

Figures of Femininity Women in Japanese Traditional and Contemporary Arts

Section 1

Instructor 時限	DRUET Lucile
Office/Building	902 (Main building - Nakamiya campus)
Office Hours	To be determined when the class schedule is decided

【Course Outline / Description】

From Sei Shonagon to Kusama Yayoi, from *bijinga* painters to Maiko dancers, women artists in Japan are nationally and internationally praised and recognized not only for their excellent techniques but also the pertinence of the cultural and social questions they address.

Covering visual and performing arts, as well as literature, poetry, *anime* and cinema, this course will be exploring the significance of women in Japanese arts and most importantly discuss the life, career and work production of Japanese women artists.

Section 2**【Course Objectives/Goals/Learning Outcomes】**

Using tools such as art historical inquiry method and critical discourse analysis, the students will learn about female 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 by the artists.

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 and instructions concerning the course.
2	Poets 1/ 2 Court ladies - Sei Shonagon - Princess Shikishi - Lady Nijō - Ono no Komachi - Izumi Shikibu	At home: Read the selected poems / passages from : >> <i>The Pillow Book</i> (pp.40 / 51 / 60 / 69 / 70~72 / 109~111 / 168~171 / 200~201 / 262~265) >> <i>String of Beads, complete poems of Princess Shikishi</i> (p. 36 / 39 / 56 / 62~63 / 68~69) >> <i>The Confessions of Lady Nijō</i> (pp.3~5 / 8 / 45~46 / 206~209 / 238~240) >> <i>The Ink Dark Moon</i> (pp.29 / 54 / 56 / 64 / 152 / 154) Note the similarities between the poets and the poems they wrote (common points) In class: Be ready to talk about the different characteristics of these women's texts.

2023 Spring Semester

<p>3</p>	<p>Poets 2 / 2</p> <ul style="list-style-type: none"> - Akiko Yosano - Tawara Machi 	<p>At home: Read the selection of poems from the following material: >> Akiko Yosano, <i>Tangled Hair: Selected Tanka from Midaregami</i>(pp.27 / 29 / 31 / 36~54 / 84~108) > 与謝野晶子の「乱れ髪」を英語で味わう (pp.10 / 20 / 38 / 70 / 82 / 84 / 172) >> Tawara Machi, <i>The Salad Anniversary</i> (pp. 14 / 32~35 / 39 / 62 / 118 / 134 / 136 / 161 / 163 / 170 / 184) Note the similarities between the poets and the poems they wrote (common points)</p> <p>In class: Be ready to talk about the life / career and works of these two women poets.</p>
<p>4</p>	<p>Bijin-ga 1 / 3 Beautiful women represented by men</p> <ul style="list-style-type: none"> - Tsukioka Yoshitoshi - Kitano Tsunetomi - Kaburaki Kiyokata - Tadaoto Kainoshô 	<p>At home: Gather information about the different male artists who created <i>Bijin-ga</i> paintings. Especially read the following text about Tsukioka Yoshitoshi: >> John Stevenson, <i>Yoshitoshi's Women</i> (pp.8~16)</p> <p>In class: Be ready to talk about the life / career and works of these four men painters.</p>
<p>5</p>	<p>Bijin-ga 2 / 3 Beautiful women represented by women</p> <ul style="list-style-type: none"> - Shima Seien - Kajiwara Hisako 	<p>At home: Gather information about the different female artists who painted <i>Bijin-ga</i>: biography, artwork style, favorite themes...</p> <p>In class: Be ready to talk about the life / career and works of these two women painters.</p>
<p>6</p>	<p>Bijin-ga 3 / 3</p> <ul style="list-style-type: none"> - Uemura Shōen 	<p>At home: Read the article about Uemura's life and career: >> Nanako Yamada and Helen Merritt, <i>Woman's Art Journal Vol.13</i>: "Uemura Shōen: Her Paintings of Beautiful Women" (pp.12~16) Mark the points about her artworks and her career.</p> <p>In class: Be ready to talk about the different elements of Shōen's life, as found in the reading material.</p>
<p>7</p>	<p>Contemporary artists 1 / 2</p> <ul style="list-style-type: none"> - Kusama Yayoi - Shiota Chiharu 	<p>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: >> Tatehata Akira, <i>Love forever: The genius of Kusama Yayoi</i>(nippon.com (2017))</p> <p>In class: Be ready to talk about the life / career and works of these two women artists.</p>
<p>8</p>	<p>Contemporary artists 2 / 2</p> <ul style="list-style-type: none"> - Matsui Fuyuko - Kashiki Tomoko - Shinohara Ai 	<p>At home: Gather information about the artists: biography, famous artworks and relationship with traditional Japanese arts as well as illustration.</p> <p>In class: Be ready to talk about the life / career and works of these three contemporary women artists.</p>
<p>9</p>	<p>Women in anime 1 / 4 <i>Kaguya Hime</i></p>	<p>At home: Watch the anime. >> Takahata Isao, <i>Kaguya Hime</i> (2013) While watching, take notes of the different characters, their actions, their relationships (use the worksheet available on the</p>

2023 Spring Semester

		course website).
		In class: Be ready to discuss the anime, especially Kaguya's role and actions.
10	Women in anime 2 / 4 <i>Nausicaä</i>	At home: Watch the anime. >> Miyazaki Hayao, <i>Nausicaä</i> (1984) While watching, take notes of the different characters, their actions, their relationships (use the worksheet available on the course website).
		In class: be ready to discuss the anime, especially Nausicaä's role and actions.
11	Women in anime 3 / 4 <i>Millennium Actress</i> (part 1)	At home: N/A
		In class: Watch the anime >> Kon Satoshi, <i>Millennium Actress</i> (2002) While watching, take notes of the different characters, their actions, their relationships (use the worksheet available on the course website).
12	Women in anime 3 / 4 <i>Millennium Actress</i> (part 2)	At home: N/A
		In class: Be ready to discuss the anime, especially Chiyoko's role and actions.
13	Women in anime 4 / 4 Short anime - Shishi Yamazaki - Akino Kondoh - Mizushiri Yoriko - Mika Seike	At home: Gather information about the animators and their works. See how it connects with the different anime movies and illustrative arts.
		In class: Be ready to discuss the life / career and works of these four different anime artists.
14	※Midterm Exam	At home: Review topics from class # 2 to 13
	※ Quiz 1	In class: Be ready to take the quiz (no notes allowed but the use of dictionaries is permitted)
15	※Midterm Exam	At home: N/A
	※Essay paper 1: topics	In class: Be ready to receive the different topics and start drafting your paper.
16	Women in movies 1 / 3 <i>Tokyo Monogatari</i> (part 1)	At home: N/A
		In class: watch the movie. >> Yasujiro Ozu, <i>Tokyo Story</i> (1953) While watching, take notes of the different characters, their actions, their relationships (use the worksheet available on the course website).
17	Women in movies 1 / 3 <i>Tokyo Monogatari</i> (part 2)	At home: N/A
		In class:

2023 Spring Semester

		<p>Be ready to talk about the movie, especially the women characters, their role in the family etc. Get familiar with the female characters and how to analyze them by reading this article: >> Haga Tadahiko, "The Image of Women in Ozu's Tokyo Monogatari" in <i>Social Sciences and Humanities, Vol. 10</i> (2005) pp.1-8</p>
18	<p>Women in movies 2 / 3 <i>Tanpopo</i> (part 1)</p>	<p>At home: N/A</p> <p>In class: watch the movie. >> Itami Juzo, <i>Tanpopo</i> (1985) While watching, take notes of the different characters, their actions, their relationships (use the worksheet available on the course website).</p>
19	<p>Women in movies 2 / 3 <i>Tanpopo</i> (part 2)</p> <p>※ Essay paper 1: deadline</p>	<p>At home: N/A</p> <p>In class: Be ready to talk about the movie, especially the women and their interactions with men and food. Specifically, get familiar with the female characters and how to analyze them by reading this article: >> Zvika Serper, "Eroticism in Itami's "The Funeral" and "Tampopo": Juxtaposition and Symbolism" In <i>Cinema Journal Vol. 42, No. 3</i> (2003), pp. 70-95 + Hand in your essay paper, printed and stapled.</p>
20	<p>Women in movies 3 / 3 <i>Shimotsuma Monogatari</i> (part 1)</p>	<p>At home: N/A</p> <p>In class: watch the movie. >> Tetsuya Nakashima, <i>Kamikaze Girls</i> (2004) While watching, take notes of the different characters, their actions, their relationships (use the worksheet available on the course website).</p>
21	<p>Women in movies 3 / 3 <i>Shimotsuma Monogatari</i> (part 2)</p>	<p>At home: N/A</p> <p>In class: Be ready to talk about the movie, especially how the girl characters are becoming friends and dealing with their different "life challenges". Prepare to discuss the fashion displayed in the movie by reading the passages in: >> Masafumi Monden, <i>Japanese Fashion Cultures</i> (pp.116-134) >> Yuniya Kawamura, <i>Fashioning Japanese Subcultures</i> (pp.65-75)</p>
22	<p>Women in stage performances 1 / 5 Kabuki and the <i>Onnagata</i></p>	<p>At home: Gather information about <i>Onnagata</i>, as found in: >> Kimono Rinko, <i>Photographic Kabuki</i> (pp.12~35) >> Maki Isaka, <i>Onnagata: A Labyrinth of Gendering in Kabuki Theater</i> (pp.5~21)</p> <p>In class: Be ready to talk about the different characteristics of Kabuki and <i>onnagata</i> performances</p>
23	<p>Woman in stage performances 2 / 5 Takarazuka</p>	<p>At home: Gather information about Takarazuka : characteristics, history etc...: >> Makiko Yamanashi, <i>Takarazuka Revue since 1914</i>. (Introduction, xxi~xxiii) >> Leonie Stickland, <i>Gender gymnastics</i> (p.1~2)</p>

2023 Spring Semester

		In class: Be ready to talk about the different characteristics of Takarazuka and <i>otokoyaku</i> / <i>musumeyaku</i> performances
24	Woman in stage performances 3 / 5 Maiko and Geiko	At home: Gather information about the different ranks (Maiko, Geiko, <i>Tachikata</i> , <i>Jikata</i>) and performing styles (singing, dancing) as found in: >> Kyoto Traditional Musical Art Foundation, <i>Kyoto an ancient Capital of Traditional Culture and Musical Art</i> (p.1, 14, 18, 24, 26, 28, 51, 54-55)
		In class: Be ready to talk about the different characteristics of <i>Maiko</i> and <i>Geiko</i> performers as well as their performances (<i>odori</i>)
25	Woman in stage performances 4 / 5 <i>Madame Butterfly</i> (Giacomo Puccini) ✳️ Essay paper 2: topics	At home: Gather information about the opera and the relationship between Butterfly and her lover Pinkerton.
		In class: Be ready to talk about the different elements in the opera: the songs, the historical background etc. + Be ready to receive the different topics and start drafting your paper. (Deadline: class # 29)
26	Women in stage performances 5 / 5 Butoh dancers: - Carlotta Ikeda - Ima Tenko	At home: Gather information about the two dancers, and note the development of their dance in relation with female bodies and femininity concept. Especially, read about Butoh and Carlotta Ikeda as found in this material: >> Jean Marc Adolphe, <i>Carlotta Ikeda, Butoh dance and beyond</i> (pp.8~22)
		In class: Be ready to talk about the life / career and works of these two dancers.
27	Women in Photography 1 / 2 Seen by men: - Araki Nobuyoshi - Morimura Yasumasa	At home: Gather information about the two artists: biography, famous artworks etc. Especially, learn more about Araki by reading: >> Iizawa Kōtarō “Araki Nobuyoshi: An artistic Rebel” (nippon.com (2017))
		In class: Be ready to talk about the life / career and works of these two men photographers.
28	Women in Photography 2 / 2 Seen by women: - Ishiuchi Miyako - Yanagi Miwa - Yoshida Kimiko - Sawada Tomoko	At home: Gather information about the artists: biography, famous artworks, style and relationship with women identity and femininity.
		In class: Be ready to talk about the life / career and works of these four women photographers.
29	Conclusion ✳️ Essay paper 2: deadline	At home: N/A
		In class: Be ready to take notes during the lecture. + Hand in your essay paper, printed and stapled.

2023 Spring Semester

30	Review for the final exam	At home: Gather your notes and handouts from class #16 to 28.
		In class: Be ready to review the topics and material from class # 16 to 28)

【Textbooks/Reading Materials】

No textbook required.

All reading materials (worksheets, book passages, academic articles etc.) will be made available on the dedicated course website (link available after enrollment is complete).

Note: Blackboard will NOT be used.

【Instructions to students】

The students are required to read the documents (articles, book chapters) related to the class topics and gather information beforehand about the topic that will be studied in each lecture. They will also be prompted to discuss specific concepts and works in class (during group / class discussion time). For both midterm and final exams, the students will have to take quizzes (in class) as well as produce 1500 word essays (at home). The essays will be done with a focus on in-depth analysis and research, following the *Chicago Manual of Style* for referencing and editing.

Section 4

【Learning Assessments/Grading Rubric】

Midterms: 35% (Quiz and Essay paper 1)

Finals: 35% (Quiz and Essay paper 2)

Class participation: 30% (general attendance and engagement during group discussions)

The midterm and final exams both have two components: a quiz (in class) and an essay (take home paper).

The class participation grade is based on attendance as well as activity and preparedness during group / class discussions.

Section 5

【Additional Information】

Contact: lucile.druet.kansaigaidai@gmail.com

Note: the syllabus (class # / contents / dates) will be completely fixed in January 2023, once the class schedule (days / time periods) is decided.