

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

On completion of this course, students should be able to: a) identify key issues, questions and debates concerning history of women and gender relations in modern Japan; b) explain the causes, contexts, and consequences of political, economic, social inequality between the genders; c) discuss the conditions under which women's empowerment was/is possible; and d) demonstrate the role of the state and individuals in shaping gender relations and in defining citizenship in modern Japan.

■Course Contents

Modern Japanese History 1 provides a broad introduction to women's history in modern Japan. The emphasis in the course is developing a general understanding of gender relations in shaping modern Japanese society generally, and women's experiences in particular. 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.

■Course Schedule

1. Course Overview and Introduction
2. Gender and Nation-Building: Definitions of Womanhood in Meiji Japan
3. Factory Women in Textile Industry and Japan's Modernity
4. "The New Women" in the Early Twentieth Century
5. The Rise of Political Activism in the Taishō and Early Shōwa Periods
6. Experiences of Minority Women
7. The Arrival of a Mass Society and Its Impacts on Urban and Rural Areas
8. Midterm Test
9. Mobilization of Women during the Asia Pacific War
10. The Postwar Cult of Domesticity: Women's Place in Japan's Economic Miracle
11. Liberation from the Toilet: The Second-Wave Feminism in Japan
12. The Equal Employment Opportunity Law and Beyond
13. The Gender Equal Society and Backlash
14. Final Test

■Study Required Outside of Class

Prior to each class, students are expected to complete the assigned readings.

■Evaluation

Class Participation and Reaction Paper (30%); Midterm Test (35%); Final Test (35%)

■Textbooks

Gail Lee Bernstein, ed.. 1991. *Recreating Japanese Women, 1600–1945*. (University of California Press, ISBN:978-0520070172)
 Vera Mackie. 2003. *Feminism in Modern Japan*. (Cambridge University Press, ISBN:978-0521527194)
 Barbara Molony and Kathleen Uno, eds.. 2005. *Gendering Modern Japanese History*. (Harvard University Press, ISBN:0674017803)
 Hiroko Tomida and Gordon Daniels, eds.. 2005. *Japanese Women: Emerging from Subsistence, 1868–1945*. (Global Oriental, ISBN:1901903184)

■Readings

Sheldon Garon. 1997. *Molding Japanese Minds: The State in Everyday Life*. (Princeton University Press, ISBN:069100191X)
 Andrew Gordon, ed.. 1993. *Postwar Japan as History*. (University of California Press, ISBN:0520074742)
 Anne E. Imamura, ed.. 1996. *Re-Imagining Japanese Women*. (University of California Press, ISBN:0520202627)

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 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 clichés and stereotypes -- what it is like to work and live in contemporary Japanese society. Through 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 an individual's 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 other individual(s); Necessary arrangements will be made according to the different levels of your language and cultural expertise. Students are to analyze these individuals' narratives about work in the current socio-cultural and historical contexts of Japan. The results of your 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.

■Readings

To be announced in class.

■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

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 course 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 caricature
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. The unique characterisation of heroes in manga and anime
11. Cyberpunk and the new metropolis: AI, robots and the future of humanity
12. Otaku culture: from losers to winners?
13. SuperFlat movement: anime and otaku as art and cultural symbols
14. Summary 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 prepared for class discussion.

■Evaluation

Final Report (35%); weekly class assignments (40%); mid-term project (25%)

■Textbooks

None

Course Title	Japanese Culture 1 <Introduction to popular culture: theories, ideologies, and daily practices (part I).>
Instructor	REISEL, M.
Credit	2 Credits
Course Number	CMP2331

■Course Objectives

The course is an introduction to popular culture in Japan. It brings together cultural products and theoretical analysis which explains the development of popular culture and its meaning for Japanese society. During the course, students will learn how culture and ideology blend together and are seen in every single practice and product used in daily life.

■Course Contents

The course presents a variety of cultural habits and products along theories that explain the psychology of consumption and the development of taste formation in Japan. The key questions at the center are focused on what makes popular culture become highly popular among different layers of society, and what is the mechanism behind its expansion. We will look at different practices of Japanese popular culture that we see in everyday life: movies, fashion styles, TV and advertisements, subcultures, J-Pop and music, art and more. The lessons bring together theoretical analysis with examples taken from both contemporary and old times in Japan.

The course is multi-disciplinary and is based on theories of sociology and mass culture. Students will learn to analyze texts independently and apply theories to different forms of social practices.

■Course Schedule

1. Introduction: the unique aspects of popular culture in Japan.
2. From karaoke to J-Pop: what is Japanese music?
3. Fashion trends and the "casual" style: ideologies of freedom, unity and individuality.
4. Symbols and meanings: the political power of popular culture (case studies and examples).
5. The postmodern body: beautification practices and the changing roles of gender.
6. Authenticity and hybridity: issues in globalization and cultural adoption.
7. The meaning of subcultures in Japanese society: history and the contemporary age.
8. On Samurai to reality shows: movies, stories and TV drama.
9. Kawaii culture: between revolution and submission.
10. From punk to kakoi: is fashion and ideology really changing?
11. Nationalism and Japanese identity: aspects of Shinto in Japanese festivals.
12. Students papers.
13. From Sazae-san to Virtual Love: reflections of love and family in popular culture.
14. Summary and closing notes.

■Study Required Outside of Class

Information about class preparation and reading material will be provided through the university online system.

■Evaluation

Final Report (30%); Attendance and weekly assignments (40%); midterm paper(30%)

■Textbooks

A packet of the required reading assignments will be posted online in the university Chorus website.

■Readings

Recommended texts:

Strinati, D., *An Introduction to Theories of Popular Culture* (Routledge, 2004.)
(Available in Japanese translation)

Course Title	Japanese Ethnology <Niiza> <Japan Through Anthropological Theory and Ethnographic Practice >
Instructor	FEINIG, N.
Credit	2 Credits
Course Number	CMP2131

■Course Objectives

This course uses ethnography and ethnology as a means of better understanding contemporary social, economic, and political issues in Japan. Students will learn to read anthropological works for both content and form in order to better understand their role in shaping the relationship between Japan and the rest of the world.

■Course Contents

This course is dedicated to close readings of classic anthropological works on the subject of Japan. Students will read English language works exploring religion and ritual, family and gender, race and nationalism, and labour and consumerism. With a focus on exchange and classroom discussion, we will analyse ethnography as both a genre of literature and method of research.

■Course Schedule

1. Introduction: Syllabus and Class Guidance
2. What is Ethnography/Ethnology?
3. Ethnography, Imperialism, and Japan
4. Making Families 1: Seeing the Home Through the Ethnographic "Eye/I"
5. Making Families 2: Crafting Selves/Crafting Ethnographies
6. Post-Bubble Gender Trouble 1: Mothers, Mistresses, Mischief
7. Post-Bubble Gender Trouble 2: The Corporate Man and Other Myths
8. Midterm Test
9. Cute Consumption and Japan's Cultural Capital(ism)
10. Precarious Japan: Studying Life at the Margins
11. Precarious Japan: Hazards, Horrors, and Liabilities
12. Religion and Ritual 1: Under the Sea
13. Religion and Ritual 2: What is Sacred?
14. Final Test

■Study Required Outside of Class

Reading assignments for each week will be stated in the syllabus. Students will be required to complete a one page reflection paper on the week's readings before each class. Students will also need to prepare, in small groups or as individuals, one presentation introducing the topic/theme of the week (scheduling to be decided in class; presenters are exempt from reflection papers on their presentation day).

■Evaluation

Final Test (25%); Midterm Test(25%); Response Papers(20%); Presentation(15%); Class Participation(15%)

■Textbooks

Dorinne Kondo. 1990. *Crafting Selves: Power, Gender, and Discourses of Identity in a Japanese Workplace*. (The University of Chicago Press, ISBN:0-226-45044-9)

Anne Allison. 1994. *Nightwork: Sexuality, Pleasure, and Corporate Masculinity in a Tokyo Hostess Club*. (University of Chicago Press, ISBN:0226014878)

Other readings will be provided electronically.

■Others (e.g.HP)

Information on assignments and readings will be provided through the Blackboard system. It is the student's responsibility to regularly access this information and prepare for class.

Course Title	Japanese Arts A <Niiza> <The History of Japanese Art>
Instructor	WOZNY, M.
Credit	2 Credits
Course Number	CMP2331

■Course Objectives

The objectives are for students to gain a basic understanding of the history of Japanese art and to explore what makes Japanese art objects meaningful and important.

■Course Contents

This course will provide an overview of Japanese art from prehistory to the early 20th century. Artworks from each period will be admired aesthetically, and also put into a variety of contexts, such as historical, cultural, and religious, in order to explore their meaning and importance.

■Course Schedule

1. Class Overview and Introduction to Japanese Art
2. Paleolithic and Jomon Periods
3. Yayoi and Kofun Periods
4. Asuka Period
5. Nara Period
6. Heian Period I
7. Heian Period II
8. Kamakura Period
9. Muromachi Period
10. Azuchi-Momoyama Period
11. Edo Period I
12. Edo Period II
13. Edo Period III
14. Modern Period

■Study Required Outside of Class

Will be announced in class.

■Evaluation

Report Exam (60%); Attendance (20%); Short Reaction Papers (20%)

■Textbooks

None

Course Title	Japanese Arts B <Niiza> <A course about Japanese traditional music, focusing on the case of the koto; from historical to contemporary.>
Instructor	MCQUEEN-TOKITA M.
Credit	2 Credits
Course Number	CMP2331

■Course Objectives

The objective of this course is to gain an understanding of the history and current situation of Japanese traditional music, focusing on the case of the KOTO - the thirteen stringed zither that is one of Japan's most popular traditional instruments.

■Course Contents

Japanese traditional music has gone through some radical changes throughout its history, especially since the introduction of Western music in the Meiji period, throughout the 20th century and it still continues to change to adapt to the era. This course will provide a map of the many genres in Japanese traditional music, and then proceed to focus on the koto, how it has changed, modernised, and adapted so that it can be seen in many different genres such as Western classical music, jazz, pop, world music and more. In four practical sessions, students will be introduced to the basic techniques for playing the koto, and will see how it can be used freely to play many different types of music, not only traditional repertoire.

■Course Schedule

1. Introduction to Japanese music: a map of the traditional genres I
2. Introduction to Japanese music: a map of the traditional genres II
3. From Heian to Edo period: From gagaku to zokusō
4. The Meiji period: what did Westernisation bring to Japanese music and the koto?
5. The 20th century: contemporary compositions for koto and the beginnings of globalisation
6. Midterm test
7. Practical session (koto) I
8. Practical session (koto) II
9. Practical session (koto) III
10. Practical session (koto) IV
11. About the instruments: from 13 to 80 strings
12. Japanese music in the late 20th to early 21st century: the many different forms of traditional music seen today in Japan
13. Japanese music in the late 20th to early 21st century: the many different forms of traditional music seen today outside of Japan
14. Final test

■Study Required Outside of Class

Assignments and preparation will be announced in class and on Blackboard.

■Evaluation

Final Test (25%); Final Report (30%); Mid-term test (25%); Class participation (20%)

■Textbooks

None

■Others(e.g.HP)

The method of the practical sessions will be determined when the number of enrolled students have been confirmed. Attendance of at least 9 lectures is required to pass this subject. Please check Blackboard regularly for assignments and lecture notes