

## SIGNATURE ROUTING LOG

### General Information:

Proposal Type: Course  Program  Other

Proposal Name<sup>1</sup> (course prefix & number, pgm major & degree, etc.): MCL 324 (*new, gen-ed c-g*)

Proposal Contact Person Name: Doug Slaymaker Phone: 7-7557 Email: dslaym@uky.edu

### INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

### Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
MCL, Chair	9/24/10	Ted Fiedler / 257-4642 / tfiedler@uky.edu	<i>Theodore Fiedler</i>
A&S Ed. Policy Cmte.	1/18/11	Randall Roorda, Humanities / 7-1033 / roorda@uky.edu	<i>Randall Roorda</i>
A&S Dean	1/18/11	Anna Bosch, Associate Dean / 7-6689 / bosch@uky.edu	<i>Anna R. K. Bosch</i>

*2/10/11 its good  
2/21/11 GEDs  
SRB uploaded*

### External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision <sup>2</sup>
Undergraduate Council	9/20/2011	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

<sup>1</sup> Proposal name used here must match name entered on corresponding course or program form.

<sup>2</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

# General Education Course Approval Cover Sheet

Date of Submission 11/18/2010

## 1. Check which area(s) this course applies to

- |                                  |                          |  |                                     |
|----------------------------------|--------------------------|--|-------------------------------------|
| Inquiry - Arts & Creativity      | <input type="checkbox"/> | Composition & Communications - II      | <input type="checkbox"/>            |
| Inquiry - Humanities             | <input type="checkbox"/> | Quantitative Foundations               | <input type="checkbox"/>            |
| Inquiry - Nat/Math/Phys Sci      | <input type="checkbox"/> | Statistical Inferential Reasoning      | <input type="checkbox"/>            |
| Inquiry - Social Sciences        | <input type="checkbox"/> | U.S. Citizenship, Community, Diversity | <input type="checkbox"/>            |
| Composition & Communications - I | <input type="checkbox"/> | Global Dynamics                        | <input checked="" type="checkbox"/> |

## 2. Provide Course and Department Information.

Department: MCL

Course Prefix and Number: MCL 324 Credit hours: 3

Course Title: The City in the Twentieth-Century: Tokyo, Shanghai, Paris

Expected # of Students per Calendar Yr: 35 Course Required for Majors in your Program Yes  No   
(check one)?

Prerequisite(s) for Course? none

This request is for (check one) A New Course  An Existing Course

### Departmental Contact Information

Name: Doug Slaymaker Email: dslaym@uky.edu

Office Address: 1055 POT Phone: 7-7557

## 3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
- A completed Course Review Form. See the Gen Ed website <http://www.uky.edu/gened/forms.html> for these forms. Proposals prepared prior to September 15<sup>th</sup>, 2010 are allowed to use a narrative instead of the Course Review Form.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

## 4. Signatures

Department Chair: Theodore Fiedler Date: 11/18/10  
Dean: ARK Borch Date: 11/18/11

All proposals are to be submitted from the College Dean's Office  
Submission is by way of the General Education website <http://www.uky.edu/gened>

# NEW COURSE FORM

<b>1. General Information.</b>				
a.	Submitted by the College of: <u>Arts and Sciences</u>	Today's Date: <u>11/11/10</u>		
b.	Department/Division: <u>Modern and Classical Language, Literatures, and Cultures</u>			
c.	Contact person name: <u>Doug Slaymaker</u>	Email: <u>dslaym@uky.edu</u>	Phone: <u>7-7557</u>	
d.	Requested Effective Date: <input checked="" type="checkbox"/> Semester following approval OR <input type="checkbox"/> Specific Term/Year <sup>1</sup> : _____			
<b>2. Designation and Description of Proposed Course.</b>				
a.	Prefix and Number: <u>MCL 324</u>			
b.	Full Title: <u>The City in the Twentieth-Century: Tokyo, Shanghai, Paris</u>			
c.	Transcript Title (if full title is more than 40 characters): _____			
d.	To be Cross-Listed <sup>2</sup> with (Prefix and Number): _____			
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours <sup>3</sup> for each meeting pattern type.			
	<u>3</u> Lecture	_____ Laboratory <sup>1</sup>	_____ Recitation	_____ Discussion
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____	
f.	Identify a grading system: <input type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail			
g.	Number of credits: <u>3</u>			
h.	Is this course repeatable for additional credit?			YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
	If YES:	Maximum number of credit hours: _____		
	If YES:	Will this course allow multiple registrations during the same semester?		YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
i.	Course Description for Bulletin:	<u>What does it mean to live somewhere else? This course examines three of the world's greatest cities. These cities share a rich history of mutual influence and imagination, with artists from each city creating work that represents the other. We will look at three different distinct languages and culture to examine how city life and urbanity has been discussed, in general, and then how it has been imagined in the Japanese, Chinese, and French traditions.</u>		
j.	Prerequisites, if any: _____			
k.	Will this course also be offered through Distance Learning?			YES <sup>4</sup> <input type="checkbox"/> NO <input checked="" type="checkbox"/>
l.	Supplementary teaching component, if any: <input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both			
<b>3.</b>	<b>Will this course be taught off campus?</b>			YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

<sup>4</sup> You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

## NEW COURSE FORM

<b>4.</b>	<b>Frequency of Course Offering.</b>		
<b>a.</b>	Course will be offered (check all that apply):	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer
<b>b.</b>	Will the course be offered every year?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If NO, explain:	<u>This course will fit in a two or three year rotation of upper level courses</u>	
<b>5.</b>	<b>Are facilities and personnel necessary for the proposed new course available?</b>		YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>
	If NO, explain:	_____	
<b>6.</b>	<b>What enrollment (per section per semester) may reasonably be expected?</b>	<u>35</u>	
<b>7.</b>	<b>Anticipated Student Demand.</b>		
<b>a.</b>	Will this course serve students primarily within the degree program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
<b>b.</b>	Will it be of interest to a significant number of students outside the degree pgm?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
	If YES, explain:	<u>Will e of interest and benefit to students of Japanese, Chinese, and French, as well as International Studies</u>	
<b>8.</b>	<b>Check the category most applicable to this course:</b>		
	<input checked="" type="checkbox"/> Traditional – Offered in Corresponding Departments at Universities Elsewhere		
	<input type="checkbox"/> Relatively New – Now Being Widely Established		
	<input type="checkbox"/> Not Yet Found in Many (or Any) Other Universities		
<b>9.</b>	<b>Course Relationship to Program(s).</b>		
<b>a.</b>	Is this course part of a proposed new program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, name the proposed new program:	_____	
<b>b.</b>	Will this course be a new requirement <sup>5</sup> for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES <sup>5</sup> , list affected programs:	_____	
<b>10.</b>	<b>Information to be Placed on Syllabus.</b>		
<b>a.</b>	Is the course 400G or 500?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, the <i>differentiation for undergraduate and graduate students must be included</i> in the information required in <b>10.b</b> . You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See <i>SR 3.1.4.</i> )		
<b>b.</b>	<input type="checkbox"/> The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from <b>10.a</b> above) are attached.		

<sup>5</sup> In order to change a program, a program change form must also be submitted.

**Course Review Form  
Global Dynamics**

**Reviewer Recommendation**

Accept  Revisions Needed

**Course:** MCL 324

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Course activities which enable students to demonstrate a grasp of the origins and shaping influence of human diversity and issues of equality in the world.

Date/location on syllabus of assignment:  
week 3

Brief Description:

The critical readings in this section layout important issues in the origins and shaping forces of diversity and equality, in the contemporary moment. The fiction, from the 1930s, in Tokyo, also demonstrate those contemporary issues. It is an important opportunity to make these connections across time and place.

Course activities which enable students to demonstrate an understanding of the civic and other complexities and responsibilities of actively participating in a diverse, multiethnic, multilingual world community.

Date/location on syllabus of assignment:  
Week 4

Brief Description:

paired here is an essay that takes as its subject Germany early in the 20<sup>th</sup> century. The novel is set in the same period, in Tokyo. It is unlikely that each author--towering figures in their linguistic traditions--knew each other. nonetheless, these two works clearly speak to, and about, a similar set of issues, albeit widely separated by time and place. Participating in a diverse community is a shared theme across them.

Course activities which enable students to demonstrate an awareness of how individual and collective decision making and civic responsibilities often generate ethical dilemmas, conflicts, and trade-offs that must be thoughtfully evaluated, weighed, and resolved.

Date/location on syllabus of assignment:  
Week 4

Brief Description:

See above. These themes are also articulated through these readings.

Course activities which enable students to demonstrate an awareness of major elements of at least one non-US culture or society, and its relationship to the 21<sup>st</sup> century context. This does not preclude a studied examination of the historical evolution of such issues, or an emphasis on one prominent time period.

Date/location on syllabus of assignment:

week 4

Brief Description:

again, the example above serves as well as any: almost every session is built upon these pairings of themes linked across different places.

Course activities which enable students to demonstrate an understanding of how local features (economic, cultural, social, political and religious) of urban or rural communities, ethnicities, nations and regions are often linked to global trends, tendencies, and characteristics that mutually shape one another.

Date/location on syllabus of assignment:

week 15

Brief Description:

To pick a different example of this, which runs through every reading, is to show how these two readings are iterations of contemporary cultural facts--fetishized commodity capitalism--that play out differently in Shanghai and Tokyo. This serves as a forum to explore the linkages that can mask the cultural particularities of each place.

Evidence that this course's learning environment encourages students to actively learn about, and gain understanding of, at least two of the following:

- o social, cultural, and institutional change;
- o civic engagement;
- o regional, national or cross-national comparisons;
- o power and resistance.

Date/location on syllabus of such evidence:

week 12

Brief description:

This novel is masterful at catching the plight of a Japanese exchange student in France in the 1950s. It gets at comparisons across cultures and time, as well, by giving a Japanese voice to the condescension that was experienced when travelling abroad.

An assignment, constituting a minimum of 15% of the course grade, which can be submitted as an artifact of the above set of six student learning outcomes.

Date/location on syllabus of such an assignment:

finals week

Brief description:

The final paper project will be a synthesis of all these goals

The non-US focus constitutes at least 50% of the course.

Brief Description:

None of the course is focused on the US

Palpable evidence that students make effective use of library facilities or information sources, when applicable, in order to demonstrate information literacy in the exploration of the course's major thematic foci.

Date/location on syllabus of such an assignment:

finals week paper

Brief description:

The final paper project will require evidence of adequate, and extensive, use of library and other information sources.

Reviewer Comments:

Pending Senate Review

## Syllabus

The City in the Twentieth-Century: Tokyo, Shanghai, Paris.

T TR 4:00 pm - 5:15 pm

**Instructor:** Professor Douglas Slaymaker **Email:** [dslaym@uky.edu](mailto:dslaym@uky.edu) (include name and course with e-mail)

**Office phone:** 257-7557

**Office address:** 977 Patterson Office

**Preferred method of contact:** (e-mail is preferred and will get quickest response)

**Office Hours:** T 3-3:50, Wed 2-2:50

### Overview of course/outline of content

This course will begin by theorizing what takes place in the space known as the “city.” We will go on to look closely at the representations of three particular cities, two in Asia and one in Europe. The class will begin by exploring theoretical constructs of urban spaces. These are to stimulate the questions about living in the city: What does a city “feel” like? What cultural associations are attendant upon city-space? What is the experience of the city-space in three different cultural contexts and across three different historical moments (1920s and 1930s, 1950s and 1960s, 1980s-present)? This will allow us to think of the particularities of each city while also providing a context to draw linkages provided in cross-cultural flows. What experiences are shared at particular historical moments in three very different locales? What marks the experiences as limited to a particular city? We will situate each city in its culture and its time; we will also explore the interactions between a city-space and the nation-state in which it is located. How are these articulations mediated by national issues? The evidence for this exploration comes from various media: fiction, film, visual arts, and popular magazines. Thus, this course will also engage in discovering how to “read” and evaluate these different media.

These three particular cities share a rich history of mutual influence and imagination, not immediately apparent in the English speaking world. This grouping makes it possible to think of these urban spaces from outside of the Anglo-American background and to enrich the understanding of how different cultures imagine these cities. For this purpose, we will read, from Japan, Yokomitsu Riichi’s novel *Shanghai*, in parallel with Chinese writers such as Zhang Ailing and Mao Dun, and, from France, Andre Malraux. These works all take Shanghai as their material, in the same period of time (1920s-1930s), but yield radically different views of that space. At the end of the course, the student will have gained a concrete feel for each of these cities and will have learned to read and analyze across cultures and disciplines.

### Student Learning Outcomes:

Upon completion of this course, concerning the cities themselves and the traditions represented in each:

- Students will have a fuller understanding of how the city and urban space has been imagined and imaged in the three traditions.



- Students will end this inquiry with a fuller understanding of the range of images that have been associated with these three cities. This is important to more fully understand the cultural histories of these three places (i.e. Japan, China, France). This style of inquiry allows for cross-cultural and inter-disciplinary thinking.
- Students will learn to bring critical faculties to these topics, and will learn to apply these faculties to major world areas.
- Students will also learn to express these ideas in written form. This will engage skills of reading, writing and critical analysis.
- Students will be able to demonstrate knowledge of the experience and representation of cities at differing points in history.
- Student will be able to discuss cultural products (film, fiction, and art) produced from these divergent places, and be able to articulate their relationship to the time in which they were produced. Works are chosen for their representative value and for their interaction with issues from the time they were produced.

**Course Goals/Objective:**

Concerning the intellectual and pedagogic goals of the class:

- We will exercise the processing of difficult and demanding texts
- Think through other traditions
- Articulate positions and arguments in well-formed essay style.

**Grading**

The course grade will be determined as follows:

- 25% Classroom attendance and participation. This is a measure of you having prepared readings, coming to class, and participating in the discussion. Attendance and assessment will be made every session, often in the form of short quizzes over the assigned readings, sometimes in the form of summaries or questions you submit in class. These will be collected and assessed regularly.
- 10% Presentation. Students will be randomly assigned to groups and will be responsible to lead the class discussion of one the readings
- 25% Final exam. This is in the form of a take home essay exam that will require you to synthesize material from throughout the semester.
- 40% papers. 2 short papers (10% each) and one longer paper (20%), as assigned in class.

And will be determined on the letter grade scale as follows:

A 90-100 B 80-89 C 70-79 D 60-69 E below 60;

Students are expected to come to class having completed the readings and viewings, and be prepared to discuss them in depth. Each class is organized on the assumption that you have made notes about the readings. In many cases, you will be asked to summarize the main point of an article, a section, or a paragraph; you are to attend class able to provide this information. You will find much of this reading to be challenging. The fiction was written in different times for different audiences and, in most cases, in different languages.

Students will be required to lead the discussion of one article or story. Students will be assigned an article, and will work in pairs. Students are required to devise reading questions (4-6 questions) that will be distributed to the class ONE WEEK prior to the due date. Groups are not expected to summarize the article for the class; they are expected to lead a discussion that results in a summary of the relevant and important points of the reading. The discussion is designed to fill 20-30 minutes. Your discussion should help lead the class to elaborate the main ideas of each text, extrapolate its importance, and tie it to other works read and discussed.

In order to assure fairness and equitable participation, each team member will be required to submit a confidential grade for their partner. This statement will outline the contribution of your partner. The instructor will take this assessment on advisement. It is not binding and you will not be determining your partner's grade, rather it will be used in the instructor's assessment.

Assignments will include short response papers to readings and a longer final project. Students will lead class discussion and present their projects in the final week of the semester.

**Readings:**

Books are available on Reserve.

You will need to print these (in some cases, download them first), read them, and bring them to class.

**Films:**

Films listed in the syllabus are required texts. You are responsible to view them, and to do so with the care accorded to a written text. We will be discussing them in class.

**Papers:**

This course will require three papers, two short (2-3 pages) and one longer (5-6 pages). Papers are to be double spaced, with margins of no more than one-inch on all sides, with consecutive page numbers, 12-point font, and Times Roman (or a similar size) fonts. Successful papers will reference other writings; use a proper bibliographic format, such as the MLA.

**Paper 1 and 2:** 2-3 pages in length. These papers focus on novels read for class. In the first instance, the novel is *Sanshiro*; in the second, you are to write about *Man's Fate*. In each case you are to write in dialogue with an accompanying essay. The essay is to provide an argument, a coherent idea, that you will develop in relation to the novel.

**Paper 3:** 5-6 pages in length. In this paper you will take one of the ideas that we developed in class and apply it to two or more of the fictional representations from class.

I am always available to discuss paper ideas and to read rough drafts. In the papers as in classroom discussions, you are encouraged to draw connections among other classes, readings, or experiences. I encourage you to discuss them with me. Papers are to be submitted in hard copy, on the date assigned.

Please note that the strongest papers will draw from scholarly research on these works. The most effective of these will make use of print materials in the library, or digitized print materials available through the library websites. Consult with reference librarians or the instructor for effective ways to search for these terms. Accessing and incorporating such external research is a goal of the assignment. Effective interaction with these information sources is key to success in these assignments.

### **Academic Integrity**

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage

in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

**Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism. Further, the minimum punishment for cheating or plagiarism is an "E" for the course.

### **Classroom Policies**

Tardiness is distracting to everyone, so be on time for class. Leaving early is similarly not acceptable. Turn off your phone for class. Texting is likewise unacceptable. Laptop use is reserved for note-taking. See me if you have problems with any of these policies. Infractions will have serious impacts on your grade.

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address [jkarnes@eamil.uky.edu](mailto:jkarnes@eamil.uky.edu)) for coordination of campus disability services available to students with disabilities.

Excused absences will be granted only for the reasons listed in the Student Rights and Responsibilities code (section 5.2.4.2). The code can be found on-line at: <http://www.uky.edu/StudentAffairs/Code/part2.htm>. For excused absences, you will be given an opportunity to earn participation credit for the missed class(es). It is your responsibility to contact me to take advantage of this provision.

Academic learning and participation in a civil society necessitates a respect for the dignity of all and to value differences among members of our communities. Discussion and debate, and even unpopular opinions, are significant parts of academic discovery. Thus, disagreements would not include attacks of a personal nature or statements denigrating another on the basis of race, sex, religion, sexual orientation, age, national/regional origin or other such irrelevant factors. Maintaining enrollment in this course signifies your willingness to respect all members of our classroom.

Also, all assignments, projects, and exercises completed by students for this class should be the product of the personal efforts of the individual(s) whose name(s) appear on the corresponding assignment. Misrepresenting others' work as one's own in the form of cheating or plagiarism is unethical and will lead to those penalties outlined in the University Senate Rules (6.3.1 & 6.3.2) at the following website:

[http://www.uky.edu/USC/New/rules\\_regulations/index.htm](http://www.uky.edu/USC/New/rules_regulations/index.htm).

The Ombud site also has information on plagiarism found at <http://www.uky.edu/Ombud>.

## Course Schedule

### Section 1: Thinking about the City Week 1-2

This section will provide theoretical backgrounds to the city and provide ways of imagining the city.

Readings from

Pierre Bourdieu "Walking in the City"  
Georg Simmel "The Metropolis and Mental Life"  
Doreen Massey, "A Global Sense of Place"  
Maeda Ai, "The Panorama of Enlightenment"  
Walter Benjamin, from "The Arcades Project"  
Saskia Sassen, from *The Global City*

### Section 2 Tokyo Week 3-6

This section will begin with critical considerations of Tokyo and incorporate artistic representations from the three different periods.

Critical Readings from:

Jinnai, Hidenobu, *Tokyo: A Spatial Anthropology*  
Shun-Ichi J. Watanabe, "Metropolitanism as a Way of Life: The Case of Tokyo"  
Isoda Kôichi, *Tokyo as an Idea*

Fiction taken from:

Lawrence Rogers, Translator and Editor, *Tokyo Stories*.  
Kobayashi, Hideo, "Literature of the Lost Home"  
Film: Suzuki Seijun: "Tokyo Drifter"  
Teshigahara: "The Face of Another"

### Section 3 Shanghai: Week 7-10

Critical Readings from

Lee, Leo Ou-fan, *Shanghai Modern*

Yokomitsu Riichi, *Shanghai*  
Tanizaki Jun'ichiro, *The Gourmet Club*  
Andre Malraux, *Man's Fate*  
Eileen Chang *Love in a Fallen City; Lust, Caution*  
Zhou Wei Hui *Shanghai Baby*

Film: Wang Kar-Wei *In the Mood for Love*

### Section 4 Paris Week 11-15

Endo Shusaku, *Foreign Studies*

Selections from Takamura Kotaro: "The Country of Netsuke"; Cathedral in the Threshing Rain"; "Sculpture Only"; "Paris"; "A Bundle of Letters Left Unmailed"; "Green Sun"

Selection from Nagai Kafu, "The Mediterranean in Twilight"  
Selections from Louis Aragon, "Paris Peasant"  
Selections from Marcel Proust, *The Remembrance of Things Past*  
Selections from Fujita Tsuguharu

Film: "Hiroshima Mon Amour"