



DICKINSON COLLEGE

East Asian Studies

2022-2023



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NOTE FROM THE CHAIR



WE HAVE WRAPPED UP A SUCCESSFUL ACADEMIC YEAR 2022-2023, AND I AM HAPPY TO TELL YOU ABOUT OUR ACTIVITIES OVER THE PAST YEAR.

With the pandemic now largely behind us, we thank our visiting faculty for standing with us over the past three years. Visiting Instructor of Japanese Miho Arai endured two years of isolated life away from home during COVID. Her perseverance is truly memorable. Visiting Instructor of Japanese Manami Inaba and Visiting Instructor of Chinese Yu

Wang brought both high-quality language teaching and bright spirits. The exchange of gifts between our Remote Visiting Instructor of Chinese Christine Liu, who taught for us for two years, and her language students testified to the strong connections she formed with them, even remotely.

This year we returned to in-person thesis presentations, with three graduating seniors—Leah Goldberg, Chris Laporte, and Katherine Schultze—showcasing their hard work to the department. Leah's thesis "The Point of Pointlessness: Healing Through Snapshots of Anime" was awarded both departmental honors and the Newton prize. In fall, Assistant Professor of East Asian Studies Christopher Peacock joined our departmental faculty. His dedication to teaching and expertise in Tibetan literature and culture have already enriched our students' learning experiences. Our study-abroad programs are also flourishing again! Our newly established Taiwan program has proven to be a resounding success. My inbox is filled with enthusiastic emails from students sharing their experiences on this beautiful island. The revival of our two Dickinson Programs in Japan has also renewed and strengthened our collaborations with Japanese universities.

Extracurricular departmental activities have also returned! Chinese and Japanese Language Tables embraced diverse social and cultural topics. The Asian Moon Festival and New Year events brought the campus together to celebrate our holiday traditions, while Japanese Movie Nights and Chinese Movie Showings enriched the students' cross-cultural understanding. Japanese paper cutting and martial arts events further provided students with hands-on cultural experiences, and the dumpling cooking at Professor Ma's house left delightful memories of friendship and community. In Spring, thanks to the efforts of Professor Shawn Bender, in collaboration with Yale University and the University of Massachusetts—Amherst, we hosted professional rakugo and

rōkyoku performers from Japan who left us laughing and deeply appreciative of the timeless value of traditional performing arts.

We also hosted three Flaherty lectures featuring leading scholars in China studies. Professor Ke Li, a sociologist from the City University of New York, discussed the predicaments of socially disadvantaged Chinese women who went through divorce litigation within China's legal system. In a fascinating talk, Professor Jeremy Brown, a historian from Simon Fraser University, offered a new perspective on the history of 1980s China by researching the legal cases of car accidents. Mary Gallagher, professor of political science at the University of Michigan, shared her insightful observations of the history and the current state of the U.S.-China relation and her vision for the United States' China policies. It filled me with pride to see our students actively participating in these lectures through conversations and written responses.

We are proud to promote an inclusive environment that respects and appreciates cultural and linguistic diversities within our department. Our student workers and TAs include students from the U.S., China, Japan, Korea, and Vietnam. We improved our learning spaces and added a portable whiteboard to facilitate collaboration and exchange of ideas among our students. Our heartfelt gratitude goes out to Woody and Susan Goldberg, the generous donors of the traditional East Asian artworks—including Chinese calligraphy and brush paintings—that will give our departmental space an aesthetic connection to East Asian cultures.

In the coming year, we will host yet more speakers and run workshops with Kizuna Dance, a professional American-Japanese dance troupe, among other activities. I'd like to thank our faculty, students, departmental coordinator Katie Amtower, and generous donors. I am grateful for your continued support and wish you all a wonderful academic year of 2023-2024!

LECTURES & EVENTS

MAJOR EVENTS FALL '21

SEPT. 21 Mid-Autumn Festival

MAJOR EVENTS SPRING '22

MARCH 31 Kenny Endo Contemporary Ensemble Concert

APRIL 12 Hanami Picnic

FALL '22

SEPT. 7 Mid-Autumn Festival/New Faculty Welcome Party

OCT. 28 Aikijutsu and Iaido Demonstration

NOV. 15 Presentation: "Divorce Litigation: State Law, Power, and Inequality in Contemporary China," Ke Li (CUNY)

SPRING '23

FEB. 1 Lunar New Year

MARCH 6 *Memory and Modernity: Modern Japanese Woodblock Prints of the Natural World* opens at Trout Gallery

MARCH 24 Kirie Paper Cutting

APRIL 3 Verbal Arts of Japan: Rakugo and Rōkyoku Performance

APRIL 12 Presentation: "Crashes Before the Clash: Rescuing the History of China's 1980's," Jeremy Brown (Simon Fraser University)

APRIL 26 Presentation: "US-Chinese Relations: Now What?," Mary Gallagher (University of Michigan)

MAY 2 East Asian Studies End of Year Party

MAY 9 Senior Thesis Presentations

VISITING FACULTY



YU WANG

I am grateful for the help, understanding, and support I received faculty and students at Dickinson College over these two semesters. This was my first time in the United States, and there were many new challenges both in work and in my personal life. The College provided me with an excellent work environment, as well as friendly and helpful staff. This helped me adapt quickly to life in the United States.

My colleagues in East Asian Studies were very supportive. Through conversation with them, I gained a deeper understanding of teaching Chinese language and area studies. Dickinson students are some of the best and most hardworking group of students I have ever had. Their interest in and dedication to learning Chinese language and culture well exceeded my high expectations, and I am proud to have been their teacher. I will treasure these two semesters at Dickinson, and look forward to seeing Dickinson faculty and students again, whether in Carlisle or Beijing.



MANAMI INABA

It was a privilege teaching at Dickinson College. I encountered many enthusiastic and creative students, thanks to whom I was able to improve my teaching skills. I enjoyed seeing them in class every day. As Japanese teachers, we explore various ways of offering students an authentic learning experience. Not only do students practice Japanese with textbooks, they also engage in different group activities and projects. We invited guest speakers and encouraged participation in cultural activities, allowing students to gain a deeper understanding of Japanese culture. Over the course of the semester, students were able to reflect on their perspectives and express themselves more freely. Witnessing this growth and development was immensely rewarding. This year I came to appreciate how education is a mutual learning process—a valuable insight—and I look forward to continuing to learn and grow alongside my students into the future.



JAPANESE ART AT THE TROUT GALLERY

MEMORY AND MODERNITY: MODERN JAPANESE WOODBLOCK PRINTS OF THE NATURAL WORLD

STUDENT-CURATED EXHIBITION OF JAPANESE ART AT THE TROUT GALLERY | MARCH 3–APRIL 15, 2023

In March, the exhibition *Memory and Modernity: Modern Japanese Woodblock Prints of the Natural World* opened in the Trout Gallery. The exhibition was the fruit of a capstone curatorial and research project undertaken by senior art history majors. Fascinated by the visual appeal and historical complexity of these prints, the student curators worked diligently and collaboratively to create this extremely popular exhibition. From writing the catalogue essays, to creating the individual labels for each work, to communicating with the Tokyo National Art Museum to acquire image copyrights, students gained professional experience in the museum field throughout the process.

In East Asia, artists have long dedicated themselves to capturing the fleeting moments of nature through the lively renderings of birds, insects, flowers, and animals. Collectively known as “bird-and-flower” images, the rich symbolism in these paintings make them an ideal way to mark auspicious events. In the early 20th century, high demand for bird-and-flower images from the Western market prompted the production of modern prints of flora and fauna, especially in Japan. This exhibition featured prints from Trout’s own collection of the natural world created primarily for a Western audience between the 1890s and the 1950s. Balancing naturalism with artifice in depictions of birds, insects, flowers, and other auspicious animals, artists honored this prestigious tradition while also innovating with modern techniques and methods.



Ohara Koson, *Irises*, 1926

MEET OUR NEW PROFESSOR!

A FEW QUESTIONS FOR NEW ASSISTANT PROFESSOR OF EAST ASIAN STUDIES, CHRISTOPHER PEACOCK

WHAT GOT YOU INTERESTED IN CHINESE STUDIES? I became interested in China by virtue of being a bit of a contrarian. In the UK, specialization begins very early, and you apply to study a specific subject at university. I knew I wanted to do history, and I also knew I didn't want to do any European or American history, since that's all I had studied in school. I wanted to learn about something I had never learned about before, so I went to a place called the School of Oriental and African Studies, where it was literally impossible to study anything but Asia and Africa. Within that framework, students were required to specialize in regions and languages, and after taking a couple of classes on Chinese history and culture, I was hooked.

WHAT ARE YOUR RESEARCH INTERESTS AND CURRENT RESEARCH TOPIC? I'm a scholar of literature and I'm interested in issues of race, ethnicity, and nation in modern China. These are fundamental issues in Western society, but in the study of China, they tend to get overlooked. More specifically, I focus on Tibet. My recent research has examined how modern Tibetan literature, which began in the 1980s, has had to adapt itself to the surroundings of modern China, within which it is considered a "minority" literature written by a "minority" people. I am also interested in the theory and practice of translation. Very little Tibetan literature makes its way into English, so I consider translation a vital task for the field. At the moment, I'm finishing up work on a groundbreaking novel that deals with Tibet's absorption into Communist China and the traumatic events that took place under the rule of Chairman Mao.

IN ADDITION TO LANGUAGE CLASSES, WHAT KINDS OF COURSES DO YOU PLAN TO TEACH WHILE AT DICKINSON? In spring 2023, I taught "Tibetan Literature and Culture in the PRC." This class was based on my research interests, and it was a rare (and I hope interesting!) opportunity for students to read work by Tibetan writers, who receive extremely little attention in the West—from academics or the general public. In the fall, I'm teaching a class on "Chinese Literature after Mao," which looks at how Chinese authors have dealt with the upheavals of the Mao years, and in which we'll get to read work by some wonderful writers, including Nobel Prize winners. In the future, I'd like to teach a course on some of the canonical writers of

Chinese literature like Lu Xun and Zhang Ailing, and I may bring back an older course on "minority literature," which examines work by China's so-called "ethnic minorities," including Mongolians, Hui Muslims, and the Uyghurs of Xinjiang.

WHAT DO YOU LIKE MOST ABOUT TEACHING? I like surprises. Sometimes you can read a short story, say, twenty times, and you think you know it inside out. Then you teach it in a class, and a student will have a comment on it, or point something out about it, that you had never considered before. Students bring their own experiences to the readings and to the classroom, and it's really enlightening to see things through other people's eyes. The same is true with students' questions—people's interests are always diverse, and unexpected questions can lead you to consider familiar things in new ways. Also, teaching is just great fun. It's a pleasure to spend all day talking about the things you know and love.



HOW ARE YOU ENJOYING SETTLING INTO THE CARLISLE AREA? I'm settling in very nicely. In some ways it's like coming full circle, since I grew up in a small town myself. I was living in New York before, so it's great having some space to spread out and have some peace and quiet. I love the farmer's market and getting fresh vegetables from the college farm. This is also a whole new version of America for me. I've been here for quite a long time, but entirely in big cities. I think the biggest differences I've noticed about small town life are lawn mowing and that people actually listen to country music.

WHAT DO YOU LIKE TO DO FOR FUN? The same things as most people I suppose! Reading, cooking, watching TV and movies. I love a good horror movie. I'm a bit of a record collector and I listen to music at fairly unreasonable volumes, which is something else that's great about living in Carlisle—fewer complaints from the neighbors. I enjoy hiking, too, and I'm told there are many lovely places to go walking around here. I haven't had the chance to explore that much yet, but I'm looking forward to it.

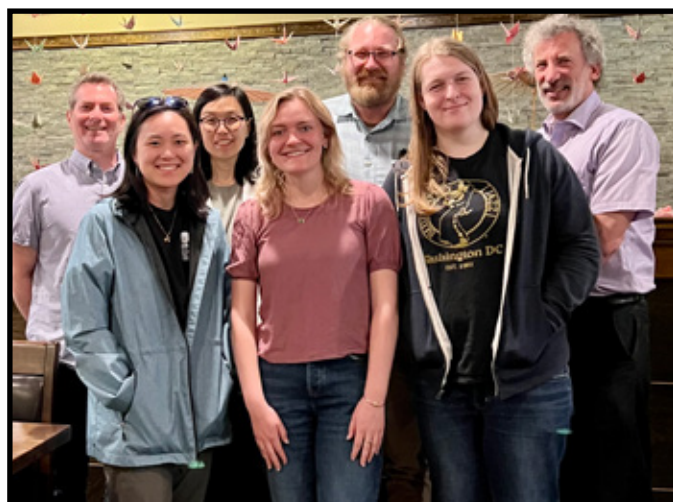
OUR GRADUATES



2020 L to R, Top Row: Elena Malamed, Alex Bates, Rocco Cartusciello, Cassie Teschner; **Second Row:** Amanda Xiong*, Shawn Bender, Effie Yin, Ceceile & David Strand; **Third Row:** Lixin Liu, Neil Diamant, Nan Ma, Miho Ara; **Bottom Row:** Akiko Meguro, Rae Yang, Hoda Al-Haddad, Fang Deng



2021 L to R, **Back Row:** Tony West, Nan Ma, Shawn Bender, Akiko Meguro, Alex Bates; **Front Row:** Kiara Smith, Allyson Yanega, Sarah Yanega, Ashley Heighton^, Julie Mancini^*, Neil Diamant



2023

L to R, Back Row: Shawn Bender, Nan Ma, Alex Bates, Neil Diamant; **Front Row:** Leah Goldberg^*, Katherine Schultze, Chris Laporte

^DEPARTMENT HONORS

*THE NEWTON PRIZE IN EAST ASIAN STUDIES

The Department of East Asian Studies is proud to award the **Newton Prize in East Asian Studies**. Generously funded by alumna and trustee Kellie Newton '81, the Newton Prize is awarded to a graduating senior with at least a 3.33 overall GPA and major GPA, strong departmental citizenship, excellence in our capstone project, and a senior thesis graded A- or higher.

FACULTY NEWS

In 2023, **ALEX BATES'** edited volume, *Teaching Postwar Japanese Fiction*, was published by Modern Language Association, one of the biggest organizations in the humanities. His introduction discussed Japanese modern literary history and the place of Japanese literature in the world. He also contributed a chapter on teaching Japanese war crimes using short stories that showcased the experiences of a soldier commanded to kill prisoners and the complicity of civilians. Over the past years Professor Bates has taught classes on contemporary Japanese fiction and manga, nature in Japanese fiction and film, and a class on Japanese adaptation. In that class, students made their own films adapting Japanese short stories. It was impressive to see what they could do with just the tools in the media center and their ingenuity. In summer 2023, he is travelling back to Japan for the first time since 2018 to research a new project and to give a talk commemorating the 100th anniversary of the Great Kantō Earthquake, the topic of his first book.

Over the past few years, **SHAWN BENDER** has continued teaching courses in cultural anthropology and Asian studies with a focus on care, aging, demographic change, and the family. During this time as well, he has developed several new classes that build on emerging research interests in new media, robotics, and digital culture. These new courses are informed by his multi-year and multi-sited study of Japanese care robotics in Japan, Denmark, and Germany. A book manuscript based on this research, entitled *Feeling Machines: Japanese Robots and the Global Entanglements of More-Than-Human Care*, is presently undergoing peer review at a university press. In spring 2022, Prof. Bender completed four years of service as department chair, passing the reins of department leadership into the able hands of Prof. Nan Ma. This year he reprises his role as newsletter editor, with the assistance of

department coordinator Katie Amtower.

NEIL DIAMANT, feeling more restless than usual, taught several new courses, mostly in response to political changes in the United States and China: "Authoritarianism," "Comparative Political Corruption," "China under Xi Jinping," and "The Politics of High-Speed Growth in Asia." He reports: "It was dope!" His book on "the politics of veteran benefits" in comparative perspective (dealing with veterans in the PRC, Taiwan, Russia, US, UK, Germany, Australia, and Japan) had the bad luck of being published in 2020, just as the pandemic spread. His latest book, *Useful Bullshit: Constitutions in Chinese Politics and Society*, had slightly better fortune, coming out in 2022 (with Cornell University Press). He further reports that he has not managed to travel to Asia since the pandemic, but hopes to soon, if the Chinese government hasn't banned him for criticizing veteran policy and insulting the Constitution.

NAN MA considers herself fortunate to achieve significant milestones in her academic career. Her first book, *When Words Are Inadequate: Modern Dance and Transnationalism in China*, was published by Oxford University Press in March 2023. She was invited to serve on the Editorial Board for *Dance Research Journal*, an American dance studies journal, starting in September 2022. One of her Chinese articles on the New Dance Movement in 1930s' China and Japan was included in a graduate student's textbook on dance history research. She is currently working on translating Mark Franko's book *Dancing Modernism/Performing Politics* into Chinese. In her teaching role, she continues to dedicate herself to all levels of Chinese language classes while coordinating the Chinese language program. During the pandemic, she collaborated with CGSE to establish the new Taipei language program

and foster personal connections with two renowned Chinese programs in Taiwan. She is grateful to see the return of cultural events post-pandemic and enjoys celebrating traditional Chinese holidays with our students.

CHRISTOPHER PEACOCK is settling in after his first year at Dickinson. Last spring, in addition to Chinese language classes, Professor Peacock taught "Tibetan Literature and Culture in the PRC," a class centered on his research on modern Tibet in which students were able to read literary texts rarely encountered in the Western world. In the fall, he will be teaching a course on how Chinese literature has reckoned with the legacy of Maoism. In addition to his research, Professor Peacock has spent recent years continuing his translation work. His translation of the Tibetan novel *Flowers of Lhasa* was published in 2022 and received a PEN Translates award. Earlier this year, his translation of "The City Echoes with Ominous Ambulance Sirens," a poem about the COVID lockdown by the prominent writer Woese, was published on the website *High Peaks Pure Earth*.

In addition to teaching her normal class load and running the Art and Art History senior seminar, **REN WEI** completed an essay entitled "Art by the Book: Jiang Xin's Book Design and Modern Art in Republican China (1911-1949)" that examines how the modern, lightweight *livre de poche* containing the period's avant-garde writings began to emerge as a new visual medium for spreading progressive ideas in modern China. The essay appears in an anthology which combines case studies from India, Mexico, East Asia, and Europe to map out parallels and divergences in global modernism's attempt to displace old worldviews and institutions with new ones. The essay collection, which will be published in *Modernism/Modernity's* Print

Plus, is the product of collaboration by a group of international scholars all writing on the theme of “Another Revolution: Building Modern Worlds.”

Professor **EVAN YOUNG** spent the 2022-23 academic year on sabbatical as a visiting scholar at the University of Arizona and the University of Tokyo. He primarily worked on his book manuscript, *Family at the Bedside: Illness, Healing, and Knowledge in Early Modern Japan*, integrating new archival materials that have never before been used by historians. He also gave related talks at several universities on depictions of healing found in women’s educational literature from the eighteenth to the nineteenth centuries. For summer 2023, Professor Young received a grant from the Association for Asian Studies Northeast Asia Council to pursue new research into medical knowledge featured in twentieth-century women’s magazines. The first step of this new project focuses on contraceptive techniques that became some of the most popular topics featured in post-war magazines. After a year away focusing on research, he is looking forward to returning to campus this fall and teaching courses on the history of modern China and the history of East Asia.



EAS COURSES, FALL 2023

EASN 108-01: ARTS OF EAST ASIA

INSTRUCTOR: PROF. REN

This course introduces students to a selection of objects and sites that elicit new modes of cultural perception and insight into the artistic cultures of China, Korea, and Japan. Loosely arranged in a chronological order, each week is devoted to in-depth examination of a different type of object, medium, and format. The diverse mediums (sculpture, ceramics, metalwork, lacquer, prints, painting, calligraphy, photography, performance, and architecture) and the long historical span covered in class will chart how culture traveled within East Asia, and later, globally, as well as each culture's distinctive methods of adaptation over time. Major themes include the relationship between artistic production and sociopolitical and socioeconomic development, cultural exchange, aesthetics, impact of religion, power and authority, gender, and issues of modernity. Lectures are supplemented by viewing sessions in the Trout Gallery.

EASN 120-01: HISTORY OF EAST ASIA FROM ANCIENT TIMES TO THE PRESENT

INSTRUCTOR: PROF. YOUNG

This course explores the diverse and interrelated histories of the region currently composed of China, Korea, and Japan, over the past two thousand years. We begin by studying the technologies and systems of thought that came to be shared across East Asia, including written languages, philosophies of rule, and religions. Next, we examine periods of major upheaval and change, such as the rise of warrior governments, the Mongol conquests, and engagement with the West. The course concludes by tracing the rise and fall of the Japanese empire and the development of the modern nation states that we see today.

EASN 203-01: CHINESE LITERATURE AFTER MAO

INSTRUCTOR: PROF. PEACOCK

China has undergone vast changes since the death of Mao Zedong in 1976, transitioning rapidly from a socialist society governed by mass political campaigns to the economic superpower we see today. This course is split into two parts: the first will examine how Chinese writers have processed and critiqued the upheavals and tragedies of the Mao era, notably the Great Leap Forward and the Cultural Revolution. The second will consider recent developments in Chinese literature and what they tell us about contemporary Chinese society. We will study modern Chinese literature in its many forms (fiction, poetry, drama, film) and encounter the works of major writers (including Nobel Prize winners Gao Xingjian and Mo Yan). All texts in English translation; no prior study of Chinese language or China-related topics required.

EASN 205-01: NATURE AND THE ENVIRONMENT IN JAPANESE FICTION AND FILM

INSTRUCTOR: PROF. BATES

This course explores the relationship between humanity and nature in Japanese literature and film. Though we will draw from earlier examples, the majority of the course will be focused on the modern era (post 1868). Some topics for exploration include: the role of animals in Japanese culture, nature as a reflection of the self, natural and industrial disasters, and nature in the imagination. As we move through the class, we will also work to understand and apply “ecocriticism” as an approach to cultural texts in relation to the science of ecology.

EASN 206-01: THE RISE OF MODERN CHINA

INSTRUCTOR: PROF. YOUNG

This course explores the history of China from the establishment of the Qing dynasty (1644–1912), one of the largest empires in world history, through the rise

of the People's Republic of China as a global economic and political power in the twentieth century. Topics include the growth of modern industry, women's rights, the rise of modern nationalism, the Communist revolution, and post-Mao economic reform and social transformations. We will examine a range of primary sources and debates among present-day scholars to understand how vast changes in political and economic systems have affected the daily lives of people in China, East Asia, and the rest of the modern world.

EASN 236-01: JAPANESE SOCIETY

INSTRUCTOR: PROF. BENDER

This course is an introduction to contemporary Japanese society. We will examine what everyday life is like in Japan from anthropological and historical perspectives. The course covers such major social institutions as families, gender, communities, workplaces, and belief systems. It focuses particularly on the ways in which modernization has affected these institutions and the identities of Japanese people.

EASN 306-02: CONTROVERSIES IN US-CHINA RELATIONS

INSTRUCTOR: PROF. DIAMANT

This seminar takes a close look at some of the most contentious political, legal, and ethical issues in Sino-American relations in the post-Mao period (1978–), ranging from human rights, Tibet, Taiwan, the South China Sea, technology, environmental protection, religious freedom, trade, and intellectual property rights. Drawing on translated primary and secondary sources, the course focuses on the historical, political, and cultural forces that have often driven a wedge between the United States and China, but which also provide opportunity for cooperation.

EAS COURSES, SPRING 2024

EASN 205-01: BUDDHIST ART IN EAST ASIA

INSTRUCTOR: PROF. REN

This course introduces students to the study of the history of the visual culture of Buddhism in East Asia, and to the study of pre-modern visual culture more generally. Each week will be devoted to the discussion of a particular keyword in Buddhist art, beginning with the basics such as “Buddha” and “Bodhisattva,” toward more specialized topics, including “transformation tableau,” and “pagoda.” In conjunction with the investigation of keywords in Buddhist art, we will also address theories of iconography/iconology, space, spectatorship, among others.

EASN 206-01: HISTORY OF MEDICINE AND THE BODY IN EAST ASIA

INSTRUCTOR: PROF. YOUNG

This course is an introduction to the history of medicine in East Asia. We will begin by exploring the theoretical and practical underpinnings of classical Chinese medicine, which was the foundation of healing practices in premodern China, Korea, and Japan. We will then move on to trace the introduction of modern biomedicine and the eventual reemergence of “Traditional Chinese Medicine” as an alternative style of therapy in the 20th century. We will also consider a wide range of topics that have generated compelling intellectual dialogue, including the relationship between doctors and patients and between medicine and the state.

EASN 209-01: THE JAPANESE WOODBLOCK PRINT

INSTRUCTOR: PROF. REN

This course provides a thorough introduction to the woodblock print—Japan’s most celebrated artistic medium—from its emergence in the mid-17th century to the modern era. Technical developments, major genres, and master designers are explored within the context of the print’s relationship to the urban culture of early modern and modern Japan. Topics include censorship, theatricality, the representation of war, nationalism, and Japonisme. Special emphasis is placed on an examination of habits of pictorial representation and protocols of viewing unique to the Japanese print medium. Lectures are supplemented by viewing sessions in the Trout Gallery.

EASN 259-01: LAW, POLITICS, AND SOCIETY IN ASIA

INSTRUCTOR: PROF. DIAMANT

This course examines the interaction between law, legal institutions, and citizens in China, Japan, and India. Covering history and the contemporary scene, the course focuses on how law works in practice and is understood and used by ordinary people in Asia. It covers areas such as marriage and divorce, the legal profession, lost property, civil rights, the environment, sexuality, mediation, land development and property, among others. Comparisons between the United States and Asia, as well as between Asian countries, will be emphasized.

EASN 305-01: MODERN DESIGN IN EAST ASIA

INSTRUCTOR: PROF. REN

Traditional Chinese and Japanese art and design served as an important source of inspiration for European modernism. But what happened to art and design within China and Japan during the modern period? This class offers a multidisciplinary approach to the study of modern East Asian art and examines how the concept of design emerged and developed in Japan and China in relation to both fine arts and industry in a broad cross-cultural nexus. While design connected modern China and Japan in ways unprecedented, the two cultures also adopted different design strategies defined by their respective cultural and historical conditions. The class is discussion-based and is supplemented by a field trip to Washington, D.C.

EASN 306-01: GENDER AND SEXUALITY IN MODERN JAPANESE HISTORY

INSTRUCTOR: PROF. YOUNG

This course is an exploration of how sexuality and gender have been continually redefined and experienced throughout modern Japanese history. We will analyze the changes Japanese society underwent from the 19th century to the present, paying particular attention to transformations as well as continuities in eroticism, same-sex love, family structure, and gender roles. A key theme of the course is socially-constructed nature of gender norms and how women and men frequently transgressed feminine and masculine ideals, a theme that we will explore through both primary sources in translation and secondary scholarship. Building upon in-class workshops and a series of short-essay assignments, the final goal of the course will be to produce a paper that analyzes the development of this new and exciting field of history.

Dickinson

DEPARTMENT OF EAST ASIAN STUDIES

Dickinson College/EAS
P.O. Box 1773
Carlisle, PA, 17013

Phone: 717-245-1732
dickinson.edu/eastasianstudies