments used, and the overall atmosphere created by the musical aspects of the story?

Philosophical questions

1. In the context of "Mono to Maji," how does the journey of self-discovery and acceptance undertaken by the characters Manji and Momo resonate with broader philosophical notions of identity and the search for meaning?
2. Explore the concept of love as depicted in the manga. How do Manji and Momo's experiences challenge traditional understandings of love, and what philosophical perspectives on love can be applied to their relationship?
3. The idea of societal norms and their impact on individuals is a recurring theme in the story. How does "Mono to Maji" prompt readers to question the influence of cultural expectations on personal happiness and fulfillment?
4. Consider the role of freedom in the characters' lives. How does the manga explore the tension between personal freedom and the constraints imposed by historical, societal, and personal circumstances?
5. The title "Mono to Maji" suggests a contrast or juxtaposition. How does the manga invite readers to contemplate the duality of existence, the nature of reality, and the interplay between the tangible and the profound through its characters and narrative?

Cultural Studies Questions

1. How does "Mono to Maji" engage with and challenge the cultural norms and values of the *Bunsei Era* society in Japan?

2. Discuss specific instances where cultural expectations clash with the characters' choices and identities. Analyze the significance of music within the cultural context of the *Bunsei Era*.
3. How does the manga use music as a lens through which to explore the cultural practices, traditions, and aesthetics of the time period? "Mono to Maji" features characters with distinct backgrounds, such as a wandering musician and a former *kagama*.
4. How does the manga provide insights into different social strata and subcultures of the era, and how do these characters' experiences reflect broader cultural diversity?
5. Explore the concept of gender and its portrayal in the manga. How does "Mono to Maji" navigate traditional gender roles and expectations within the historical setting, and how do characters like Momo challenge or conform to these norms?
6. Consider the theme of freedom and its cultural implications. How do the characters' quests for personal freedom align with or deviate from the prevailing cultural notions of duty, honor, and societal roles during the *Bunsei Era*?

Gender Studies Questions

1. In "Mono to Maji," how does Momo's journey from his past as a former *kagama* to his relationship with Manji challenge traditional gender roles and expectations?
2. Analyze the ways in which the manga explores the fluidity of gender identity. Discuss the power dynamics within the relationship between Manji and Momo. How does the manga portray their interactions in terms of agency, emotional vulnerability, and the negotiation of power, considering the context of gender dynamics?
3. Gender expression and performance are integral to the characters' experiences. How does "Mono to Maji" delve into the concept of gender performativity, and how do characters navigate societal pressures while remaining true to themselves?
4. Analyze how "Mono to Maji" addresses the intersectionality of gender and sexuality. How do the characters' sexual orientations and gender identities interact and influence their experiences of self-discovery and acceptance?
5. Consider the societal and cultural factors that contribute to the characters' understanding of gender and their place within the world of "Mono to Maji." How do historical context and societal norms impact their personal journeys and the way they express their genders?

<p>Class 7: Japan</p>	<p>A Period of Passionate Embraces. WHAT? Beautiful Boys. Oh my! -Begin reading <i>Momo to Manji</i></p> <p>RESEARCH PROPOSAL DUE</p>	<p>DATE: BB-R Schalow, Paul Gordon. "The Invention of a Literary Tradition of Male Love. Kitamura Kigin's Iwatsutsuji." <i>Monumenta Nipponica</i> 48, no. 1 (1993): 1-31. https://doi.org/10.2307/238546.</p> <p>DATE: BK-R read volume one</p> <p>DATE: BB-R MacDuff, William. "Beautiful Boys in Nō Drama: The Idealization of Homoerotic Desire." <i>Asian Theatre Journal</i> 13, no. 2 (1996): 248-58. https://doi.org/10.2307/1124529.</p> <p>DATE: BB-Q Based on the reading, how does "Mono to Maji" engage with and challenge the cultural norms and values of society in Japan?</p> <p>DATE: BB-R Schalow, Paul Gordon. <i>Journal of Japanese Studies</i> 23, no. 1 (1997): 196-201. https://doi.org/10.2307/133141.</p> <p>DATE: BB-Q Consider the reading. Why does Schalow question Leupp's interpretation of <i>nanshoku</i> in Edo period Japan?</p>
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Class 8: Japan	The secret to happiness, and other things... — Read Volume Two of <i>Momo to Manji</i>	DATE: BB-R Saikaku, "The Sick Bed," (1687), a PDF is provided on Blackboard. DATE: BB-Q: Consider the concept of happiness based on the readings so far and as depicted in "The Sick Bed." How does the short story explore the challenges and complexities of maintaining happiness. DATE: BK-R read volume two DATE: BB-Q: Consider the role of freedom in the characters' lives. How does the manga explore the tension between personal freedom and the constraints imposed by historical, societal, and personal circumstances?
Class 9: Japan	Performing Genders? Music, Gender, and Identity — Read Volume Three of <i>Momo to Manji</i>	DATE: BB-R: Atkins, Paul S. "Chigo in the Medieval Japanese Imagination." <i>The Journal of Asian Studies</i> 67, no. 3 (2008): 947–70. http://www.jstor.org/stable/20203430 . DATE: BB-Q Manji's background as a former <i>kagema</i> suggests a history of performance and possibly music-related experiences. What is a <i>kagema</i> ? How does his past influence his interactions with Manji and his perception of music throughout the story? DATE: BB-R Volpp, Sophie. "Classifying Lust: The Seventeenth-Century Vogue for Male Love." <i>Harvard Journal of Asiatic Studies</i> 61, no. 1 (2001): 77–117. https://doi.org/10.2307/3558588 . DATE: BB-Q Consider the societal and cultural factors that contribute to the characters' understanding of gender and their place within the world of "Momo to Manji." How do historical context and societal norms impact their personal journeys and the way they express their genders?
Spring Break		

Class 10: Japan	Power Dynamics, and the Dynamics of Power — Read Volume Four of <i>Momo to Manji</i>	DATE: BB-R PFLUGFELDER, GREGORY M. "The Nation-State, the Age/Gender System, and the Reconstitution of Erotic Desire in Nineteenth-Century Japan." <i>The Journal of Asian Studies</i> 71, no. 4 (2012): 963–74. http://www.jstor.org/stable/23357429 . DATE: BB-Q Does Momo eventually understand how it feels to be a lover on equal footing? How does the author use character development to illustrate Momo's personal growth and transformation throughout the story?
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Class 11: SECOND EXAM WEEK	TAKE-HOME EXAM	
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MODULE THREE: 'Yahwacheop" Trigger warning: contains intense violence, blood/ gore, sexual content, and/or strong language

- "Painter of the Night," how does the character of Na-kyum's artistic talent and the content of his paintings challenge societal norms and gender expectations?
- Analyze how his work blurs the boundaries between artistic expression, sexuality, and gender roles. Discuss the power dynamics between Na-kyum and Seunggho in the context of their relationship. How does the narrative explore issues of consent, agency, and control, considering the complexities of their differing social statuses and roles?
- Explore the theme of identity in "Painter of the Night." How do characters grapple with their own sexual and gender identities, and how do societal expectations influence their journeys toward self-discovery?
- The synopsis highlights Seunggho's insatiable lust and his interaction with Na-kyum. How does the manhwa portray notions of desire and attraction, and how do these themes intersect with gender roles and expectations within the story?
- Analyze the role of secrecy and pseudonyms in the narrative. How do characters' use of pseudonyms and hidden identities reflect broader ideas about concealing one's true self in a society that might be hostile to non-conforming gender and sexual expressions?

- "Painter of the Night" takes place in a historical setting with distinct gender roles. How does the manhwa explore the challenges and conflicts that arise when characters like Na-kyum and Seunggho resist or conform to these traditional gender roles, especially considering the constraints of their society?
- The story features a power dynamic between Yoon Seunggho, a nobleman, and Baek Na-kyum, an artist. Analyze how this power dynamic is influenced by both their gender identities and their social statuses within the hierarchical society of the Goryeo or Joseon eras.
- Within the historical and cultural context of the Goryeo or Joseon eras, how does "Painter of the Night" depict the intersection of sexuality and gender, and how do these themes contribute to the characters' struggles for agency and autonomy?
- Explore the motif of artistic expression as a means of liberation or constraint in the manhwa. How does Na-kyum's talent as an artist serve as a way for him to challenge or reinforce societal norms related to gender and sexuality?
- The synopsis mentions Seunggho's desire for Na-kyum to create erotic paintings. How does the manhwa navigate the concept of desire, especially within the historical context, and how does it shed light on the complexities of consent, agency, and power dynamics related to sexual and artistic expression?

Date	Topic(s)	Source Readings
Class 12 Korea	To Paint the Night Sky. Ancient and Modern Korea <i>in context</i> — Begin reading Painter of the Night	Date: BB-R Young-Gwan Kim, and Sook-Ja Hahn, "Homosexuality in Ancient and Modern Korea." <i>Culture, Health & Sexuality</i> 8, no. 1 (2006): 59–65. http://www.jstor.org/stable/4005436

		<p>Read Episodes 1-14 of Painter of the Night</p> <p>DATE: BB-Q How how the concept of Confucianism influenced thought about <i>homosexuality</i>, for lack of a better word, in Ancient and Modern Korea?</p> <p>Date: BB-Q . Discuss the power dynamics between Na-kyum and Seungho in the context of their relationship. How does the narrative explore issues of consent, agency, and control, considering the complexities of their differing social statuses and roles?</p>
Class 13 Korea	<p>Of Boys and Flowers</p> <p>— Read Episodes 14-28 of Painter of the Night</p>	<p>DATE: BB-R: Tikhonov, Vladimir. "Masculinizing the Nation: Gender Ideologies in Traditional Korea and in the 1890s-1900s Korean Enlightenment Discourse." <i>The Journal of Asian Studies</i> 66, no. 4 (2007): 1029–65. http://www.jstor.org/stable/20203240.</p> <p>DATE: BB-Q: Analyze the song on page 1036 of the above reading. What can you conclude from it about ideologies of gender and identity?</p> <p>Read Episodes 14-28 of Painter of the Night</p> <p>DATE: BB-Q: Explore the theme of identity in "Painter of the Night." How do characters grapple with their own sexual and gender identities, and how do and how would (in reality) societal expectations influence their journeys toward self-discovery?</p>
Class 14	<p>All's Well That Ends Well? Right...?</p> <p>— Read Episodes 28-44 of Painter of the Night</p> <p>— Watch Episode 3 of Under the Queen's Umbrella</p>	<p>BB-R: Read review of Episode 3 of Under the Queen's Umbrella: https://www.literaturegeek.com/underthequeensumbrella-episode3review/</p> <p>BB-Q: Investigate the potential for universal messages across these diverse narratives including Episode 3 of Under the Queen's Umbrella. Are there overarching ideas about self-discovery, acceptance, and breaking free from societal expectations that resonate throughout these works, transcending their unique settings?</p>
Class 15 Korea	<p>TAKE-HOME EXAM</p> <p>THIRD EXAM WEEK</p>	<p>Required question: In 'MDZS,' 'Mono to Maji,' and 'Painter of the Night,' the authors create narratives that blend fiction with historical settings. How do these texts construct their own versions of reality within these settings, and to what extent do they accurately reflect the historical realities of their respective time periods? Consider how the authors navigate the balance between artistic storytelling and historical accuracy, and discuss instances where the narratives deviate from or align with known historical facts."</p>

Final Paper due May 8th by 11:59pm.

Statement on Academic Conduct and Support Systems

Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, comprises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or

emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call Free and confidential therapy services, workshops, and training for situations related to gender- and powerbased harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086 Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298 Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776 OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411 Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101 Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)) A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.