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)
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

Spring 2016
A number of most representative films dealing with memories of war, traditional values and family life, and immigrants in Japan and Korea will be discussed and critically analyzed. The course will cover: "Orientalism and Japan in Hollywood Film: Last Samurai (2003); The Interview (2011) by Seth Tamahori; Free Fire (2016) by James Mangold; and Hair (1977) by Milos Forman."

1. Introduction: Course Guidance, Key Issues and Themes
2. An Overview of Japanese Film History: 100 years of Japanese Cinema (Oshima Nagisa, 1995)
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)
7. Politics of Memories in Korean War Films: JSA (Park Chanwook 2000) and Spring in My Hometown (Yi Kwang-mo, 2011)
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 (Isao Takahata, 1985) and In Another Country (Hong Sangsoo, 2006)
10. Cosmetic Multiculturalism in Swallowtail Butterfly (Iwai Shunji, 1996) and In Another Country (Hong Sangsoo, 2006)
11. Social Criticism in In the Realm of the Senses (Oshima Nagisa, 1963) and Grave of the Fireflies (Isao Takahata, 1988)
13. Consumption of the Evil in Hollywood Film: The Interview (Seth Tamahori, 2011)
14. Summary of presentations and key points

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 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)  

■ 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