

Course Title	Modern Japanese History 1 < Introduction to Women's History in Modern Japan >
Instructor	AOKI, A.
Credit	2 Credits
Course Number	CMP2231

■ Course Objectives

The primary goal of this course is to familiarize students with key issues, questions and debates concerning women's experiences and gender roles in modern Japanese history.

■ Course Contents

This course is an introduction to women's history in modern Japan. Students will read recent English-language works by historians, anthropologists and political scientists about the transformations of gender roles and the experiences of diverse groups of women in modern Japanese history. Students will also explore primary sources (in English and Japanese) to consolidate their understanding of key topics.

■ Course Schedule

1. Syllabus and class guidance; an overview of modern Japanese history
2. Women in Tokugawa Japan (the 17th century to the 1860s)
3. Womanhood in the early Meiji period (1870s to 1890s)
4. Women and industrialization (1890s to 1910s)
5. The New Women and other activisms (1910s to 1930s)
6. Cultural history of women in interwar years (1910s to 1930s)
7. Paths to the war; Asia-Pacific War (1930s to 1945)
8. Midterm test
9. Postwar changes (1945 to early 1950s)
10. Women and the "Economic Miracle" (mid-1950s and 60s)
11. Second-wave feminism (1960s to early 70s)
12. Toward Equal Employment Opportunity Act and beyond (1970s and 80s)
13. "Gender Equal Society" and backlash (late 1990s to present)
14. Final test

■ Study Required Outside of Class

Prior to each class, students are expected to submit a one-page response to the assigned reading(s) every week via CHORUS. The objective of the weekly reading notes is to prepare you for class discussion.

■ Evaluation

Class participation (20%); Weekly reading notes (30%); Midterm test (25%); Final Test (25%)

■ Textbooks

Readings and supplementary materials will be provided in class.

■ Readings

1. Bernstein, Gail Lee, ed., *Recreating Japanese Women, 1600–1945* (University of California Press 1991)
2. Imamura, Anne E., ed., *Re-Imagining Japanese Women* (University of California Press 1996)
3. Mackie, Vera, *Feminism in Modern Japan* (Cambridge University Press 2003)
4. Molony, Barbara and Kathleen Uno, eds., *Gendering Modern Japanese History* (Harvard University Press 2005)

Course Title	Politics and Economy 1 <Work and Lifecourse in Contemporary Japan >
Instructor	KUSUMOTO, W.
Credit	2 Credits
Course Number	CMP2231

■ Course Objectives

This course explores the Japanese work life through literature and fieldwork. By investigating various career trajectories in today's Japan that are not as visible or are often overlooked in the mainstream discourse, we try to understand Japanese society as a more dynamic entity.

■ Course Contents

In this course, we try to capture, by going beyond cliches and stereotypes, what it is like to work and live in contemporary Japanese society. Via work, a person tries not only to survive everyday life but also to establish his/her self-worth and a sense of identity. We will examine the politics and economy of the individual life as s/he negotiates with the external world in the arena called 'work.' We will first read texts that help us understand: (1) the significance of work in human lives; (2) ethnographic accounts of the working life in Japan. As we grasp the functions of 'work,' students will start looking for two individuals to interview. For these interviews, students can either work alone or be paired up with another students (Necessary arrangements will be made according to the different levels of their language and cultural expertise). Students are to analyze these individuals' narratives about work in the current sociocultural context of Japan. The results of their research will be shared in class as well as written up as a final report.

■ Course Schedule

1. Introduction to the Course
2. The Meanings of Work
3. Work in the Context of Postwar Japan, Part I
4. Work in the Context of Postwar Japan, Part II
5. Qualitative Research & Life Story Narratives
6. Fieldwork Project #1
7. How to Analyze and Interpret Your Field Data
8. How to Situate Your Ethnographic Data in the Larger Academic Contexts
9. Fieldwork Project #2
10. How to Analyze Your Ethnographic Research (Group Work)
11. How to Write-up Your Ethnographic Research
12. Presentations
13. Presentations
14. Presentations

■ Study Required Outside of Class

Reading and writing assignments for each week will be stated in syllabus as well as announced in class. Follow the syllabus and instructions in class carefully.

■ Evaluation

Final Report (35%); Final Presentation (15%); Attendance & Participation (20%); Homework & Assignments (30%)
70% or more attendance is required to pass the course.

■ Textbooks

Various book chapters and articles will be provided through CHORUS.

■ Others (e.g. HP)

After the registration is processed, you are responsible to keep current with all the class materials and announcements through CHORUS.

Course Title	Japan in Asia 1 <Japanese and Korean Cinema>
Instructor	LEE, H.
Credit	2 Credits
Course Number	CMP2231

■ Course Objectives

The objective of this course is to offer an introduction and overview of Japanese and Korean cinemas from a trans-cultural perspective of Asia. The primary focus is on the way that film generates and articulates the notions of national/transnational identity and multiculturalism in Japan. By examining selected films' views and criticisms on historical experiences, cultural traditions, structural changes and globalization, we can deepen our understanding of the social interrelations of power and inequality among gender, sexuality, class, race and ethnicity within and across the two societies from regional and global contexts.

■ Course Contents

A number of most representative films dealing with memories of war, traditional values and family life, and immigrants in Japan and Korea will be chosen and discussed. For the critical comprehension of history and context, Korean/Japanese films dealing with the Japanese/Korean themes will be also assigned to be reviewed.

■ Course Schedule

1. Introduction: Course Guidance, Key Issues and Themes
2. An Overview of Japanese Film History: 100 years of Japanese Cinema (Oshima Nagisa, 1995)
3. Japanese Tradition and Aesthetic Norms in Rashomon (Kurosawa Akira, 1950)
4. An Overview of Korean Film History: Ari Ari the Korean Cinema (Heo Chul, 2011)
5. Social Criticism in The Stray Bullet (Yu Hyun-mok, 1961) and Oasis (Lee Changdong, 2002)
6. Post-war Japanese Cinema: Social Alienation and the Otherness in Battles without Honor and Humanity (Fukasaku Kinji, 1973)
7. Politics of Memories in Korean War Films: JSA (Park Chanwook 2000) and Spring in My Hometown (Yi Kwang-mo, 1998)
8. Politics of War Memories in Black Rain (Imamura Shohei, 1989) and Grave of the Fireflies (Isao Takahata, 1988)
9. Globalization and Post-modernity in Tampopo (Itami Juzo, 1985) and In Another Country (Hong Sangsoo, 2006)
10. Cosmetic Multiculturalism in Swallowtail Butterfly (Iwai Shunji, 1996) and The Bird People in China (Miike Takashi, 1998)
11. North Koreans and Anti-Americanism in Dooman River (Zhang Lu, 2010) and The Host (Bong Jun-ho, 2006)
12. Orientalism and Japan in Hollywood Film: Last Samurai (Edward Zwick, 2003) and Memoirs of a Geisha (Rob Marshall, 2005)
13. Consumption of the Evil in Hollywood Film: The Interview (Seth Rogen and Evan Goldberg, 2014) and Die Another Day (Lee Tamahori, 2002)
14. Evaluation

■ Study Required Outside of Class

This class will use the seminar approach. It will require students to critically analyze films and prepare their discussions in advance. Students are also required to thoroughly read one or two academic articles every week before attending class. Viewing and reading all assigned materials rigorously and taking notes on them every week is essential to successfully completing this course.

■ Evaluation

Final Test (In-Class) (30%); Class Participation and Weekly Comment Papers (30%); Presentation and Summary (Powerpoint) (40%)

■ Textbooks/Readings

None

Course Title	Japanese Society 1 <A thousand years of manga: social history of manga and anime.>
Instructor	REISEL, M.
Credit	2 Credits
Course Number	CMP2231

■ Course Objectives

The purpose of this course is to follow the development of manga and anime, and to understand the social and cultural functions they serve in Japanese society.

■ Course Contents

The course covers different aspects of manga and anime following their development from the origins of the old scrolls, over 1000 years ago, up to the contemporary age. It centers on the cultural representations and social/political importance manga acquired in different historical periods, as seen through analysis of popular art works, artists, and modern creators. The courses uses interdisciplinary theories from sociology, anthropology, gender, and cultural studies.

■ Course Schedule

1. Introduction: comics and the philosophy of art
Key concepts in the interpretation of comics and caricatures
2. Legends and myths (I): Japanese gods and the function of the scrolls in ancient Japan
3. Legends and myths (II): social changes and the place of manga in Edo and Meiji periods
4. Manga as political power: the growing meaning of manga in between the wars
5. WWII and its representations in manga, anime, and the national memory
6. Tezuka Osamu: the turning point in manga art
7. Hayao Miyazaki (I)
8. Hayao Miyazaki and his followers (II)
9. Satoshi Kon: Subcultures and social problems
10. Heroes in Japanese culture and their representation in manga and anime
11. Cyberpunk and the new metropolis: is the machine taking over the place of man?
12. Otaku culture: from losers to winners?
13. SuperFlat movement: anime and otaku transformed into art and cultural symbols
14. Summary of presentations and key points

■ Study Required Outside of Class

Articles will be provided on the university Chorus website, and students are required to read and come come prepared for class discussion.

■ Evaluation

Final Report (35%); Weekly class assignments (40%); Mid-term project (25%)

■ Textbooks

None

Course Title	Japanese Culture 1 <Haiku: the Quintessence of Japanese Culture>
Instructor	KAMACHI, M.
Credit	2 Credits
Course Number	CMP2331

■Course Objectives

The purpose of this course is to provide the key to understanding Japanese culture through appreciating haiku.

■Course Contents

Students are expected to choose their favorite haiku from the textbook and discuss them in class. They are also encouraged to bring their own Japanese/English haiku.

■Course Schedule

1. Introduction
2. Haiku 1-10
3. Haiku 11-20
4. Haiku 21-30
5. Haiku 31-40
6. Haiku 41-50
7. Haiku 51-60
8. Haiku 61-70
9. Haiku 71-80
10. Haiku 81-90
11. Haiku 91-100
12. Kukai 1
13. Kukai 2
14. Final discussion

■Study Required Outside of Class

- 1) Writing your own haiku in English (at least one haiku a week)
- 2) Reading at least one book on haiku in English (for example, Jane Reichhold, *Writing and Enjoying Haiku: A Hands-on Guide* (Kodansha International 2002); Yuzuru Miura, *Classic Haiku: A Master's Selection* (Tuttle Publishing, 1991); R. H. Blyth, *Haiku* Vol.1 (The Hokuseido Press 1992)

■Evaluation

Final Report (40%); Class participation (60%)

■Textbooks

Mutsuo Takahashi, *Haiku: The Poetic Key to Japan* (Pie Books 2009 9784894448001 (4894448009))

Course Title	Japanese Arts A <Niiza> <An Introduction to Japanese Painting, Ceramics, and Sculpture>
Instructor	FELTENS, F.
Credit	2 Credits
Course Number	CMP2331

■Course Objectives

The course offers an introduction to the major genres of Japanese art throughout the ages. The course will equip you with a solid foundation in Japanese art.

■Course Contents

Through weekly lectures, we explore the great artistic achievements of Japan, starting with the Heian period up to the modern age. We will focus on painting, ceramics, and sculpture, but also incorporate other genres like lacquer and textiles. This way you will understand how the arts in Japan are all related in one way or the other.

■Course Schedule

1. Introduction
2. Painting: The Classical Age—The Heian Period
3. Painting: Monastic Images—The Medieval Age
4. Painting: A Time Between Times—The Azuchi Momoyama Period
5. Painting: A New Dawn—The Early Modern Age
6. Painting: Old Makes New—The Modern Revival of Old Art
7. Ceramics: A Will to Decorate—Prehistoric Ceramics
8. Ceramics: Tea Culture
9. Ceramics: Material Ambiguity—Early Modern Ceramics
10. Sculpture: Early Buddhism
11. Sculpture: Pure Land Buddhism and Late Heian Sculpture
12. Sculpture: The Kamakura Revolution
13. Modern and Contemporary Art
14. Finals

■Study Required Outside of Class

Light weekly readings will be announced in class.

■Evaluation

Written Exam (50%); Attendance (50%)

■Textbooks

None