

Figures of Femininity:

Women in Japanese Traditional and Contemporary Arts

Section 1

Instructor 時限	DRUET Lucile
Office/Building	1431 (Building 1 - Nakamiya Campus)
Office Hours	No be announced after the class schedule is fixed

【Course Outline / Description】

From the *Pillow Book* of Sei Shonagon to the polka dots of Kusama Yayoi, from *bijinga* painters to Maiko dancers, women artists in Japan are nationally and internationally praised and recognized not only for their mastery of different expressive / creative techniques but also the pertinence of the cultural and social questions they represent and address. Covering visual and performing arts, as well as poetry, *anime*, photography and film, this course explores the significance of women in the Japanese arts field by discussing the life, career and work production of Japanese women artists and by making connections with key theoretical / aesthetical concepts and ideals such as spectacle, self-portraiture, self-branding, art therapy, “*Yamato Nadeshiko*”, “*Ryosai Kenbo*” and “*Miyabi*”.

Section 2

【Course Objectives/Goals/Learning Outcomes】

Using tools such as art historical inquiry method and critical discourse analysis, the students will learn about women artists from different time periods and explore various artistic disciplines. This panoramic view of the arts will enable them to analyze and understand the value of women's art and women's artistic representation in Japan.

Exposed to varied mediums and attitudes, students will acquire ways to discuss the issues revealed directly or indirectly by the artists, which consolidates knowledge for students interested in art history and gender studies.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

Class #	Contents	At home preparations
		In class activities
1	Course introduction Presentation of the syllabus, the different topics that will be studied in class, the exams and the grading system.	At home: N/A
		In class: Come to class to receive the syllabus, the reading material and instructions concerning the course.
2	Poets 1 / 4 Court ladies (Context)	At home: Read the article by Alex Miller (2022) “The Feminine

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		Ideal in the Heian Period of Japan” in <i>The Hanover Historical Review</i> , pp.9-14
		In class: Be ready to take notes during the lecture and work collaboratively when prompted for group activity / discussion.
3	Poets 2 / 4 Court ladies (Examples) Sei Shonagon Izumi Shikibu Lady Nijo (Go Fukakusa-in Nijo)	At home: Read the different poems from the provided handout.
		In class: Be ready to take notes during the lecture and work collaboratively when prompted for group activity / discussion.
4	Poets 3 / 4 Akiko Yosano (Context)	At home: Read the article by Harriette Grissom (2003) “The Tanka Poetry of Yosano Akiko: Transformation of Tradition Through the Female Voice.” In <i>Japan Studies Review</i> , Vol. 7, pp.23-32
		In class: Be ready to talk about the life / career of Akiko Yosano
5	Poets 4 / 4 Akiko Yosano (Examples)	At home: Read the different poems selected from her volumes <i>Midaregami</i> , <i>Saho Hime</i> and from the <i>Hyakusenkai</i> exhibitions.
		In class: Be ready to take notes during the lecture and work collaboratively when prompted for group discussion.
6	Bijinga 1 / 4 Definition	At home: Get familiar with the terms a bijin / bijinga by reading the article by Miya-Elise Mizuta Lippit (2013) “美人/Bijin/Beauty” in <i>Review of Japanese Culture and Society</i> , pp.1-14
		In class: Be ready to take notes during the lecture and work collaboratively when prompted for group discussion.
7	Bijinga 2 / 4 Kaburaki Kiyokata	At home: Research / gather information about the artist (life / career, famous artworks).
		In class: Be ready to talk about his life / career and works.
8	Bijinga 3 / 4 Uemura Shōen	At home: Read the article by Yamada Nanako and Helen Merritt (1992) “Uemura Shōen: Her Paintings of Beautiful Women” in <i>Woman’s Art Journal</i> , Vol.13, pp.12-16
		In class: Be ready to talk about his life / career and works.

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9	Bijinga 4 / 4 Shima Seien Kajiwaru Hisako	At home: Research / gather information about the artists (life / career, famous artworks)
		In class: Be ready to talk about the different elements of Shima Seien and Kajiwaru Hisako's lives, careers and works.
10	Contemporary artists 1 / 4 Kusama Yayoi	At home: Gather information about the artists: biography, famous artworks and relationship with women's art. Find out more details on Kusama Yayoi by reading the article by Tatehata Akira (2017) "Love forever: The genius of Kusama Yayoi" in <i>nippon.com</i>
		In class: Be ready to be grouped and prompted to talk about the life / career and works of this artist.
11	Contemporary artists 2 / 4 Shiota Chiharu	At home: Research / gather information about the artist (life / career, famous artworks).
		In class: Be ready to be grouped and prompted to talk about the life / career and works of this artist.
12	Contemporary artists 3 / 4 Matsui Fuyuko Kashiki Tomoko Shinohara Ai	At home: Research / gather information about each artist (life / career, famous artworks).
		In class: Be ready to be grouped and prompted to talk about the life / career and works of these three artists.
13	Contemporary artists 4 / 4 Shishi Yamazaki Akino Kondoh Yanagi Miwa Tomoko Sawada	At home: Research / gather information about each artist (life / career, famous artworks).
		In class: Be ready to be grouped and prompted to talk about the life / career and works of these four artists.
14	Midterm exam Review ※ Quiz 1 ※ Essay 1 (topics)	At home: Gather your notes and handouts related to the topics from class #2 to 13
		In class: Be ready for the review (topics seen from class #2 to 13) Take the final quiz (questions on the topics seen from class #2 to 13) (no handouts or notes allowed but the use of dictionaries is permitted).
15	Women in stage performances 1 / 3 Kabuki and <i>Onnagata</i>	At home: Gather information about <i>Onnagata</i> , as found in: Kimino Rinko (2017) <i>Photographic Kabuki</i> , pp.12-35 Maki Isaka (2016) <i>Onnagata: A Labyrinth of Gendering in Kabuki Theater</i> , pp.5-21

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		<p>In class: Be ready to talk about the different characteristics of Kabuki and <i>onnagata</i> performances</p>
16	<p>Woman in stage performances 2 / 3 Takarazuka</p>	<p>At home: Gather information about Takarazuka (characteristics and history) by reading: Makiko Yamanashi (2012) <i>Takarazuka Revue since 1914i</i>, Introduction + pp. xxi-xxiii Leonie Stickland (2007) <i>Gender gymnastics</i>, pp.1-2</p> <p>In class: Be ready to talk about the different characteristics of Takarazuka and <i>otokoyaku / musumeyaku</i> performances</p>
17	<p>Women in stage performances 3 / 3 Butoh dancers Carlotta Ikeda Ima Tenko</p> <p>※Essay paper 1: deadline</p>	<p>At home: Gather information about the two dancers, and note the development of their dance in relation with women bodies. Read about Butoh and Carlotta Ikeda in this material: Jean Marc Adolphe (2005) <i>Carlotta Ikeda, Butoh dance and beyond</i>, pp.8-22</p> <p>In class: Be ready to talk about the life / career and works of these two dancers. ※ Hand me your essay paper in class, printed and stapled.</p>
18	<p>Geisha 1 / 4 History and culture</p>	<p>At home: Read Judith Clancy (2016) <i>The alluring world of Maiko and Geiko</i>, pp.16-37</p> <p>In class: Be ready to take notes during the lecture and work collaboratively when prompted for group discussion.</p>
19	<p>Geisha 2 / 4 Artistic and stage skills</p>	<p>At home: Research / gather information about the different <i>Odori</i>(theater dances) performed in Kyoto</p> <p>In class: Be ready to take notes during the lecture and work collaboratively when prompted for group discussion.</p>
20	<p>Geisha 3 / 4 Maiko and Geiko in contemporary Kyoto</p>	<p>At home: Read Magdalena Grela-Chen (2020) “Geisha Fever: Changes in the Traditional Entertainment Districts in Kyoto in Response to Excessive Attention from Western Tourists” in <i>Intercultural relations Journal of Cultural Studies</i>, pp.125–137</p> <p>In class: Be ready to take notes during the lecture and work collaboratively when prompted for group discussion.</p>
21	<p>Geisha 4 / 4 <i>Gion Bayashi</i> and <i>Memoirs of a Geisha</i></p>	<p>At home: Gather information about the movies: Mizoguchi Kenji (1953) <i>A Geisha - Gion Bayashi</i> + Rob Marshall (2005) <i>Memoirs of a Geisha - Sayuri</i></p>

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		<p>In class: Be ready to compare the two films by watching different passages and paying attention to the characters and to how the art /culture of being a Geisha is represented.</p>
22	<p>Women in movies 1 / 4 <i>Tokyo Monogatari</i> (part A)</p>	<p>At home: Get information about the movie: Ozu Yasujiro (1953) <i>Tokyo Story</i></p> <p>In class: While watching, take notes of the different characters, their actions, their relationships (use the worksheet given to you in class).</p>
23	<p>Women in movies 1 / 4 <i>Tokyo Monogatari</i> (part B)</p> <p>※ Essay paper 2: topics</p>	<p>At home: Read Haga Tadahiko (2005) “The Image of Women in Ozu’s Tokyo Monogatari” in <i>Social Sciences and Humanities</i>, Vol. 10, pp.1-8</p> <p>In class: Be ready to talk about the movie, especially the women characters, their role in the family etc. + Be ready to receive the guidelines and topics for your final essay (take home paper) (Deadline: class #27)</p>
24	<p>Women in movies 2 / 4 <i>Tanpopo</i> (part A)</p>	<p>At home: Get information about the movie: Itami Jūzō (1985) <i>Tanpopo</i></p> <p>In class: While watching, take notes of the different characters, their actions, their relationships (use the worksheet given to you in class).</p>
25	<p>Women in movies 2 / 4 <i>Tanpopo</i> (part B)</p>	<p>At home: Read the article Zvika Serper (2003) “Eroticism in Itami’s “The Funeral” and “Tampopo”: Juxtaposition and Symbolism” In <i>Cinema Journal</i> Vol. 42, No. 3, pp. 70-95</p> <p>In class: Be ready to talk about the movie, especially the women and their interactions with men and food.</p>
26	<p>Women in movies 3 / 4 <i>Shimotsuma Monogatari</i> (part A)</p>	<p>At home: Get information about the movie: Nakashima Tetsuya (2004) <i>Kamikaze Girls</i></p> <p>In class: While watching, take notes of the different characters, their actions, their relationships (use the worksheet given to you in class).</p>
27	<p>Women in movies 3 / 4 <i>Shimotsuma Monogatari</i> (part B)</p>	<p>At home: Read the book passages: Masafumi Monden (2015) <i>Japanese Fashion Cultures: Dress and Gender in Contemporary Japan</i>, pp.116-134 Yuniya Kawamura (2013) <i>Fashioning Japanese</i></p>

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		Subcultures, pp.65-75
	※ Essay paper 2: deadline	In class: Be ready to talk about the movie, especially how the girl characters are becoming friends and dealing with their different “life challenges”. ※ Hand me your essay paper in class, printed and stapled.
28	Women in movies 4 / 4 <i>Kaguya Hime</i> (part A)	At home: Get information about the movie: Takahata Isao (2013) <i>Kaguya Hime</i>
		In class: While watching, take notes of the different characters, their actions, their relationships (use the worksheet given to you in class).
29	Women in movies 4 / 4 <i>Kaguya Hime</i> (part B)	At home: N/A
		In class: Be ready to discuss the <i>anime</i> , especially Kaguya’s role and actions.
30	Final exam Review ※ Quiz 2	At home: Gather your notes and handouts related to the topics from class #15 to 29
		In class: Be ready for the review (topics seen from class #15 to 29) Take the final quiz (questions on the topics seen from class #15 to 29) (no handouts or notes allowed but the use of dictionaries is permitted).

Note:

The schedule listed above may be subject to changes / adjustments to accommodate holidays / sudden cancellations.

Thank you in advance for your understanding.

【Textbooks/Reading Materials】

No textbook required.

All reading / learning materials (book passages, academic articles, worksheets etc.) will be provided by the professor.

Note: Blackboard will NOT be used.

Section 4

【Learning Assessments/Grading Rubric】

Midterms: 35% (Quiz 1 and Essay paper 1 counted together)

Finals: 35% (Quiz 2 and Essay paper 2 counted together)

Class participation: 30% (Based on your awareness of the material before coming to class +

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attendance and implication during group / class activities and discussion)

Section 5

【Additional Information】

Instructions to students:

The students are expected to be familiar with the reading / learning material (articles, book chapters, videos) related to the class topics and / or gather information by themselves before each lecture, as listed on the syllabus. They will also be prompted to discuss specific concepts and works in class (during group / class discussion time).

Concerning the midterm and final exams, the students will be required to take two quizzes (about 15 questions each) and write two different essays (about 1500 words each), for which they will have to use in depth analysis, academic research and make sure they edit their essay and citations using *The Chicago Manual of Style*.

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