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As of January 15, 2025

◆Elective Courses (3 credits each) 90min. × 2 times/week = 45 hours/semester

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1	LEC	Literature	East Asian Literature and Culture in Translation	LEE, Hyunjung	○
2	LEC	Literature	Urban Culture Asia (CGE)	LEE, Hyunjung	○
3	LEC	Literature	Literary Representations of Diverse Eras (CGE)	GHOSH, DASTIDAR Debasrita	○
4	LEC	Literature	Modernity in Japanese Literature: From Meiji to Early Shōwa	COHEN, Shirah Malka	△
5	LEC	Literature	Kodai to Gendai: Influences of Literature on Japanese Society & Culture	GHOSH, DASTIDAR Debasrita	○
6	LEC	Literature	Kojiki to Haruki	GHOSH, DASTIDAR Debasrita	○
7	LEC	Religion and Philosophy	Christianity in Japan: History, Culture, and Society	COHEN, Shirah Malka	△
8	LEC	Religion and Philosophy	Religion in Japan (CGE)	SHULTZ, John	○
9	LEC	Religion and Philosophy	Japanese Religion and Society (CGE)	REYNOLDS, Adam	△
10	LEC	Religion and Philosophy	The Japanese Warrior: History, Religion and Philosophy/Japanese Warriors (CGE)	SHULTZ, John	○
11	LEC	Religion and Philosophy	Shinto (CGE)	SHULTZ, John	○
12	LEC	History	History of Modern Japan (CGE)	BAILEY, Scott C. M.	○
13	LEC	History	An Emotional History of Japan	EASON, David A.	To be uploaded
14	LEC	History	Asia in World History to 1500	BAILEY, Scott C. M.	○
15	LEC	History	Japanese Cultural History: Ancient and Medieval	EASON, David A.	To be uploaded
16	LEC	History	Japanese Cultural History: Early Modern and Modern	EASON, David A.	To be uploaded
17	LEC	History	Modern Japanese History [taught in Japanese, Advanced Japanese Level Required]	EASON, David A.	To be uploaded
18	LEC	History	20th Century Asian History through Film (CGE)	BAILEY, Scott C. M.	○
19	LEC	Art	Wa: Rules and Principles in Japanese Arts, Design and Aesthetics	DRUET, Lucile	○
20	LEC	Art	Unveiling Art and Design of Japan: Exploring Core Principles	KIM-LEE, Seonga A	○
21	LEC	Art	Japanese Aesthetics	FLAVIN, Philip	To be uploaded
22	LEC	Art	Fashion in Japan: Art and History of the Kimono and Western Dress Culture	DRUET, Lucile	○
23	LEC	Art	Japanese Influence on Western Art and Design	KIM-LEE, Seonga A	○
24	LEC	Art	Japanese Design: Cultural and Social Perspectives	KIM-LEE, Seonga A	○
25	LEC	Art	Japanese Theatre	FLAVIN, Philip	To be uploaded
26	LEC	Art	Figures of Femininity: Women in Japanese Traditional and Contemporary Arts (CGE)	DRUET, Lucile	○
27	LEC	Art	Fiction in Action: Six Japanese Novels and their Movie Adaptations	DRUET, Lucile	○
28	LEC	Art	Humor in Japan	REYNOLDS, Adam	△
29	LEC	Art	Japanese Music	FLAVIN, Philip	To be uploaded
30	LEC	Cultural Studies	Japanese Popular Media and Society (CGE)	DE ICAZA Lizaola Julieta	○
31	LEC	Cultural Studies	Creatures, Monsters, and Heroes of Japanese Pop Culture (CGE)	DE ICAZA Lizaola Julieta	○
32	LEC	Cultural Studies	Exploring Japanese Manga's Influence on Global Popular Culture	VADHAVKAR, Ganga	○
33	LEC	Cultural Studies	Sociolinguistics of Deaf Communities in Japan	FEDOROWICZ, Steven	○
34	LEC	Cultural Studies	Documenting Japan: Film and Photography as Cultural Description	FEDOROWICZ, Steven	○
35	LEC	Cultural Studies	Japan and Globalization: A Cultural Approach (CGE)	FEDOROWICZ, Steven	○
36	LEC	Cultural Studies	Gastronomy of Asia	BALDWIN, Watson M.	△

◆Elective Courses (3 credits each) 90min. × 2 times/week = 45 hours/semester

No.			Course Title	Instructor	Syllabus
37	LEC	Cultural Studies	Sexuality and Society in East Asia	CASTRO-VAZQUEZ, Genaro	○
38	LEC	Cultural Studies	A Successful Life and the Best Education in the World: The East Asian case	CASTRO-VAZQUEZ, Genaro	○
39	LEC	Cultural Studies	Medicine and Health care in East Asia	CASTRO-VAZQUEZ, Genaro	○
40	LEC	Cultural Studies	Contemporary Japan in the Gender Matrix	FASSBENDER, Isabel	○
41	LEC	Cultural Studies	My body, My choice? History and Current Issues of Reproductive Politics in Japan	FASSBENDER, Isabel	○
42	LEC	Political Science	Can We Enforce Human Rights?: Understanding and Evaluating Human Rights Enforcement Mechanisms in Asia	COGAN, Mark S.	△
43	LEC	Political Science	Tyrants, Dictators and Strongmen: Exploring Authoritarian Rule in Asia and the Struggle for Democracy (CGE)	COGAN, Mark S.	△
44	LEC	Political Science	Global Diplomacy and Asia: Modern History and Implications (CGE)	KIM, Seung-young	○
45	LEC	Political Science	International History of East Asia (from the late 19th century to the late 20th century) (CGE)	KIM, Seung-young	○
46	LEC	Political Science	Contemporary International History and Politics of Northeast Asia	KIM, Seung-young	○
47	LEC	Political Science	Pathways to Peace	COGAN, Mark S.	△
48	LEC	Political Science	United Nations and Contemporary Global Issues (CGE)	FUKUDA Kazuo	○
49	LEC	Political Science	Sustainable Development & Public Policy in Asia (CGE)	FUKUDA Kazuo	○
50	LEC	Political Science	Sustainable Development in Action (CGE)	FUKUDA Kazuo	○
51	LEC	Economics	Applied Economics: Analysis of Globalized Industries (CGE)	HASEGAWA Toru	○
52	LEC	Economics	Cultural and Creative Industries in Japan/East Asia	GONZALEZ BASURTO, Grace L.	○
53	LEC	Economics	Socio-Economic & Socio-Cultural Shifts in the 21st Century: Challenges and Opportunities	GONZALEZ BASURTO, Grace L.	○
54	LEC	Economics	Urban Trends and Futures in Japan/East Asia	GONZALEZ BASURTO, Grace L.	○
55	LEC	Business	Marketing Across Cultures (CGE)	ZURCHER, Stephen	○
56	LEC	Business	Management Across Cultures (CGE)	BOHAKER, Linda	○
57	LEC	Business	Global Leadership (CGE)	JAYASINGHE, Nilushika Chandima	To be uploaded
58	LEC	Business	Topics in Japanese Business (CGE)	JAYASINGHE, Nilushika Chandima	To be uploaded
59	LEC	Business	Japanese Management: A Global Perspective (CGE)	TRACY, Mark	To be uploaded
60	LEC	Business	Asian Human Resource Management	JEHAN, Shahzadah Nayyar	△
61	LEC	Business	International Business (CGE)	JEHAN, Shahzadah Nayyar	△
62	LEC	Business	International Negotiation: Resolving Conflict and Closing the Deal (CGE)	TRACY, Mark	To be uploaded
63	LEC	Business	Global Business and Political Issues(COIL)	ZURCHER, Stephen	○
64	LEC	Business	Culinary Tourism: Theories and Concepts	BALDWIN, Watson M.	○
65	LEC	Business	Finance for Technology and Innovation	JEHAN, Shahzadah Nayyar	△
66	LEC	Communication	Intercultural Communication in Japan	LIND, Scott	○
67	LEC	Communication	Presentation Skills and Video Production	REYNOLDS, Garr A.	○
68	LEC	Communication	Intercultural Communication: Bridging Japanese and Western Perspectives	VADHAVKAR, Ganga	○

Wa: Rules and Principles in Japanese Arts, Design and Aesthetics

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

Section 1 【Course Outline / Description】

As a twofolds word embracing concepts of Japaneseness and Japanese style as well as peace, quiet and harmony, *Wa* is a pivotal concept in Japan that encompasses many situations, spaces and objects. It is thus an effective keyword that can help articulate various thoughts about Japanese art and the different rules / principles that are intrinsic to it.

More concretely, in this course the dual dimension of *Wa* will be discussed through the presentation of various art forms: *Mingei*, *Zenga*, calligraphy, traditional ink painting, modern *Bijinga*, *Waka*, *Tanka*, Haiku poetry and *Chanoyu* (the way of the tea).

In other words, this course is an exploration of the different characteristics that mark or “orient” Japanese arts as Japanese and in the meantime a demonstration of how Japanese arts cultivate harmonious, controlled and balanced qualities in a rather constant manner by following the *Iemoto* system and by applying concepts such as “*Shu-ha-ri*” and “*Wakan yuugō*”.

Section 2 【Course Objectives/Goals/Learning Outcomes】

Using tools such as art historical inquiry method, comparative analysis and critical discourse analysis, students will be introduced to the idea of considering the unique traits of several Japanese arts: folk art, zen art, calligraphy, ink paintings, poetry and tea.

The students will be invited to think about how those artistic disciplines can connect via the keyword *Wa* and how each of them complete *Wa* with other meaningful keywords and specific qualities.

At the end of the course, students will be able to tell the ways in which Japanese arts can relate to one another, through nuance and shared perspectives.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Class #	Contents	Preparation at home
		In class activities
1	Course introduction	At home: N/A

		<p>In class: Be ready to come to class and receive your syllabus, reading material etc. The different topics that will be studied, the exams style and the grading system as well as teaching methods will also be presented.</p>
2	Defining Japanese Art / 1 Terminology	<p>At home: Read and note the different keywords and characteristics of Japanese Arts and Design as described in: Patricia Graham (2014) <i>Japanese Design: Art, Aesthetics and Culture</i>, pp.80-111</p>
		<p>In class: Be ready to discuss the different points explained in the reading material with your assigned group.</p>
3	Defining Japanese Art / 2 Sōetsu Yanagi and <i>mingei</i>	<p>At home: Read and note the definition of <i>mingei</i> and why this "movement" was important in Japan: Kyoko Utsumi Mimura (1994) "Sōetsu Yanagi and the Legacy of the Unknown Craftsman" in <i>The Journal of Decorative and Propaganda Arts</i>, pp.208-223</p>
		<p>In class: Be ready to take notes during the lecture.</p>
4	Zen art / 1 Definitions	<p>At home: Read and list the different aspects of Zen practice as described in the text listed below : Shunryu Suzuki (1970) <i>Zen mind, Beginner's mind</i>, pp.21-34 Daitsetz T. Suzuki (1938) <i>Zen and Japanese Culture</i>, pp.10-23</p>
		<p>In class: Be ready to discuss the different aspects of Zen, as seen in the reading material + take notes from the lecture.</p>
5	Zen art / 2 "Classic" examples	<p>At home: Read and list the different characteristics of Zen arts as described in: Hugo Munsterberg (1961) "Zen and art" in <i>Art Journal</i>, Vol. 20, No. 4, pp. 198-202 Daitsetz T. Suzuki (1938) <i>Zen and Japanese Culture</i>, pp.26-48</p>
		<p>In class: Be ready to take notes from the lecture.</p>
6	Zen art / 3 "Modern" examples: Sengai and Hakuin	<p>At home: Read and note the differences and similarities in Hakuin and Sengai's works Galit Aviman (2014) <i>Zen paintings in Edo Japan</i>, pp.33-62</p>
		<p>In class: Be ready to talk about both painters' life and career with your assigned group.</p>

7	Zen art / 4 Gardens	At home: Read the different material and note the different characteristics that make a garden what it is: Natsumi Nonaka (2008) "The Japanese Garden:: The Art of Setting Stones" in <i>SiteLINES: A Journal of Place</i> , Vol. 4, No. 1, pp.5-8 Eric Cunningham (2016) "Cultivating Enlightenment: The Manifold Meaning of Japanese Zen Gardens" in <i>Education About ASIA</i> Volume 21:3, pp.32-36
		In class: Be ready to take notes from the lecture.
8	Calligraphy / 1 Terminology and classic examples	At home: Read and take notes on the important elements used in calligraphy as described in: Christopher Earnshaw (1989) <i>Sho: Japanese calligraphy</i> , pp.2-16 / 95-99 H.E Davey (1999) <i>Brush meditation</i> , pp.17-23 / 28-36
		In class: Be ready to discuss in groups the different aspects of calligraphy + take notes from the lecture.
9	Calligraphy / 2 Modern examples	At home: Research and gather information on the two calligraphers (career and style): Yamaoka Tesshu Inoue Yu-Ichi
		In class: Be ready to talk about both calligraphers' life and career with your assigned group.
10	Calligraphy / 3 Contemporary examples	At home: N/A
		In class: Be ready to take notes from the lecture.
11	Zen and Art / Zen in Art Class discussion	At home: Prepare to discuss the intersection of Zen and Zen art characteristics in different art practices. For instance: Zen and <i>Mingei</i> Zen and paintings Zen and gardens Zen and calligraphy
		In class: Be ready to discuss the above listed topics with your assigned group.
12	Midterm exam Review and ✳️Quiz 1 ✳️Essay paper 1 (topics)	At home: Review the points seen in class #2 to 11.
		In class: Be ready for the review (topics seen from class #2 to 11) Take the midterm quiz (questions on the topics seen

		from class #2 to 11) Receive the guidelines and topics for your midterm essay (take home paper) (deadline: class #16)
13	Ink painting / 1 Terminology	At home: Read and understand the history / the different elements used in traditional ink painting: Shuichi Kato (1994) <i>Japan Spirit and Form</i> , pp.94 / 101-115 In class: Be ready to observe and take notes from the lecture.
14	Ink painting / 2 Classic Schools	At home: Look for the definitions and characteristics of each school / movement: Tosa, Kanō and Bunjinga In class: Be ready to take notes during the lecture.
15	Ink painting / 3 Modern Schools	At home: Search for the definitions and characteristics of each school / movement: Maruyama and Rinpa In class: Be ready to take notes from the lecture.
16	Ink painting / 4 Eccentrics ※ Essay paper 1: deadline	At home: Look for information on the following painters: Itō Jakuchū Soga Shōhaku In class: Be ready to take notes from the lecture. ※ Hand me your paper in class, printed and stapled.
17	Ink painting / 5 <i>Bijinga</i> (definition)	At home: Get familiar with the terms a <i>bijin</i> / <i>bijinga</i> 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 from the lecture.
18	Ink painting / 6 <i>Bijinga</i> (examples)	At home: See how Uemura Shōen developed her own vision for <i>Bijinga</i> : Nanako Yamada and Helen Merritt (1992-93) “Uemura Shōen: Her Paintings of Beautiful Women” in <i>Woman’s Art Journal Vol.13</i> , pp.12-16 In class: Be ready to take notes from the lecture.
19	Ink painting / 7 Class discussion	At home: Prepare for discussion, which will be on the following

		<p>topics: The use of animal imagery in Japanese paintings: dream or reality? What kind of ideals are connected to the human figures represented in Japanese paintings? Is there an element of Zen in ink painting? Yes / No? Why?</p> <p>In class: Be ready to discuss the different questions listed above with your assigned group.</p>
20	Poetry / 1 Classic <i>Waka</i>	<p>At home: Read and list the different categories in Japanese poetry, as seen in: Stephen Addiss, Gerald Groemer, Thomas Rimer (2006) <i>Traditional Japanese Arts and Culture. An illustrated sourcebook</i>, pp.34~45/ 96-101/ 141-151</p> <p>In class: Be ready to take notes during the lecture.</p>
22	Poetry / 2 Modern <i>Tanka</i>	<p>At home: Search / gather information on these two poets: Yosano Akiko and Tawara Machi</p> <p>In class: Be ready to talk about both poets' life and career with your assigned group.</p>
23	Poetry / 3 Haiku	<p>At home: Note the different characteristics of Haiku poetry as seen in: Lorraine Ellis Harr (1975) "Haiku Poetry" in <i>The Journal of Aesthetic Education</i>, p.112~119 Makoto Ueda (1963) "Bashō and the poetics of Haiku" in <i>The Journal of Aesthetics and Art Criticism</i>, pp.423~431 + Look for information on the different haiku masters: Bashō, Buson, Kobayashi Issa, Ryōkan and Santōka</p> <p>In class: Be ready to take notes from the lecture.</p>
24	Poetry / 4 Class discussion	<p>At home: Prepare for the discussion, which will be on the following topics: What kind of emotions are expressed in the different poems we've seen in class ? Is there a difference between the works by men poets and women poets ? Compare Izumi Shikibu and Akiko Yosano's poems Compare Japanese Haiku and Haiku composed by Westerners</p> <p>In class: Be ready to discuss the different questions listed above with your assigned group. +</p>

	✖ Essay paper 2: topics	Be ready to receive the guidelines and topics for your final essay (take home paper) (Deadline: class #28)
25	Tea / 1 Key elements (space, object)	<p>At home: Look for information about the three main schools (<i>Ura-senke, Omote-senke, Musashino-senke</i>) Also read: Henry Mittwer (2012) <i>The Art of Chabana: Flowers for the Tea Ceremony</i>, pp.39-44</p> <p>In class: Be ready to take notes from the lecture and work in groups for discussion.</p>
26	Tea / 2 Rikyū's influence and spiritual principles	<p>At home: Look for information about the key expressions used in tea practice (<i>Wa-kei-sei-jaku</i> and <i>Ichi-go Ichi-e.</i>) Herbert Plutschow (2003) <i>Rediscovering Rikyū</i>, pp.112-127 / 131-132 Okakura Kakuzo (1906) <i>The book of tea</i>, pp.7-9 / 23-30 / 37-39 / 48-49</p> <p>In class: Be ready to take notes from the lecture and work in groups for discussion.</p>
27	Tea / 3 <i>Thousand Cranes</i>	<p>At home: Read the novel and note how the tea ceremony and its elements are impacting the characters' relationships and life: Kawabata Yasunari (1953) <i>Thousand Cranes</i></p> <p>In class: Be ready to talk about the characters and their implications in the practice of tea ("political" use of tea gathering and tea ceramics).</p>
28	Tea / 4 Women and <i>Chanoyu</i>	<p>At home: Read Etsuko Kato (2009) "Can Tea Save Non-warriors and Women? The Japanese Tea Ceremony as an Empowering Public Sphere" in <i>Internationales Asienforum</i>, Vol. 40 No. 1-2, pp.143-158</p> <p>In class: Be ready to take notes from the lecture and work in groups for discussion.</p> <p>✖ Essay paper 2: deadline ✖ Hand me your paper in class, printed and stapled.</p>
29	Conclusion	<p>At home: N/A</p> <p>In class: Be ready to take notes from the lecture and discuss the different rules and principles learned throughout the semester.</p>
30	Final exam Review	At home: Review the topics seen in class #13 to 28

	and ✖ Quiz 2	In class: Be ready for the review (topics seen from class #13 to 28) + Take the final quiz (questions on the topics seen from class #13 to 28) (no handouts or notes allowed but the use of dictionaries is permitted).
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Note:

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

Thank you in advance for your understanding.

Section 3-2 【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 reading material (which should be read before coming to class) + attendance and implication during group activities and class 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 activities / 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*.

Professor's contact: lucile.druet.kansaigaidai@gmail.com

Unveiling Art and Design of Japan

Exploring Core Principles

Section 1

Instructor	Dr. Seong A Kim-Lee / Associate Professor
Office/Building	Room 708, Main Bldg. / Nakamiya Campus
Email	skimlee@kansai-gaidai.ac.jp
Office Hours	TBA

【Course Outline / Description】

This course provides an in-depth exploration of the roots of Japanese aesthetic consciousness, revealing how cultural heritage shapes modern artistic expressions. Students will delve into the religious influences of Shinto and Buddhism and discover how nature is deeply woven into Japanese artistic and architectural practices. Together, we will uncover the meanings behind aesthetic principles like *miyabi*, *karei*, *iki*, *notan*, *wabi-sabi*, *shibui*, and the concept of emptiness, studying how these elements appear across art forms—from traditional gardens and architecture to animation and contemporary design. Through immersive lectures, discussions, visual journals, and presentations, students will gain a holistic understanding of Japanese aesthetics and have opportunities to explore these concepts in broader Asian and global contexts.

Section 2

【Course Objectives/Goals/Learning Outcomes】

- Explore the philosophical foundations that underpin Japanese design.
- Understand the historical evolution of flamboyant and simple design aesthetics in Japan and their coexistence in contemporary practices.
- Compare and contrast Western and Japanese aesthetic principles, focusing on their underlying philosophical influences.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

	Schedule of Instruction	Work Outside of Classroom Activities
1	Introduction	Take survey
2	Japan and West: Perception of Nature	Read: Arne Kalland and Pamela J. Asquith, Japanese Perceptions of Nature: Ideals and Illusions, 1-35.
3	Japanese Perceptions of Nature	Prepare for the class discussion: Roger J. Davies and Osamu Ikeno ed., “Kisetsu,” <i>The Japanese Mind</i> , (Tuttle Publishing, 2002), 153-158.
4	Religious Influences in Japanese Design	Read: Patricia J. Graham, “Religious Values and Japanese Design,” <i>Japanese Design: Art, Aesthetics, and Culture</i> , (Tuttle Publishing, 2014), 70-79.
5	Religious Influences in Japanese Design	Read: James W. Boyd and Tetsuya Nishimura, “Shinto Perspectives in Miyazaki's Anime Film Spirited Away,” <i>Journal of Religion and Film</i> vol. 8 issue 8 (October 2004), 1-14.
6	Religious Influences in Japanese Design	Prepare for the class discussion.
7	Religious Influences in Japanese Design	Read: François Berthier, <i>Reading Zen in the Rocks: The Japanese Dry Landscape Garden</i> , (University of Chicago Press, 2005), 1-54.
8	Miyabi and Fuyu	Read: Graham, “Miyabi and Fuyu,” 25-34.
9	Miyabi	Prepare for the class discussion: Melissa McCormick, <i>The Tale of Genji: A Visual Companion</i> , Princeton University Press, 2018.
10	Miyabi	Melissa McCormick, <i>The Tale of Genji: A Visual Companion</i> , Princeton University Press, 2018.
11	Mono-no-Aware	Yirui Chen, Wenkai Cheng, “An Analysis of Aesthetics in Makoto Shinkai's Animated Films,” <i>SHS Web of Conferences</i> 193, 04007 (2024)

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12	Karei	Read: Graham, "Karei," 32-39.
13	Iki	Read: Graham, "Iki," 25-27. Kuki Shuzo, "The natural expression of iki," <i>Reflections on Japanese Taste, The Structure of Iki</i> (Power Publications, 1997), 71-83.
14	Yatsushi and Fūryū	Read: Alfred Haft, "Giving the Classics a New Look: The Aesthetics of Fūryū Yatsushi," <i>Aesthetic Strategies of the Floating World: Mitate, Yatsushi, and Fūryū</i> (Brill 2013), 38-67.
15	Mitate	Read: Haft, "The Poet's Eye for Form: <i>Mitate</i> , Comic Linked Verse and Illustrated Books," 68-89.
16	Notan	Read: Graham, "Notan," 44-45.
17	Wabi-sabi	Read: Graham, "Wabi and Sabi," 20-23.
18	Wabi-sabi	Prepare for the class discussion: Roger J. Davies and Osamu Ikeno ed., "Wabi-Sabi," <i>The Japanese Mind</i> , (Tuttle Publishing, 2002), 223-232.
19	Aesthetic Nationalism	Read: John Clark, "Okakura Tenshin and Aesthetic Nationalism," <i>Since Meiji: Perspectives on the Japanese Visual Art 1868-2000</i> , (University of Hawaii Press, 2012), 212-256.
20	Shibui	Read: Graham, "Shibui," 16-19.
21	Katsura Rikyu	Read: Graham, "Katsura," 12-15.
22	Emptiness	Read: Hara Kenya, "The Origin of Japanese Design," <i>Wa: The Essence of Japanese Design</i> , (Phaidon, 2014), 11-17.
23	Emptiness in Architecture	Prepare for the class discussion: Mathias Frick, <i>Tadao Ando: From Emptiness to infinity</i> , [DVD] Credo Film, 2014.
24	Ma	Submit the emptiness worksheet. Read: Arata Isozaki, Ken Tadashi Oshima ed., "Ma-Space/Time in Japan," <i>Arata Isozaki</i> (Phaidon 2007), 156-160.
25	Emptiness and Muji	Prepare for the class discussion. Ory Bartal, "Mujirushi Ryohin and the absence of style," <i>Critical Design in Japan Manchester</i> (University Press, 2020), 124-150.
26	Final presentations	Prepare for the final presentation.
28	Final presentations	Prepare for the final presentation.
29	Final presentations	Prepare for the final presentation.
30	Review	Prepare for the exam.

【Textbooks/Reading Materials】

The reading materials will be provided by the instructor and uploaded to Blackboard in PDF format. Students are expected to complete the assigned readings before each class.

Section 4

【Learning Assessments/Grading Rubric】

Grading Criteria

Class attendance & participation 20%

Visual Journal 20%

Assignment 30%

Final presentation 20%

Final exam 10%

Students are required to meet all 30 class meetings and expected to participate actively. Class participation is including contributions to class discussion, demonstrated effort, and commitment to course goals. For an official absence, please refer to the Student Regulation Handbook for a definition and procedure.

Fashion in Japan: Art and History of the Kimono and Western Dress Culture

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

Section 1 【Course Outline / Description】

From the origins of kimono to cosplay, this course will be exploring the parallel routes of Japanese and Western clothes (和服・*wafuku* and 洋服・*yōfuku*) and how they form the material that is “fashion” in Japan.

More concretely, clothing and fashion in Japan will be seen as conformity and freedom: covering perspectives from expressing social ranking to one's identity; from the need of covering one's body to an artistic and performative statement about one's gender, sense of Japaneseness, perception of silhouettes and body consciousness.

Employing a variety of materials (historical documents and records; classic, modern and contemporary imagery; poetry and novels; paintings, movies, manga, magazines, advertisements, illustrations) and applying comparative and critical discourse analysis methods, this course ultimately will examine how Japanese and Western fashion are embedded in Japanese society, history and popular culture and how it connects with people's sartorial habits.

Section 2 【Course Objectives/Goals/Learning Outcomes】

Through an overview of the characteristics and history of kimono, Western fashion in Japan as well as costumes (cosplay, traditional dance and theater), this course will help the students understand the aesthetic and cultural dimensions of clothing and fashion.

With a broad overview of the weaving, dyeing and tailoring techniques as well as the artists, designers, performers, illustrators and authors at the origin of the most prominent clothing / fashion trends, the students will be able to grasp how creators are making and using kimono and Western clothes for specific effects and / or narratives. The students will also be invited to think about clothing as an intersection between tradition and modernity, femininity and masculinity, slow fashion and fast fashion.

The course will provide the students with knowledge and skills that they can use in their everyday lives as well as their academic career, especially if they are in the field of history, art history, visual anthropology or fashion studies.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Class #	Contents	Readings / preparations
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1	Course introduction	<p>At home: N/A</p> <p>In class: Be ready to come to class and receive your syllabus, reading material etc. The different topics that will be studied, the exams style and the grading system as well as teaching methods will also be presented.</p>
2	Kimono history / 1 Overview of Japanese clothing from the Kofun to the Muromachi-Momoyama period : evolution, clothing codes, color codes (<i>iro-kasane</i>) and motifs.	<p>At home: Read and make a list of the different kimono evolutions presented in : Liza Dalby (1993) <i>Kimono, Fashioning Culture</i>, pp.12-40</p> <p>In class: Be ready to take notes during the lecture.</p>
3	Kimono history / 2 Survey of Japanese clothing from the Edo period to the early Shōwa era: diversification, accessories and democratization).	<p>At home: Read and make a list of the different aspects of the kimono as seen in: Liza Dalby (1993) <i>Kimono, Fashioning Culture</i>, pp.40-87 / 100-118 + Understand how Western dress shaped and influenced the kimono as exposed in: Terry Satsuki Milhaupt (2014) <i>Kimono, A Modern History</i>, pp.56-63</p> <p>In class: Be ready to take notes during the lecture.</p>
4	Kimono history / 3 Postwar and contemporary kimono: from family ceremonies to fashionable communities	<p>At home: Read and understand what the author means by “designers and consumers make the kimono <i>ride a bicycle</i> ?”: Jenny Hall (2015) “Re-fashioning the Kimono” in <i>New Voices in Japanese Studies</i> Vol.7, pp.59-84 + Read the different kimono makers and designers’ profiles and understand how they see the kimono in our contemporary age: Sheila Cliffe (2017) <i>The Social Life of Kimono</i>, pp.112-115 / 131-140 / 152-161</p> <p>In class: Be ready to take notes during the lecture.</p>
5	Kimono history / 4 Class discussion	<p>At home: Prepare for class discussion, which will be on the following topics: When did the kimono start to be “fashion” ? (Look at how fashion is defined first and then think about kimono) Contemporary kimono: slow or fast fashion ? Yes / No? Why? What do you think of the different kimono rules and codes? Are they a hindrance or an advantage? Have you ever experienced dressing in a kimono? If yes, what were your impressions? If not, which type</p>

		would you like to try on?
		In class: Be ready to discuss the above questions with your assigned group in class (one question per group).
6	Kimono in visual arts / 1 <i>Ukiyo-e</i> prints	At home: Look for information about <i>Ukiyo-e</i> prints.
		In class: Be ready to take notes during the lecture.
7	Kimono in visual arts / 2 <i>Bijinga</i> paintings	At home: Look for information about <i>Bijinga</i> paintings.
		In class: Be ready to take notes during the lecture.
8	Kimono in visual arts / 3 Japonisme paintings and fashion designs	At home: Read and understand what Japonisme and its variations mean in: Terry Satsuki Milhaupt (2014) <i>Kimono, A Modern History</i> , pp.139-170 Akiko Fukai (2005) "The Kimono and Parisian Mode" in <i>Fashioning Kimono</i> , pp.49-55
		In class: Be ready to take notes during the lecture.
9	Kimono in visual arts / 4 Class discussion	At home: Be ready to compare and discuss the use of kimono in the different visual formats <i>Ukiyo-e</i> prints, <i>Bijinga</i> paintings, Japonisme paintings and fashionable examples.
		In class: Be ready to discuss the artworks with your assigned group in class.
10	Kimono in literature / 1 <i>The River Ki</i>	At home: Read the passages copied from the novel and note how the different kimono occurrences / descriptions reflect on the main character: Ariyoshi Sawako (1959) <i>The River Ki</i>
		In class: Be ready to take notes and discuss the relationship Hana has with kimono throughout her life.
11	Kimono in literature / 2 <i>Naomi</i>	At home: Read the novel and locate the different kimono occurrences / descriptions and how it is shaping Naomi's character: Junichiro Tanizaki (1925) <i>Naomi</i>
		In class: Be ready to take notes and discuss the above listed text.
12	Kimono in literature / 3 <i>My Beautiful Shadow</i>	At home: Read the copied passages and note the use of the kimono in the different passages from the book by:

		Radhika Jha (2014) <i>My Beautiful Shadow</i> (p.13 / 116-128)
		In class: Be ready to take notes and discuss the above listed text.
13	Kimono in literature / 4 Class discussion	At home: Review your notes and the material + be ready to compare and discuss the use of kimono in <i>The River Ki</i> , <i>Naomi</i> and <i>My Beautiful Shadow</i> . For instance: Compare <i>The River Ki</i> and <i>Naomi</i> Compare <i>The River Ki</i> and <i>My Beautiful Shadow</i> Compare <i>Naomi</i> and <i>My Beautiful Shadow</i>
		In class: Be ready to discuss the above mentioned texts with your assigned group in class.
14	Midterm exam Review and ✖Quiz 1 ✖Essay paper 1 (topics)	At home: Review your notes and the handouts connected to the different topics seen in class #2 to 13
		In class: Be ready for the review (topics seen from class #2 to 13) Take the midterm quiz (questions on the topics seen from class #2 to 13) + Receive the guidelines and topics for your midterm essay (take home paper) (deadline: class #18)
15	Kimono in media and movies / 1 Advertisements	At home: N/A
		In class: Be ready to take notes during the lecture.
16	Kimono in media and movies / 2 Western and Japanese Pop culture	At home: N/A
		In class: Be ready to take notes during the lecture.
17	Kimono in media and movies / 3 Overview From <i>Jidai-geki</i> to contemporary film. Comparing Japanese and Western movies.	At home: N/A
		In class: Be ready to take notes during the lecture.
18	Kimono in media and movies / 4 Comparing Japanese and Western movies.	At home: Read about the kimono design in <i>Memoirs of a Geisha</i> : Peggy Mulloy, David James (2005) <i>Memoirs of a Geisha: A portrait of a film</i> , pp.125-131
		In class: Be ready to take notes while watching the movies.

	※Essay paper 1: deadline	※ Hand in your essay paper in class, printed and stapled.
19	Kimono in media and movies / 5 Class discussion	<p>At home: Prepare for class discussion, which will be on the following topics / questions: What kind of connections can you see between the kimono used in Japanese media and the kimono used in Western media? What should a company / a publicist be aware of when using a kimono? What do you think of the kimono used in <i>Ugetsu</i> compared to the kimono used in <i>The Teahouse of the August Moon</i>? (Watch the movies online) What do you think of the use of “ethnic dress” and fashion in movies in general?</p> <p>In class: Be ready to discuss the above questions with your assigned group.</p>
20	Western dress in Japan / 1 History and first “waves” of importation	<p>At home: N/A</p> <p>In class: Be ready to take notes during the lecture.</p>
21	Western dress in Japan / 2 The <i>Moga</i> fashion	<p>At home: Read the book chapter by Miriam Silverberg (1991) “The Modern Girl as Militant.” In <i>Recreating Japanese Women, 1600-1945</i>, pp.239-266</p> <p>In class: Be ready to work in groups on the text and take notes during the lecture.</p>
22	Western dress in Japan / 3 Uniforms	<p>At home: Read and list the different attitudes Japanese can have towards school uniforms as described in : Brian McVeigh (2000) <i>Wearing Ideology</i>, pp.47-55 / 70-102</p> <p>In class: Be ready to take notes during the lecture.</p>
23	Western dress in Japan / 4 High fashion (Rei Kawakubo, Issey Miyake etc.) and Street fashion (Kogyaru, Yamamba, Lolita, Mori Girl, etc.)	<p>At home: Read about Lolita in the article: Terasa Younger (2011) “Lolita: Dreaming, Despairing, Defying.” In <i>Stanford Journal of East Asian Affairs</i>, Vol.11, No.1, pp. 97-110</p> <p>In class: Be ready to take notes during the lecture.</p>
24	Western dress in Japan / 5 Class discussion	<p>At home: Prepare for class discussion, which will be on the following topics / questions: What makes a uniform what it is? (Concretely</p>

		<p>speaking, in terms of fabric, cut, size etc. What are the pros and cons of a uniform? (Physically and psychologically speaking?) Compare the key ideas / concepts that are behind high fashion and street fashion. What makes Lolita and Bosozoku fashion so different?</p>
	✂Essay paper 2: topics	<p>In class: Be ready to discuss the above questions with your assigned group. + At the end of the class, be ready to receive the guidelines and topics for your final essay (take home paper) (deadline: class #28)</p>
25	Costumes / 1 Cosplay	<p>At home: Read and understand the cosplay culture as described in: Mizuki Ito, Daisuke Okabe (2012) <i>Fandom Unbound</i>, pp.225-248</p>
		<p>In class: Be ready to take notes during the lecture.</p>
26	Costumes / 2 Noh and Kabuki	<p>At home: Read and gather information about <u>Noh</u> costumes: Ichida Hiromi (2017) <i>An Illustrated Guide to Japanese Traditional Clothing and Performing Arts</i>, pp.76-99 + Get information about <u>Kabuki</u> roles and costumes, found in: Kimino Rinko (2016) <i>Photographic Kabuki</i>, pp.12-56</p>
		<p>In class: Be ready to take notes during the lecture.</p>
27	Costumes / 3 Maiko and Geiko	<p>At home: Read and understand the relationship between a geisha, her kimono and its function in: Komomo (2008) <i>A Geisha's Journey</i>, pp. 18-24 / 32-38 / 78 / 96-100 / 104-113 / 122-127</p>
		<p>In class: Be ready to take notes during the lecture.</p>
28	Costumes / 4 Takarazuka and Butoh	<p>At home: Read and gather information about the <u>Takarazuka</u> revue: Makiko Yamanashi (2012) <i>Takarazuka Revue since 1914</i>. (Introduction, xxi-xxiii) Leonie Stickland (2008) <i>Gender Gymnastics</i>, pp.1-2 + Gather information about <u>Butoh</u> dance: Jean Vialat, Nourit Masson-Sekine (1988) <i>Butoh, Shades of Darkness</i>, pp.16-17 Jean Marc Adolphe (2005) <i>Carlotta Ikeda, Butoh dance and beyond</i>, pp.8-22</p>

	✂Essay paper 2: deadline	In class: Be ready to take notes during the lecture. ✂ Hand in your essay paper, printed and stapled.
29	Costumes / 5 Class discussion	At home: Prepare for class discussion, which will be on the following topics: The use of kimono in stage costumes (Geisha, Kabuki, Takarazuka) Compare the way femininity is expressed in Geisha and Takarazuka's Musumeyaku Cross dressing in Cosplay and Kabuki The use of Western fashions in cosplay and Takarazuka In class: Be ready to take notes and discuss the above listed text.
30	Final exam Review and ✂Quiz 2	At home: Review your notes and the handouts connected to the different topics seen in class #15 to 28 In class: Be ready for the review (topics seen from class #13 to 28) Take the final quiz (questions on the topics seen from class #13 to 28) (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 / academic conferences.

Thank you in advance for your understanding.

Section 3-2 【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 reading material (which should be read before coming to class) + attendance and implication during group activities and class 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 activities / 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*.

Professor's contact: lucile.druet.kansaigaidai@gmail.com

Japanese Influence on Western Art and Design

Section 1

Instructor/Title	Dr. Seong A Kim-Lee / Associate Professor
Office/Building	Room 708 / Main Building (Nakamiya Campus)
Email	skimlee@kansai.ac.jp
Office Hours	TBA

【Course Outline / Description】

This course is designed to provide students with an understanding of the cultural exchange between Japan and the West in art and design. Trade between Japan and the West began in the late 16th century, reaching its peak with Japonisme at the fin-de-siècle. Moreover, this exchange continues amid globalization, as Japan preserves its strong cultural heritage. Therefore, this course offers a historical survey of cultural exchange from the sixteenth century to the contemporary era.

The course is divided into four units, each based on key turning points and the evolving perceptions of cultural exchange. In the first unit, by examining the initial cultural encounters of the seventeenth century, students will learn how Japan first opened to the West and how Japanese political policies of isolation and engagement influenced artistic production. In the second unit, the emphasis will be on understanding Japanese ukiyo-e prints and their influence on Western Impressionism in the latter half of the nineteenth century. The third unit focuses on American art, where students will explore how the social transition from the feudal system to the Meiji Restoration influenced artworks created for export. In the final unit, students will understand how Western modern architects began to find solutions for modernity in traditional Japanese architecture.

Ultimately, this course will offer students a new perspective on studying art and design history through the lens of cultural exchange by juxtaposing artworks from Japan and the West.

Section 2

【Course Objectives/Goals/Learning Outcomes】

At the end of this course students will be able to:

- Understand the historical background of how Japan and the West began trading, identify the key trade goods, and explore why these artworks were imported by the West, how they were collected, and how they were used.
- Divide the historical background into phases, understand the characteristics of cultural influence in each period, and identify significant artworks that reflect the times.
- Understand the differences between Japanese and Western aesthetics in terms of portraying space, portraiture, and the use of decoration in artworks.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

Class	Schedule of Instruction	Work Outside of Classroom Activities
1	Unit 1: The First Cultural Encounters The Aesthetics of Japanese Art	Read: Takashina Shuji, "East Meets West: Forms of Expression in Japanese and Western Art," <i>The Japanese Sense of Beauty</i> (Tokyo: Japan Publishing Industry Foundation for Culture), 88-101.
2	Unit 1: The First Cultural Encounters Isolation and Globalization	Read: Jan de Hond and Menno Fitski, "The First Europeans," <i>A Narrow Bridge</i> (Rijksmuseum, 2016), 25-31.

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3	Unit 1: The First Cultural Encounters Namban Art and Export Lacquer	Read: Haino Akio "The Momoyama Flowering: Kodaiji and Namban Lacquer," in James C. Y. Watt and Barbara Brennan Ford, <i>The Florence and Herbert Irving Collection</i> , [ext. cat., The Metropolitan Museum of Art: New York, 1991], 163-173.
4	Unit 1: The First Cultural Encounters Imari and Kakiemon Wares	Read: Barbara Brennan Ford and Oliver R. Impey, "Japanese Export Porcelain", <i>Japanese Art from Gerry Collection in the Metropolitan Museum of Art</i> , [ext. cat., The Metropolitan Museum of Art: New York, 1989], 61-73, 78-81, 87-90.
5	Unit 1: The First Cultural Encounters Chinoiserie and Japanning	Read: Jan De Hond and Menno Fitski, "Exchange Art and Knowledge," <i>A Narrow Bridge: Japan and the Netherlands from 1600</i> , Rijks Museum, 2016, 107-118.
6	Unit 1: The First Cultural Encounters	Take the Unit 1 Quiz
7	Unit 2: Japonisme in Europe The World's Fairs	Joe Earle, "Revolutions and Exhibitions: From Perry to the Centennial," <i>Splendors of Imperial Japan</i> , The Khalili Family Trust, 2002, 26-33.
8	Unit 2: Japonisme in Europe Introduction to Ukiyo-e	Read: Frank Whitford, "The Floating World," <i>Japanese Prints and Western Painters</i> (Littlehampton Book Services Ltd, 1977), 26-47.
9	Unit 2: Japonisme in Europe Japonisme in Britain	Read: Tamaki Kawasaki, "The World of Hokusai Manga," <i>Highlighting Japan</i> , Vol. 122, (July 2018), 10-11.
10	Unit 2: Japonisme in Europe The impressionists and ukiyo-e	Submit the Activity Worksheet: Whitford 1977, "Whistler", 130-147.
11	Unit 2: Japonisme in Europe The impressionists and ukiyo-e	Submit the Activity Worksheet: Whitford 1977, "Degas," 148-163; "Monet and the Impressionists," 164-169.
12	Unit 2: Japonisme in Europe The impressionists and ukiyo-e	Read: Mark Brown, "How Hokusai's Great Wave crashed into Van Gogh's Starry Night," <i>The Guardian</i> , (September 28, 2018).
13	Unit 2: Japonisme in Europe The impressionists and ukiyo-e	Read: Whitford "Toulouse-Lautrec," 207-219; Whitford "The Nabis, Mary Cassatt and the Print Revival," 131-233.
14	Unit 2: Japonisme in Europe Japonisme in Vienna and Glasgow	Read: Julie Anne Sjaastad, "Gilded Romance: Gustav Klimt's Ornamental Style and the Influence of Japonisme," <i>Sotheby's</i> (June 19), 2019.
15	Unit 2: Japonisme in Europe	Take the Unit 2 Quiz
16	Unit 3: Meiji Period Arts for Exports The Master Artisans of Japan	Submit the Activity Worksheet. Submit the final presentation topic. Gregory Irvine, "Wakon Yosai," <i>Japonisme and the Rise of The Modern Art Movement</i> , Thames and Hudson, 2013, 166-182.
17	Unit 3: Meiji Period Arts for Exports Meiji Cloisonné	Read: Earle 2002, "Enamel," 286-289.
18	Unit 3: Meiji Period Arts for Exports Art Pottery	Submit the reference information. Read: Earle 2002, "Satsuma Ware," 138-141; "Porcelain," 406-409.
19	Unit 3: Meiji Period Arts for Exports Silver and Bronze	Read: Hannah Sigur, "Silver and Bronze," <i>Influence of Japanese Art on Design</i> , (Gibbs Smith, 2008), 150-165.
20	Unit 3: Meiji Period Arts for Exports Glass and Textile	Read: Sigur 2008, "Glass and Textile," 128-149.
21	Unit 3: Meiji Period Arts for Exports World's Columbian Exposition of 1893 and Japanese Architecture	Read: Sigur 2008, "Ins and Outs of a Room," 100-118.
22	Unit 4: Modernism and Beyond Modern Architects and Japan	Read: Sigur 2008, "Ins and Outs of a Room," 119-127.
23	Unit 4: Modernism and Beyond Art Deco and Lacquer	Read: Jonathan Bourne et al., "The Twentieth Century," <i>Lacquer: An International History and Collector's Guide</i> , The Crowood Press, 1984, 218-223.

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24	Unit 4: Modernism and Beyond Cultural Exchange in the Postwar Era	Read: Takuya Kita, "Japanese Crafts and Cultural Exchange with the USA in the 1950s: Soft Power and John D. Rockefeller III during the Cold War," <i>Journal of Design History</i> , 2012, Vol. 25, No. 4, 25th Anniversary Issue (2012), 379-399.
25	Unit 4: Modernism and Beyond	Take the Unit 3 & 4 Quiz.
26	Final presentations	Prepare for the final presentation.
27	Final presentations	Prepare for the final presentation.
28	Final presentations	Prepare for the final presentation.
29	Final presentations	Prepare for the final presentation.
30	Review	Review for final exam.

【Textbooks/Reading Materials】

The reading materials will be provided by the instructor and uploaded to Blackboard in PDF format. Students are expected to complete the assigned readings before each class.

Section 4

【Learning Assessments/Grading Rubric】

Grading Criteria

Class attendance & participation 20%

Worksheets 15%

Quizzes 40%

Final presentation 15%

Final exam 10%

Students are required to meet all 30 class meetings and expected to participate actively. Class participation is including contributions to class discussion, demonstrated effort, and commitment to course goals. For an official absence, please refer to the Student Regulation Handbook for a definition and procedure.

Section 5

This course is open to all students, regardless of their major, so to support a broad range of backgrounds, there will be worksheets and quizzes designed to help students better understand the content.

Activity Worksheets

Activity worksheets will be provided alongside the assigned readings to underline student's comprehension through practical exercises. These assignments are intended to make the material more accessible and to ensure that everyone can engage with the course content effectively.

Quizzes

There will be three quizzes in this course, each taking place at the end of a unit. The quizzes will consist of multiple-choice questions (1 point), short answer questions (1 point), and a comparison paragraph (3 points). For the multiple-choice questions, it will be helpful to have a solid understanding of the readings and the historical background of the artworks. For the short answers and comparison paragraph, students should demonstrate their understanding by discussing actual artworks. Many of the questions will be based on images from the slide presentations used during the lectures.

Final Presentation

The course covers a broad range of artworks. Accommodating students from various backgrounds and with diverse personal interests, the final presentation will provide an opportunity for students to explore a topic of personal interest in-depth. This will allow students to study independently and engage with

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the material in a way that resonates with the individual passions and academic goals. Presentation day will be assigned based upon the submitted topics. Students should follow the deadlines for topic selection, reference information, and presentation file. The details of instructions will be posted on Blackboard.

Final Exam

For the final exam, students will be required to write a comparison essay that draws on the themes and discussions covered throughout the course. The exam will focus on comparing Japanese and Western art, with a set of slides provided to guide your analysis. In the essay, students should analyze the similarities and differences between the selected pieces, taking into account factors such as style, technique, cultural context, and historical significance, demonstrating a thorough understanding of the course material. The essay should be well-organized, clearly written, and critically reflective of the broader implications of the comparison. This exam will test student's ability to articulate insights gained during the course, so be sure to review relevant class materials in preparation.

Japanese Design: Cultural and Social Perspectives

Section 1

Instructor	Dr. Seong A Kim-Lee / Associate Professor
Office/Building	Room 708, Main Bldg/ Nakamiya Campus
Office Hours	TBA

【Course Outline / Description】

This course aims at understanding Japanese culture, and society through design. Students will examine broad range of design examples in terms of reflective of the social, political, and economic culture of the time. The course divided into two parts: culture and society. The course will begin by exploring Japanese culture focusing on how *iitoko-dori*, *kikubari*, and *monozukuri* in relation to product and packaging design. And the course continues by discussing contemporary design regarding the emergence of design, made in Japan, and disaster and design. To bridge academic study and real-world application, two guest speakers from the design industry will be invited to share their insights and experiences. Through lectures, discussions, and presentations, students will gain an understanding of how traditional Japanese culture is deeply embedded in contemporary design.

Section 2

【Course Objectives/Goals/Learning Outcomes】

By the end of this course, students will be able to:

- ☞ Understand Japanese culture and society through the lens of design.
- ☞ Analyze how Japanese cultural values are embedded in contemporary design practices.
- ☞ Understand the role of design in modern Japan, focusing on industrialization, internationalism, disaster response, and emotional connections.
- ☞ Perceive the histories and marketing strategies of Japanese companies in the design industry and their influence on domestic and global markets.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

	Schedule of Instruction	Work Outside of Classroom Activities
1	Unit 1 Culture Introduction	Read: Nendo et al, <i>Hidden-Unveiling Japanese Design</i> (ADP, 2014), 12, 14.
2	Unit 1 Culture Japanese Collectivism and Design	Read: Davies and Ikeno ed., "Shudan Ishiki," 195-199.
3	Unit 1 Culture Container Culture	Read: Kenji Ekuan, <i>The Aesthetics of the Japanese Lunchbox</i> , Cambridge, Mass.: MIT Press 1998.
4	Unit 1 Culture Iitoko-dori	Prepare for the class discussion: Roger J. Davies and Osamu Ikeno ed., "Iitoko-Dori: Adopting Elements of Foreign Culture," <i>The Japanese Mind</i> , (Tuttle Publishing, 2002), 127-133.

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5	Unit 1 Culture Zōtō	Prepare for the class discussion: Roger J. Davies and Osamu Ikeno ed., “Zōtō,” <i>The Japanese Mind</i> , (Tuttle Publishing, 2002), 233-236.
6	Unit 1 Culture Kikubari and Omoiyari Design	Submit iitoko-dori assignment. Read Boye Lafayette De Mente, “Kikubari,” <i>Japan’s Cultural Code Words</i> , (Tuttle Publishing, 2011), 149-150.
7	Unit 1 Culture Kikubari	Access to the Japan Patent Record
8	Unit 1 Culture Cultural differences in packaging	Find Actual products related to the patent. Kikubari research and analysis
9	Unit 1 Culture Packaging	Read: Joy Hendry, “The Purpose and Meaning of Wrapping,” <i>Wrapping Culture</i> , 1993, 8-26.
10	Unit 1 Culture Furoshikibility & Monozukuri	Read: Kenji Ekuan, “Electronics and The Japanese Soul-The Universality of Japanese Design,” <i>Journal of Japanese Trade and Industry</i> , no. 4, 1984, 47-50.
11	Unit 1 Culture Miniaturization	Read: Young Lee, “Smaller is Better: Six Examples,” <i>Smaller is Better: Japan’s Mastery of the Miniature</i> , (Kodansha International, 1984), 25-31.
12	Unit 1 Culture Miniaturization	Prepare for class discussion.
13	Unit 1 Culture Research and analysis	日本貿易振興機構, 「日本デザインの遺伝子展」の記録 DNA of Japanese Design, (日本貿易振興機構 2006), 18, 20.
14	Unit 1 Culture Research and analysis	Nendo et al, <i>Hidden-Unveiling Japanese Design</i> (ADP, 2014), 12, 14.
15	Unit 1 Culture	Presentation
16	Unit 1 Culture	Presentation
17	Unit 2 Society Modernization	Read: Sarah Teasley, “A landscape like a picture book’ Design, Society and Economic Growth in Post-War Japan,” <i>Designing Modern Japan</i> (Reaktion Books, 2022)
18	Unit 2 Society The Emergence of Industrial Design	Read: Takuo Hirano, “The History of Japanese Design: A Personal View,” <i>Japan 2000</i> , 95-99.
19	Unit 2 Society Internationalism in Design Marketing	Read: Motoo Nakanishi, “Design and Marketing,” <i>Japanese Design: A Survey since 1950</i> [exh. cat., Philadelphia Museum of Art], 22-24.
20	Unit 2 Society Kei Car Industry and Design	A guest speaker will be invited to the class via online. Interior designer at Mitsubishi Motors Corporation
21	Unit 2 Society Assignment #4 and Discussion	Prepare for the group project
22	Unit 2 Society Unit assignment #4 and presentations	Submit Unit Assignment #4 Prepare for the class presentation
23	Unit 2 Society Bubble Economy and Design	125. Oscar Boyd and Chris Russell, hosts, “Nakagin, Nakagone: Demolishing an architectural dream,” Deep Dive (Podcast), April 14, 2022. Prepare for the class discussion: Botond Bognar, “What Goes Up, Must Come Down,” <i>Harvard Design Magazine</i> , No. 3, Fall 1997.
24	Unit 2 Society Disaster and Design	Read: Esther Charlesworth, “Shigeru Ban,” <i>Humanitarian Architecture</i> , (Routledge, 2014), 19-30.
25	Unit 2 Society Death and Design: Design the last moment	A guest speaker will be invited to the class via online.
26	Unit 2 Society Design and Emotion	Read: Hara Kenya, “Re-Design,” <i>Designing Design</i> , (Lars Mueller, 2015), 22-47. Hara Kenya, “Haptic,” <i>Designing Design</i> , (Lars Mueller, 2015), 70-149.
27	Unit 2 Society	Prepare for the final presentation.
28	Unit 2 Society	Prepare for the final presentation.

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29	Unit 2 Society	Prepare for the final presentation.
30	Review	Prepare for the exam.

【Textbooks/Reading Materials】

The reading materials will be provided by the instructor and uploaded to Blackboard in PDF format. Students are expected to complete the assigned readings before each class.

Section 4

【Learning Assessments/Grading Rubric】

Grading Criteria

Class attendance & participation 20%

Unit assignments 50%

Final presentation 20%

Final exam 10%

Students are required to meet all 30 class meetings and expected to participate actively. Class participation is including contributions to class discussion, demonstrated effort, and commitment to course goals. For an official absence, please refer to the Student Regulation Handbook for a definition and procedure.

Section 5

【Additional Information】

There will be no mid-term exam in this course, and there are small assignments for students to understand the contents through class discussion and group projects. Therefore, it is essential to participate in class actively to achieve the learning objectives.

Figures of Femininity: Women in Japanese Traditional and Contemporary Arts

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

Section 1 【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 questions they depict, embody 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, work production and representation of Japanese women and women artists. By making connections with key theoretical / aesthetical / cultural concepts such as spectacle, self-portraiture, self-branding, art therapy, “*Yamato Nadeshiko*” and “*Ryosai Kenbo*”, the different qualities of femininity will be highlighted and discussed.

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 3-1 【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	At home:

	Court ladies (Context)	Read the article by Alex Miller (2022) "The Feminine 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>Hyakusenkaï</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.
9	Bijinga 4 / 4 Shima Seien Kajiwara 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 Kajiwara 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	At home: Gather information about <i>Onnagata</i> , as found in:

	Kabuki and <i>Onnagata</i>	<p>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</p> <p>In class: Be ready to talk about the different characteristics of Kabuki and <i>onnagata</i> performances</p>
16	Woman in stage performances 2 / 3 Takarazuka	<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</i> / <i>musumeyaku</i> performances</p>
17	Women in stage performances 3 / 3 Butoh dancers Carlotta Ikeda Ima Tenko ✂Essay paper 1: deadline	<p>At home: Gather information about the two dancers, and note the development of their dance in relation to women's 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	Geisha 1 / 4 History and culture	<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	Geisha 2 / 4 Artistic and stage skills	<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	Geisha 3 / 4 Maiko and Geiko in contemporary Kyoto	<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>

		In class: Be ready to take notes during the lecture and work collaboratively when prompted for group discussion.
21	Geisha 4 / 4 <i>Gion Bayashi</i> and <i>Memoirs of a Geisha</i>	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> 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.
22	Women in movies 1 / 4 <i>Tokyo Monogatari</i> (part A)	At home: Get information about the movie: Ozu Yasujiro (1953) <i>Tokyo Story</i> In class: While watching, take notes of the different characters, their actions, their relationships (use the worksheet given to you in class).
23	Women in movies 1 / 4 <i>Tokyo Monogatari</i> (part B) ✕ Essay paper 2: topics	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 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)
24	Women in movies 2 / 4 <i>Tanpopo</i> (part A)	At home: Get information about the movie: Itami Jūzō (1985) <i>Tanpopo</i> In class: While watching, take notes of the different characters, their actions, their relationships (use the worksheet given to you in class).
25	Women in movies 2 / 4 <i>Tanpopo</i> (part B)	At home: Read the article Zvika Serper (2003) "Eroticism in Itami's "The Funeral" and "Tanpopo": Juxtaposition and Symbolism" In <i>Cinema Journal</i> Vol. 42, No. 3, pp. 70-95 In class: Be ready to talk about the movie, especially the women and their interactions with men and food.
26	Women in movies 3 / 4 <i>Shimotsuma Monogatari</i> (part A)	At home: Get information about the movie: Nakashima Tetsuya (2004) <i>Kamikaze Girls</i> In class: While watching, take notes of the different

		characters, their actions, their relationships (use the worksheet given to you in class).
27	Women in movies 3 / 4 <i>Shimotsuma Monogatari</i> (part B)	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 Subcultures</i> , 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 / academic conferences.

Thank you in advance for your understanding.

Section 3-2 【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 reading material (which should be read before coming to class) + attendance and implication during group activities and class 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 activities / 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*.

Professor's contact: lucile.druet.kansaigaidai@gmail.com

Fiction in Action:
Six Japanese Novels and their Film Adaptation

Instructor	Druet Lucile
Office/Building	1431 (Building 1 - Nakamiya Campus)
Office Hours	To be announced after the class schedule is fixed

Section 1 [Course Outline / Description]

After a general introduction and discussion of what it means to adapt literature into movies, the course will focus on six distinctive films, all representative of the *bungei eiga* (Japanese film coming from literature) category.

Specifically, the course will be composed of six references, giving the students the opportunity to explore and analyze the characteristics appearing in six different types of narratives, ranging from ghost stories to murder mystery, from social commentary to love drama. The stories are as follows:

1. Lafcadio Hearn, "Earless Hoichi" in *Kwaidan* (1904), adapted by Kobayashi Masaki, *Kwaidan* [specifically the "Earless Hoichi" section] (1964)
2. Ueda Akinari, "The Reed Choked House" and "A Serpent's Lust" in *Tales of Rain and Moonlight* (1776), adapted by Mizoguchi Kenji, *Ugetsu* (1953)
3. Abe Kōbō, *The Woman in the Dunes* (1962), adapted by Teshigahara Hiroshi, *The Woman in the Dunes* (1964)
4. Tanizaki Junichiro, *Naomi* (1925), adapted by Masumura Yasuzō, *An idiot in Love* (1967)
5. Murakami Haruki, "Tony Takitani" in *Blind Willow, Sleeping Women* (1999), adapted by Ichikawa Jun, *Tony Takitani* (2004)
6. Minato Kanae, *Confessions* (2008), adapted by Nakashima Tetsuya, *Confessions* (2010).

Each class is designed to study in depth the key elements of the novels / short stories and their corresponding film adaptations. The plots and narrative elements will be explored balancing textual and visual analysis, with discussions on how the stories are structured (looking at the characters' features, the relationships they form, the themes developed etc.). The classes will also provide the students with information on how fiction connects with issues in Japanese society and culture (the disruptions of war, ambitions, bullying at school, love and marriage, the applications of morals, the construction of modern identity etc.).

Section 2 [Course Objectives/Goals/Learning Outcomes]

This course is meant to develop the students' ability to interpret and contextualize prominent modern and contemporary Japanese fictional works which, beside national

popularity, gained international recognition as well.

The students will thus acquire notions of critical discourse analysis and learn methods to compare, describe and explain what constitutes a good story / movie.

They will also gain perspectives on how directors adapt / change the author's text to form their own aesthetic / narrative and to what effect.

Section 3-1 [Class Schedule/Class Environment, Literature and Materials]

Class #	Contents	Preparation at home
		In class activities
1	Introduction / 1 Presentation of the different stories that will be studied in class + teaching philosophy and grading system.	At home: N/A
		In class: Come to class to receive the syllabus and instructions concerning the course.
2	Introduction / 2 "Intersecting" cinema and literature	At home: Read the following material: >> James Monaco (2013) <i>How to Read a Film</i> (pp.51-58) >> Deborah Cartmell (2012) <i>A Companion to Literature, Film and Adaptation</i> (pp.1-13)
		In class: Be ready to discuss the issues of "film adaptation" exposed in the readings. Some Japanese movie examples will also be presented, in order to further the discussion.
3	Kwaidan, Earless Hoichi / 1 Movie (watch)	At home: Gather information about the director and the movie. >> Kobayashi Masaki (1964) <i>Kwaidan</i>
		In class: Watch the movie in class and note the characteristics of the different characters, chart their relationships and their actions. + Note the use of music and colors. (Use the worksheet available on the course website)
4	Kwaidan, Earless Hoichi / 2 Movie (discuss)	At home: N/A
		In class: Come to class to discuss the different characters, their actions and their relationships as well as the visual and musical elements used in the movie.
5	Kwaidan, Earless Hoichi / 3 Short Story (read and discuss)	At home: Read the short story "Earless Hoichi" >> Lafcadio Hearn (1904) <i>Kwaidan</i> (PDF available on the course website)
		In class:

		Come to class with the text and be ready to talk about the main key elements (looking at the vocabulary, the way the characters are described, their actions etc.)
6	Ugetsu / 1 Movie (watch)	At home: Gather information about the director and the movie. >> Mizoguchi Kenji (1953) <i>Ugetsu</i>
		In class: Watch the movie and list the different characters and chart their relationships. + Note the use of music, colors and the development of the story (action). (Use the worksheet available on the course website)
7	Ugetsu / 2 Movie (discuss)	At home: N/A
		In class: Come to class to discuss the different characters, their actions and their relationships as well as the visual and musical elements used in the movie.
8	Ugetsu / 3 Short stories (read and discuss)	At home: Read the short story "The Reed Choked House" >> Ueda Akinari (1776) <i>Tales of Rain and Moonlight</i> (PDF available on the course website)
		In class: Come to class with the text and be ready to talk about the main key elements (looking at the vocabulary, the way the characters are described, their actions etc.)
9	Ugetsu / 4 Short stories (read and discuss)	At home: Read the short story "A Serpent's lust" >> Ueda Akinari (1776) <i>Tales of Rain and Moonlight</i> (PDF available on the course website)
		In class: Come to class with the text and be ready to talk about the main key elements (looking at the vocabulary, the way the characters are described, their actions etc.)
10	The Woman in the Dunes / 1 Movie (watch)	At home: Gather information about the director and the movie. >> Teshigahara Hiroshi (1964) <i>The Woman in the Dunes</i>
		In class: Watch the movie in class and note the characteristics of the different characters, chart their relationships and their actions. + Note the use of music and colors.

		(Use the worksheet available on the course website)
11	The Woman in the Dunes / 2 Movie (discuss)	At home: N/A In class: Come to class to discuss the different characters, their actions and their relationships as well as the visual and musical elements used in the movie.
12	The Woman in the Dunes / 3 Novel (read and discuss)	At home: Read the selected passages from the novel. >> Abe Kobo (1962) <i>The Woman in the Dunes</i> . (PDF available on the course website) In class: Come to class with the text and be ready to talk about the main key elements (looking at the vocabulary, the way the characters are described, their actions etc.)
13	The Woman in the Dunes / 4 Novel (read and discuss)	At home: Read the other round of selected passages from the novel. >> Abe Kobo (1962) <i>The Woman in the Dunes</i> . (PDF available on the course website) In class: Come to class with the text and be ready to talk about the main key elements (looking at the vocabulary, the way the characters are described, their actions etc.)
14	※Midterm exam: Review and Quiz 1	At home: Gather your notes and your handouts and review <i>Kwaidan</i> , <i>Ugetsu</i> , <i>The Woman in the Dunes</i> . In class: After a quick review together, be ready to answer the midterm quiz (no handouts / class material or notes allowed but the use of dictionaries is permitted).
15	※Midterm exam: Guidelines on how to do research, format an essay and Essay paper 1 (topics)	At home: N/A In class: Be ready to get the documents about essay research / format + the list of different topics you can write on for your essay. (Deadline: class #18)
16	Naomi / 1 Movie (watch)	At home: Gather information about the director and the movie. >> Masumura Yasuzō (1967) <i>An Idiot in Love</i> In class: Watch the movie in class and note the characteristics of the different characters, chart

		their relationships and their actions. + Note the use of music and colors. (Use the worksheet available on the course website)
17	Naomi / 2 Movie (discuss)	At home: N/A
		In class: Come to class to discuss the different characters, their actions and their relationships as well as the visual and musical elements used in the movie.
18	Naomi / 3 Novel (read and discuss) ※ Essay paper 1 deadline	At home: Read the selected passages from the novel >> Tanizaki Junichirō (1925) <i>Naomi</i> (PDF available on the course website)
		In class: Come to class with the text and be ready to talk about the main key elements (looking at the vocabulary, the way the characters are described, their actions etc.) ※ Hand in your essay paper in class, printed and stapled.
19	Naomi / 4 Novel (read and discuss)	At home: Read the selected passages from the novel >> Tanizaki Junichirō, <i>Naomi</i> (1925) (PDF available on the course website)
		In class: Come to class with the text and be ready to talk about the main key elements (looking at the vocabulary, the way the characters are described, their actions etc.)
21	Tony Takitani / 1 Movie (watch)	At home: Gather information about the director and the movie. >> Ichikawa Jun (2004) <i>Tony Takitani</i> .
		In class: Watch the movie in class and note the characteristics of the different characters, chart their relationships and their actions. + Note the use of music and colors. (Use the worksheet available on the course website)
22	Tony Takitani / 2 Movie (discuss)	At home: N/A
		In class: Come to class to discuss the different characters, their actions and their relationships as well as the visual and musical elements used in the movie.
23	Tony Takitani / 3 Short story (read and discuss)	At home: Read the short story “Tony Takitani” >> Murakami Haruki (1999) <i>Blind Willow</i> ,

		<p><i>Sleeping Women</i> (PDF available on the course website)</p> <p>In class: Come to class with the text and be ready to talk about the main key elements (looking at the vocabulary, the way the characters are described, their actions etc.)</p>
24	<p>※Final exam:</p> <p>Guidelines on how to do research, format an essay and Essay paper 2 (topics)</p>	<p>At home: N/A</p> <p>In class: Be ready to get the documents about essay research / format + the list of different topics you can write on for your essay. (Deadline: class #27)</p>
25	<p>Confessions / 1 Movie (watch)</p>	<p>At home: Gather information about the director and the movie. >> Nakashima Tetsuya (2010) <i>Confessions</i></p> <p>In class: Watch the movie in class and note the characteristics of the different characters, chart their relationships and their actions. + Note the use of music and colors. (Use the worksheet available on the course website)</p>
26	<p>Confessions / 2 Movie (discuss)</p>	<p>At home: N/A</p> <p>In class: Come to class to discuss the different characters, their actions and their relationships as well as the visual and musical elements used in the movie.</p>
27	<p>Confessions / 3 Novel (read and discuss)</p> <p>※ Essay paper 2: deadline</p>	<p>At home: Read the selected passages from the novel >> Minato Kanae (2008) <i>Confessions</i> (PDF available on the course website)</p> <p>In class: Come to class with the text and be ready to talk about the main key elements (looking at the vocabulary, the way the characters are described, their actions etc.) ※ Hand in your essay paper in class, printed and stapled.</p>
28	<p>Confessions / 4 Novel (read and discuss)</p>	<p>At home: Read the selected passages from the novel >> Minato Kanae, <i>Confessions</i> (2008) (PDF available on the course website)</p> <p>In class: Come to class with the text and be ready to talk about the main key elements (looking at the vocabulary, the way the characters are described, their actions etc.)</p>

29	Conclusion and review	At home: N/A
		In class: Come to class to get the final remarks and notes on the six different stories (movies / novels, short stories) and conclude on the topic of movie adaptation, literature in cinema etc.
30	※Final exam: Review and Quiz 2	At home: Gather your notes and your handouts and review <i>Naomi</i> , <i>Tony Takitani</i> , <i>Confessions</i> .
		In class: After a quick review together, be ready to answer the final quiz (no handouts / class material 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 / academic conferences.

Thank you in advance for your understanding.

Section 3-2【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 reading material (which should be read before coming to class) + attendance and implication during group activities and class 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 activities / 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

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sure they edit their essay and citations using *The Chicago Manual of Style*.

Professor's contact: lucile.druet.kansaigaidai@gmail.com

Humor in Japan

Instructor	REYNOLDS, Adam
Office/Building	TBA
Office Hours	TBA

Section 1 【Course Outline / Description】

This course will take a broad theoretical and historical approach to humor in Japan, exploring the history of Japanese comedy through a range of media and theoretical lenses. Through an examination of historical comedic forms in Japan from traditional “sit-down” Rakugo comedy to contemporary comedic films like Tampopo, we analyze the role of humor in Japanese culture. We will also look at notable theories of humor, incorporating both Japanese and Western theorists with the ultimate goal of understanding Japanese humor from multiple perspectives. By the end of the course, we aim to address the central concerns of whether there is such a thing as a “Japanese sense of humor,” how to read and analyze humor, and how humor reflects Japan’s historical and cultural values.

Course Title: Japanese Popular Media and Society

Section 1

Instructor	Julieta de Icaza Lizaola M.A
Office/Building	
Office Hours	By appointment

【Course Outline / Description】

The goal of this course is to study the structure and development of Japanese popular media, specifically story-telling media from pre-modern times to present-day Japan. The course will focus on how popular media have been instrumental in addressing various social issues and historical transitions. Additionally, it will analyze the dynamics of the interaction between different media, known as the media mix, to fully understand how and why messages spread widely through pop culture. Ultimately, the course aims to explore how Japan and enthusiasts of Japanese culture consume stories from pre-modern times to the present.

Throughout the course, we will discuss the role of media in society and in people's personal lives, as well as the different types of character and story consumption in the history of storytelling media in Japan. This exploration will take us through significant social and historical changes in modern Japan, highlighting the role of media in the development of historical processes and social movements.

The course will be structured around practical teamwork to explore the differences between various media and the dynamics between them. Students will form teams to create their own original stories and characters. Throughout the course, they will adapt these stories and characters to different media to gain firsthand understanding of the processes of adaptation and the evolution of media and pop culture in Japan.

Section 2

【Course Objectives/Goals/Learning Outcomes】

In the field of Media Studies, students will learn about the specificities of some of the most relevant media in Japanese pop culture, such as Kabuki theater, manga, anime, and film. They will also discuss

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the role of media in society and how mass media and the hyper-consumption of narratives have influenced modern-day Japan. Additionally, they will explore how the media mix has shaped the economic and artistic landscape of present-day pop culture. In addition to delving into these theoretical concepts, this course also aims to provide students with an introduction to some of the main works, tropes, and characters of Japanese pop culture narratives.

By the end of the course, students should be able to:

- Understand the theoretical concepts of media mix, story-telling media and “grand narrative”.
- Understand the mediatic specificities of kabuki theater, ukyo-e, kami shibai, manga, anime and Japanese film, amongst others .
- Understand the role of media in Japanese society and how it differs from the role of media in their own country.
- Understand the dynamics between different story-telling media.
- Have a clear understanding of the convergence between society, consumption and narratives.
- Reflect on the influence of over consumption in art and narratives.
- Have a clear understanding of the relationship between media and social and historical processes.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

BLOCK 1: PRE-MODERN TIMES

Class 1: **Course Introduction: Media and Japanese Pop Culture**

- In this class, we will go through the course assignments, assessments, and rules, such as late submission policies, in-class participation, etc.
- We will start the course talking about media and its function, as well as a discussion on the meaning of Japanese Pop Culture.
- **In-class reading:** “The Medium is the Message” by Marshall McLuhan

Class 2: **Origins of Japanese Narrative**

- In this class, we will explore the origins of narrative in ancient Japan, specifically in mythology and folk tales.
- **Reading Assignments:**
 - “Seeds in the heart” (excerpt) by Donald Keene

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Class 3: **The Narrative of the Heian Court**

- In this class, we will explore the origins of written narrative and poetry in the Heian Courts. We will look at the structure of the Heian Court texts and see how they have influenced present day narrative media.
- **Reading Assignments:**
- "Seeds in the heart" (excerpt) by Donald Keene
- The Tale of Genji (excerpt)

Class 4: **The Floating World**

- In this class, we will explore the world of the floating world in Edo period and the aesthetic and narrative tropes that got developed in that period.
- **Reading Assignment:** "World Within Walls" (excerpt) by Donald Keene

Class 5: **Kabuki Theater**

- In this class, we will take an in-depth look at Kabuki theater, its origin and evolution and discuss the difference in its role during the Edo period and present day Japan.
- **Reading Assignment:** "Kabuki, five classic plays" (excerpt) by James R. Brandon and Samuel L. Leiter

BLOCK 2: MODERNITY AND WAR

Class 6: **Meiji Cartoons**

- In this class we will take an in-depth view at the arrival of western cartoons into Japan and how they started shaping manga, visual arts, and political commentary through Media.
- **Reading assignment:** "Manga, 60 years of Japanese Comics" (excerpt) by Paul Gravett

Class 7: **Propaganda, Imperialism and Entertainment for Children**

- In this class, we will take a look at the role of propaganda in the development in manga and anime in modern Japan.
- **Viewing Assignment:**
-Momotaro's Sea Eagles (available in YouTube)

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Class 8: **Post War Japan entertainment. Kamishibai and Akahon**

- In this class, we will take a look at visual narratives got developed during the dire economical and social circumstances of Post War Japan.
- **Reading assignment:** “Manga, 60 years of Japanese Comics” (excerpt) by Paul Gravett.

Class 9: **Shonen Manga**

- In this class, we will discuss the origins of shonen manga and it’s social roles.
- **Reading Assignment:**
 - “Astro Boy” by Ozamu Tezuka
 - “Budha” by Ozamu Tezuka
 - “Space Battleship Yamato” Leiji Matsumoto

Class 10: **Anime’s technical limitations and specificities**

- In this class, we will explore the rise of anime, and how some of it’s greatest limitations later became a defining part of it’s style.
- **Reading Assignment:**
 - “The Anime Machine” (excerpt) by Thomas Lamarre.

Class 11: **Gekiga**

- In this class we will learn about gekiga and alternative manga. How manga served as a counter culture and as a means of voicing social discomfort
- **Reading Assignment:**
 - “Ashita no Joe” by Asao Takamori
 - “Onwards to Our Noble Deaths” by Mizuki Shigeru

Class 12: **Guest speaker: visual protest in photography (Dr. Daniel Abbe)**

BLOCK 3: Japan’s financial recovery and new entertainment markets.

Class 13 : **Media Mix**

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In this class we will talk about the concept of media mix. One of the more important elements to understand media and pop culture in present day Japan

- **Reading Assignment:**

- “Anime’s Media Mix” (excerpt) by Marc Steinberg

- “One Piece”

- **Viewing assignment: (choose one)**

- “One Piece” anime adaptation

- “One Piece” Live action Netflix adaptation

Class 14: **Shojo Romance**

- In this class, we will examine “girls culture” expressed through manga and how manga has been historically used as a way of negotiating the limitations of gender roles.

- **Reading Assignment:**

- “The Rose of Versailles” by Ikeda Ryoko

- “The Song of the Wind and the Trees” by Takemiya Keiko

Class 15: **Magic Girls**

In this class we will examine how magic girls have served as a reflection of the position of women in Japanese society, and the movements between their attempts at empowerment and their look at tradition

- **Reading Viewing Assignment:**

- “Magical Angel Creamy Mami” by Emi Mitsuki

- “Sailor Moon”by Naoko Takeuchi

- “Madoka Magica” by the Magica Quartet

Class 16: **Guest Speaker: Surrealism in pop culture (Prof. David Yamato)**

Class 17: **Otaku Pop Culture**

- In this class, we will take look into the rise and dynamics of Otaku Culture.

- **Reading Assignment:**

- “Otaku: Japan’s Database Animals” (excerpt) by Azuma Hiroki

BLOCK 4: POST-MODERN TIMES

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Class 18: **Game Narratives**

- In this class, we will discuss the role of video games in Otaku culture and how game narratives have influenced the story-telling style of other pop culture media.
- **Reading Assignment:**
-“Playing Anime: A Comparative Media-Theoretical Approach to Anime as a Specific Medium” (Excerpt) by Selen Çalik Bedir

Class 19: **Fan Practices**

In this class we will explore the involvement and the role of fans and fan practices in Japanese Pop Culture, including Cosplay, fan fictions, fan art, comic markets, etc.

Reading Assignment:

- “Cosplay Everywhere: Costume Diplomacy at the World. Cosplay Summit”
by Emerald L. King

Class 20: **Post Modern Characters**

In this class we will discuss how characters have gone from the story into our everyday lives and into creating parasocial relationships with viewers.

Reading Assignment: “Characters in Japanese Communication and Language: An Overview” by Toshiyuki Sadanobu

Class 21: **Anime exports**

In this class we will look into the anime boom outside of Japan and the globalization of otaku culture as a global phenomenon.

- **Reading Assignment: (choose one)**
-“Anime’s Identity” (excerpt) by Stevie Suan

Class 22: **Sci-fi 1 . Robots**

In this class we will look at one of the main genres from Japanese pop culture, with a special emphasis in the relationship between human bodies and technology.

Viewing assignment (Choose one)

- Neon Genesis Evangelion
- Mobile Suit Gundam

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-Magnetic Rose

Class 23: **Sci-fi 2 . Cities**

In this class we will look at one of the main genres from Japanese pop culture, with a special emphasis in the hyper development of cities and dystopia.

- **Reading/ Viewing Assignment (choose one):**

- Akira
- Ghost in the Shell
- Cannon Fodder

Class 24: **J-Horror**

- In this class we will look at one of the main genres from Japanese pop culture and how it reflected different anxieties of the time.
- **Viewing (choose one)**
 - “Ringu”
 - “Ju-On”
 - “Another”
 - “The Drifting classroom”

Class 25: **Kawaii**

look at one of the main stylistic characteristics from Japanese pop culture

- **Viewing Assignment: (Choose one)**
 - My neighbor Totoro
 - Card Captor Sakura
 - Yuru Camp

Class 26: Takarazuka and pop culture stage adaptations.

In this class we will talk about Takarazuka theater, the influence of Kabuki theater, it's relevance in the LGBTQ community and the media mix adaptations to the stage.

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Reading Assignment:

-“The Women’s Theater of Takarazuka” by Lorie Brau

Class 27: **Cool Japan**

In this class we will discuss the political, social, and cultural results of the rise in popularity of Japanese Pop Culture, as well as the dynamics of soft power.

Viewing Assignment: (choose one)

- Demon Slayer Mugen Train.
- Pokemon (any three chapters of the anime)

Class 28: **The Grand Narrative**

In the last class of the course we will discuss how all this different media create a cohesive grand narrative and have created a mediatic narrative experience that goes beyond one single mediatic text.

Reading assignment:

-“World Variation. The Reproduction and Consumption of Narrative” by Otsuka Eiji.

Class 29: **Final Presentations**

Class 30: **Final Presentations**

【Textbooks/Reading Materials】

All readings will be available for students to download from a Blackboard class folder, where specific excerpts from each book that are required for reading will be marked.

Section 4

【Learning Assessments/Grading Rubric】

Class participation 20%

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Creative assignment 1: pre-modern times (in teams) 15%

Creative assignment 2: modernity (in teams) 15%

Creative assignment 3: post-war times (in teams) 15%

Creative assignment 4: post-modern times (in teams) 15%

Final Presentation (in teams) 20%

The assessments in this class are designed for the following purposes:

Firstly, to encourage active participation in class workshops and evaluate students' abilities to engage in discussions. A class participation grade will be awarded based on their involvement and contributions. Not participating in the workshops, failure to complete the required readings or engaging in distractions (such as texting, sleeping, watching videos, etc.) will result in a lower participation grade.

Additionally, to reinforce the concepts learned in class, students will have a hands-on experience creating their own storytelling media in teams during class workshops. The purpose of this assignment is to gain a firsthand understanding of the specificities of each medium and the processes of adaptation and evolution of each narrative medium.

This assignment will not be graded based on artistic merit but rather on how well students justify their creative decisions to align with the content of the course.

Lastly, to enhance their academic skills and apply the concepts from the class to develop their own original ideas through research. Students will be required to deliver a final presentation (in teams) on one of the following questions.

- How do people consume stories in Japanese culture?
- How does the media mix affect story telling?
- How does the media mix affect consuming stories?
- How does the story telling and consumption in the media mix affect the social roles of story telling?
- What are the social roles of story telling?
- What are the personal roles of story telling?
- What are the dynamics of the media mix?
- Is hyper consumerism beneficial or detrimental for story telling?

Students are also allowed to come up with their own questions, but in this case the question must be approved by the professor.

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Section 5

【Additional Information】

Classroom policies:

- Students may arrive up to 10 minutes late.
- Students will be marked as late if they arrive 11 minutes or more after the scheduled start.
- Students will be marked as absent if they arrive 30 minutes late.
- Late submissions will be accepted up until 24 hours later, with a penalty of 10% of the grade. (Exceptions can be granted.)
- During class discussions, all opinions are accepted and encouraged, as long as they are expressed with respect and empathy.

Creatures, Monsters, and Heroes of Japanese Pop Culture.

The origin and importance of fantasy narratives in Japanese popular media.

Section 1

Instructor	Julieta de Icaza Lizaola M.A
Office/Building	6303
Office Hours	By appointment

【Course Outline / Description】

This course aims to provide a deep understanding of the relationship between old and new storytelling media in Japan and to explore how narrative and culture mutually build each another. With this purpose in mind, we will examine traditional monsters, creatures, and heroes from folklore and mythology, along with their representations in modern literature and film, particularly in manga, anime, and other popular media.

Throughout the course, we will discuss the religious, social, and political uses of the supernatural in popular media. Additionally, students are expected to learn how monsters, ghosts, heroes and other products of the popular imagination have symbolized and personified the problems, hopes, and fears of the Japanese people from pre-modern to post-modern times, facilitating their search for meaning and identity.

This course will be structured around thematic modules. In the first one, we will explore the theoretical principles of Myth, Legends, Folklore, and Folklorism. To illustrate these points, we will examine specific examples from both modern and pre-modern media, with a primary focus on Yokai, Mononoke, Yurei, and other creatures.

In the second module, we will delve into horror narratives and their affective importance in society. We will take a close look at monsters in pre-modern, modern, and post-modern Japan, using traditional scary tales, Godzilla, and J-Horror movies as examples.

In the third module, we will investigate how these monsters and fantasy narratives function to process collective trauma through the catharsis provided by the safe space of media.

In the final block, we will explore the concept of religiosity in storytelling and examine how even present-day heroes, rooted deeply in cultural traditions, trace back to the earliest foundations of Japanese culture.

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Section 2

【Course Objectives/Goals/Learning Outcomes】

In terms of the field of cultural studies, this course mainly focuses on storytelling media and its affective impact on culture and society. For this reason, instead of adopting a historical approach to the evolution of Japanese fantasy stories and characters, we will concentrate on philosophical concepts that will help students understand the crucial role that fantasy, and its symbolic elements, play in constructing a collective cultural identity.

In addition to delving into these theoretical concepts, this course also aims to provide students with an introduction to some of the main works, tropes, and characters of Japanese pop culture narratives.

By the end of the course, students should be able to:

- Understand the theoretical concepts of Folkloresque and Religiosity.
- Understand the mediatic specificities of manga and anime.
- Understand the role of media in Japanese society and how it differs from the role of media in their own country.
- Have a clear view of the Western influence in the new ways of expressing through storytelling.
- Have a clear understanding of the affective history of the XXth Century in Japan and how it is reflected in media.
- Understand some of the main tropes in traditional Japanese storytelling and their origins.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

BLOCK 1: Legends, Folklore and Folkloresque (Creatures)

Class 1: **Course Introduction: Storytelling and cultural identity.**

- In this class, we will go through the course assignments, assessments, and rules, such as late submission policies, in-class participation, etc.
- We will start the course with a discussion of storytelling and its role in building cultural identities. We will talk about the origins of the Japanese storytelling tradition and identify some of the main values portrayed.
- **In-class viewing:** The Tale of Princess Kaguya (excerpt)

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Class 2: **Myths and Legends**

- In this class, we will explore the oral traditions of storytelling, and we will discuss how myths reveal the spirit of a culture, while legends reveal its identity.
- **Reading Assignments:**
 - Mircea Eliade, "Myth and Reality," Harper and Row, 1968. Available in Blackboard
 - Mircea Eliade, "The Sacred and The Profane: The Nature of Religion," Harcourt Brace, 1959. Available in Blackboard
- **In-class viewing:**
 - "National Anthem, Kimigayo" by Noburo Ofuji, 1931.

https://www.youtube.com/watch?v=paMc9IK7vAE&ab_channel=_107zuf%C3%A4llige

Class 3: **Yōkai in Edo Period Art and Popular Media**

- In this class, we will explore Yokai, understanding what they are and their origins. We will also examine their representation in popular culture during the Edo Period.
 - **Reading Assignment:**
 - "The Book of Yokai" by Michael Dylan Foster, University of California Press, 2015. Available in Blackboard
 - **Optional viewing:**
 - "A Letter to Momo" by Hiroyuki Okiura, 2011. Available in Amazon Prime and Daily motion
- <https://www.dailymotion.com/video/x8llcz8>

Class 4: **Folklore and Folkloresque**

- In this class, we will explore how folklore reinvents itself through popular media, and we will discuss the cultural implications of the process of "re-branding" folklore for newer generations.
- **Reading Assignment:**
 - "The Folkloresque: Reframing Folklore in a Popular Culture World" by Michael Dylan Thomas and Jeffrey A. Tolbert, University Press of Colorado, 2015. Available in Blackboard

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- **Optional viewing:**

- "Pom Poko" by Isao Takahata, 1994. Available in Amazon Prime and Max

Class 5: **Mizuki Shigeru's "GeGeGe no Kitaro"**

- In this class, we will take an in-depth look at the master mangaka Mizuki Shigeru and how he reinterpreted yokai and scary stories for new generations.
- **Reading Assignment:**
 - "GeGeGe no Kitarō " by Mizuki Shigeru, Kodansha, 1959. Available in Blackboard

Class 6: **Ghibli and it's re-invention of Folklore**

- In this class we will take an in-depth view at the two main directors of Studio Ghibli, Hayao Miyazaki and Isao Takahata and how they both have re-interpreted folklore for the new generations.
- **Viewing Assignment: (choose one)**
 - "The tale of Princess Kaguya" by Isao Takahata, Studio Ghibli, 2013. Available in Max.
 - "Pom Poko" by Isao Takahata, Studio Ghibli, 1994. Available in Max.
 - "Spirited Away" by Hayao Miyazaki, Studio Ghibli, 2011. Available in Max.
 - "Princess Mononoke" by Hayao Miyazaki, Studio Ghibli, 1997. Available in Max.

Class 7: **Ghosts, vengeful spirits, and haunted houses.**

- In this class, we will take a look at some of the more common tropes in Japanese traditional scary stories.
- **Reading Assignment:**
 - "The Book of Yokai" by Michael Dylan Foster, University of California Press, 2015. Available in Blackboard
- **Viewing Assignment: (Choose one)**
 - "Mononoke" by Kenji Nakamura, Toei Animation, 2007. Available in Amazon Prime and Hulu
 - "Hausu (House)" by Nobuhiko Obayashi, 1977. Available in Amazon Prime, Youtube (rent), Google Play and Apple TV. Also available in Internet Archive:
https://archive.org/details/house_202104

Class 8: **Women in folklore.**

- In this class, we will take a look at how women have been represented in folklore, as well as some of the most common tropes and characters.

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- **Viewing Assignment: (Choose one)**

- "Snake Woman's Course" by Nakagawa Nobuo, 1968. Available in Amazon Prime and Mubi
- "The Blizzard" in *Dreams* by Akira Kurosawa, 1990. Full movie available in Amazon Prime and Internet Archive:

https://www.youtube.com/watch?v=u-agT9IwnvM&t=48s&ab_channel=DanAmper

Required fragment:

https://www.youtube.com/watch?v=u-agT9IwnvM&t=48s&ab_channel=DanAmper

BLOCK 2: Horror stories and their social function (Monsters)

Class 9: **Fear in Japan**

- In this class, we will discuss the idea of fear and why different societies portray different fears in various ways. We will also explore the origins of the main themes in Japanese Horror.
- **Reading Assignment:**
 - "Ugly Feelings" by Sianne Ngai, Harvard University Press, 2009. Available in Blackboard

Class 10: **Fear of Nature.**

- In this class, we will explore the different types of horror portrayed in Japan, taking a deeper look at the concept of "Natural Horror."
- **Viewing/Reading Assignment:**
 - "Mushishi" by Yuki Urushibara, Kodansha, 1999.
Manga Available in Blackboard
Anime Available in Amazon Prime and Hulu.

Class 11: **Lafcadio Hearn: Introducing Japanese horror to the West**

- In this class we will learn about the work of Lafcadio Hearn and the importance of his studies inside and outside of Japan.
- **Reading Assignment:**
 - "Of Ghosts and Goblins," by Lafcadio Hearn from Glimpses of Unfamiliar

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Japan. Available in Blackboard

- **Viewing Assignment:**

“Kwaidan” by Masaki Kobayashi, 1964. Available in Amazon Prime, YouTube (rent), Apple TV and Google Play.

Class 12: **Edogawa Rampo: Japan’s Edgar Allan Poe**

- In this class we will learn about the life and work of Edogawa Rampo, and his influence in Japanese Horror.

- **Reading Assignment:**

“The Human Chair” and “The Caterpillar” From Japanese Tales of Mystery and Imagination, by Edogawa Rampo. Available in Blackboard

Class 13: **J-Horror1**

- In this class, we will examine depictions of Japanese Horror in manga. We will identify the different elements that contribute to building horror and discuss their origins. Additionally, we will explore the influence of horror manga on other media from different countries.

- **Reading Assignment:**

- "Uzumaki" by Junji Ito, Shogakukan, 1998. Available in Blackboard

Class 14: **J-Horror 2**

- In this class, we will examine depictions of Japanese Horror in movies. We will identify the various elements that contribute to building horror and discuss their origins. Additionally, we will explore the influence of horror manga on films from other countries.

- **Viewing Assignment:** (Choose one)

- "Ringu" by Nakata Hideo, 1998. Available in Amazon Prime, Google Play and Apple TV.

- "Ju-On" by Takashi Shimizu, 2000. . Available in Amazon Prime, Google Play and Hulu

- **Reading Assignment:**

-“Ghosts of the Present, Specters of the Past:Kaidan and the Haunted Family in the Cinema of Nakata Hideo and Shimizu Takashi” by Jay

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McRoy. Available in Blackboard.

Class 15: **The monster 1: the social function of fictional monstrosity**

- In this class, we will investigate the concept of what constitutes a monster and our understanding of the monstrous. We will discuss modern-time monsters, examining how they have changed and evolved from traditional monsters and the traumas they represent. Additionally, we will explore the importance of the monster as a metaphor and discuss monsters in modern narratives. The class will also touch upon the idea of collective trauma and how it is processed through fiction.
- **Reading Assignment:**
 - "Monsters: Evil Beings, Mythical Beasts, and All Manner of Imaginary Terrors" by David D. Gilmore, University of Pennsylvania Press, 2012. Available in Blackboard

Class 16: **Godzilla, King of Monsters**

- In this class, we will take an in-depth look at the King of Monsters, Godzilla. We will delve into its history, symbolism, and significance.
- **Reading Assignment:**
 - "Godzilla on My Mind. Fifty years of the King of Monsters", by William Tsutsui, St. Martin Publishing group, 2017. Available in Blackboard
- **Viewing Assignment:** (choose one)
 - "Gojira (Godzilla)" by Honda Ishirō, 1954. Available in Amazon Prime, Google Play, Hulu, Apple TV and YouTube (rent)

<https://archive.org/details/1954-godzilla-2021>

- "Shin-Gojira" by Hideaki Anno, 2016. Available in Amazon Prime, Google Play and Apple TV.

Class 17: **The monster**

- In this class, we will discuss post-modern-time monsters, examining how they have changed and evolved from traditional and modern monsters and the traumas they represent. Additionally, we will explore the concepts of humanism and post-humanism, focusing on how the post-modern trope of the altered body reshapes our

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understanding of the monster.

- **Viewing/Reading Assignment:**

-“Full Metal Alchemist” (Tucker Arc) by Hiromu Arakawa, Square Enix, 2001. Manga Available in Blackboard

Anime Available in Amazon Prime.

Class 18: **Western influence in the monster**

- In this class, we will examine examples of monsters in Japanese media influenced by Western horror creatures. Additionally, we will explore how traditional Japanese horror elements either persist or undergo changes in an era of globalization.

- **Viewing /Reading Assignment: (choose one)**

-“Demon Slayer: Kimetsu no Yaiba” by Koyoharu Gotouge, Weekly Shounen Jump, 2016.
Manga Available in Blackboard, Anime Available in Netflix.

-“Vampire Hunter D” by Hideuki Kikuchi (adapted by Toyoo Ashida), Toho, 1985.

Book Available in Blackboard Anime Available in Amazon Prime.

Class 19: **Monster creation workshop**

BLOCK 3: Collective trauma and catharsis (Metaphors)

Class 20: **A-bomb manga**

- In this class, we will discuss the genre of A-bomb manga and its role in the collective process of dealing with the emotional aftermath of the Atomic Bomb. We will also explore the concepts of catharsis and "ugly feelings," as well as the importance of media in processing both individual and collective emotions.

- **Reading Assignment: (choose one)**

-“In this corner of the world” by Kono Fumiyo, Weekly Manga Action, 2007. Available in Blackboard

-“Barefoot Gen” by Keiji Nakazawa, Weekly Shounen Jump, 1973.

Available in Blackboard

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Class 21: **Ghosts from Okinawa**

- In this class, we will examine another tragedy Japan went through during World War II and how it has been reflected in literature and manga. Additionally, we will discuss the reasons why narratives about Okinawa have not been as prevalent as those about the Atomic Bomb.
- **Reading Assignment (choose one):**
 - “Cocoon” by Kyō Machiko, Kodai, 2020. Available in Blackboard
 - “Mabuigumi” by Shun Medoruma, Asahi Shinbun Shuppan, 1999. Available in Blackboard

Class 22: **Bodily monster: the aesthetics of ultra-violence**

- In this class we will investigate the idea of the body as monstrous. We will think about the questions: What kinds of bodies can be monstrous and why? What do these types of fear reflect about society.
- **Viewing (choose one)**
 - TRIGGER WARNING!!!! “Visitor Q” by Takashi Mike, 2001. Anime Available in Mubi and Internet Archive.
<https://archive.org/details/visitor-q-2001-internal-dvdrip-xvi-d-i-ls>
 - “Wicked City” by Yoshiaki Kawajiri, 1987. Available in Prime Video.

Class 23: **Body Horror**

- In this class, we will discuss the genre of Body Horror, exploring its historical context and its impact on other forms of media.
- **Reading Assignment:**
 - “Monstrous Bodies. The Rise of the Uncanny in Modern Japan” by Miri Nakamura, Harvard University Press, 2015. Available in Blackboard
- **Viewing Assignment: (choose one)**
 - TRIGGER WARNING!!!: “Tetsuo: The Iron Man” by Shinya Tsukamoto, 1989. Available in Prime Video, Apple TV and Hulu.

Class 24: **Cyberpunk cities**

- In this class, we will explore how cities represent post-modern anxieties in neoliberal societies. Additionally, we will discuss the impact of the Japanese cyberpunk aesthetic in media from other parts of the world.

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- **Viewing Assignment: (choose one)**

- “Ghost in the Shell” by Mamoru Oshii, 1995.

- Manga Available in Blackboard, anime Available in Prime Video and Netflix

- “Akira” by Katsushiro Otomo, 1988.

- Manga Available in Blackboard, anime Available in Prime Video, Netflix, Hulu, Google Play, and Apple TV.

BLOCK 4: Religiosity and it's ties with the origins of storytelling (Heroes)

Class 25: **Religiosity and Story Telling**

- In this class, we will explore the concept of religiosity, its differences from religion, and how it influences storytelling and the construction of cultural identity through shared narratives.

- **Reading assignment:**

- “The Power of Myth” by Joseph Campbells, Knopf Doubleday Publishing Group, 2011.
Available in Blackboard

Class 26: **Mythological Heroes**

- In this class, we will explore the concept of a mythological hero and how it has translated into modern-day media. Additionally, we will learn how religiosity influences the creation of heroes and the values they represent.

- **Reading assignment:**

- “The Hero with a Thousand Faces” by Joseph Cambell, Fontana, 1993. Available in Blackboard

Class 27: **Shonen Heroes**

- In this class, we will examine specific examples of manga heroes inspired by mythological heroes. We will learn how some of the functions of the original heroes persist in contemporary times.

- **Reading/Viewing Assignment (Choose one)**

- “Dragon Ball” by Akira Toriyama, Weekly Shounen Jump, 1984.
Manga Available in Blackboard

- “Naruto” Masashi Kishimoto, Weekly Shounen Jump, 1999.
Manga Available in Blackboard

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-“One Piece” by Eichiro Oda, Weekly Shounen Jump, 1997.

Manga Available in Blackboard

- **Viewing assignment: (Choose one)**

-“Alakazam the Great” by Daisaku Shirakawa, 1960. anime Available in Prime Video and Apple Tv.

-“The Prince and the Eight Headed Dragon” by Yugo Serikawa, 1963. anime Available in YouTube (rent).

Class 28: **Deities re-imagined.**

- In this class, we will explore examples of religious characters and elements reimagined in popular media. We will discuss their social function and conclude the course with final reflections.

- **Reading Assignment: (choose one)**

-“Saint Young Men” by Hikaru Nakamura, Morning 2, 2007. Manga Available in Blackboard

-“Budha” by Ozamu Tezuka, 1972. Manga Available in Blackboard

- **Viewing assignment**

“Evangelion” by Hideaki Anno, 1995. anime Available in Prime Video and Netflix

Class 29: **Final Presentations**

Class 30: **Final Presentations**

【Textbooks/Reading Materials】

All readings will be available for students to download from a Google Drive class folder, where specific excerpts from each book that are required for reading will be marked.

- Mircea Eliade, "Myth and Reality," Harper and Row, 1968.

- Mircea Eliade, "The Sacred and The Profane: The Nature of Religion," Harcourt Brace, 1959.

- "The Folkloresque: Reframing Folklore in a Popular Culture World" by Michael Dylan Thomas

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and Jeffrey A. Tolbert, University Press of Colorado, 2015.

- "GeGeGe no Kitarō " by Mizuki Shigeru, Kodansha, 1959.

- "The Book of Yokai" by Michael Dylan Foster, University of California Press, 2015.

- "Ugly Feelings" by Sianne Ngai, Harvard University Press, 2009.

- "Mushishi" by Yuki Urushibara, Kodansha, 1999.

“Of Ghosts and Goblins,” by Lafcadio Hearn from Glimpses of Unfamiliar Japan

-“The Human Chair” and “The Caterpillar” From Japanese Tales of Mystery and Imagination, by Edogawa Rampo.

- "Uzumaki" by Junji Ito, Shogakukan, 1998.

-“Ghosts of the Present, Specters of the Past: Kaidan and the Haunted Family in the Cinema of Nakata Hideo and Shimizu Takashi” by Jay McRoy.

- "Monsters: Evil Beings, Mythical Beasts, and All Manner of Imaginary Terrors" by David D. Gilmore, University of Pennsylvania Press, 2012.

-“Godzilla on My Mind. Fifty years of the King of Monsters”, by William Tsutsui, St. Martin Publishing group, 2017.

-“Full Metal Alchemist” by Hiromu Arakawa, Square Enix, 2001.

-“In this corner of the world” by Kono Fumiyo, Weekly Manga Action, 2007.

-“Barefoot Gen” by Keiji Nakazawa, Weekly Shounen Jump, 1973.

-“Cocoon” by Kyou Machiko, Kodai, 2020.

-“Mabuigumi” by Shun Medoruma, Asahi Shinbun Shuppan, 1999.

-“Monstrous Bodies. The Rise of the Uncanny in Modern Japan” by Miri Nakamura, Harvard University Press, 2015.

-“The Power of Myth” by Joseph Campbells, Knopf Doubleday Publishing Group, 2011.

-The Heroe with a Thousand Faces” by Joseph Cambell, Fontana, 1993.

-“Dragon Ball” by Akira Toriyama, Weekly Shounen Jump, 1984.

-“Naruto” Masashi Kishimoto, Weekly Shounen Jump, 1999.

-“One Piece” by Eichiro Oda, Weekly Shounen Jump, 1997.

-“Saint Young Men” by Hikaru Nakamura, Morning 2, 2007.

-“Budha” by Ozamu Tezuka, Kodansha 1972.

Section 4

【Learning Assessments/Grading Rubric】

Class participation 20%

Vlog entries (4) 15 %

Final paper 30%

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Presentation 20%

Creative exercise (in teams) 15%

The assessments in this class are designed for the following purposes:

Firstly, to encourage active participation in class seminars and evaluate students' abilities to engage in discussions. A class participation grade will be awarded based on their involvement and contributions. Failure to complete the required readings or engaging in distractions (such as texting, sleeping, watching videos, etc.) will result in a lower participation grade.

Additionally, to foster conversations about class topics, students are required to create four vlogs (2-5 minutes each) expanding on any topic from the lectures or readings. These vlogs are expected to be insightful reflections rather than mere summaries of the chosen themes.

Secondly, to enhance their academic skills and apply the concepts from the class to develop their own original ideas through research. Students will be required to write an academic paper and deliver a final presentation on the same topic.

Lastly, to reinforce the concepts learned in the class, students will have a hands-on experience creating their own monster or creature. This assignment will not be graded based on artistic merit but rather on how well students justify their creative decisions to align with the content of the course.

Section 5

【Additional Information】

Classroom policies:

- Students may arrive up to 10 minutes late.
- Students will be marked as late if they arrive 11 minutes or more after the scheduled start.
- Students will be marked as absent if they arrive 30 minutes late.
- Late submissions will be accepted up until 24 hours later, with a penalty of 10% of the grade. (Exceptions can be granted.)
- During class discussions, all opinions are accepted and encouraged, as long as they are expressed with respect and empathy.

Course Title

Exploring Japanese Manga's Influence on Global Popular Culture

Instructor	Dr. Ganga Vadhavkar
Office/Building	TBA
Office Hours	TBA

Section 1 [Course Outline / Description]

Course Overview

This course delves into the profound impact of Japanese manga on global popular culture, with a focus on its influence on various media formats including K-dramas, Chinese dramas, Asian, and Western dramas. Through an interdisciplinary approach encompassing cultural studies, media analysis, and sociological perspectives, students will examine the historical development, thematic elements, and transnational circulation of manga. From exploring manga's adaptation into different cultural contexts to analyzing its reception and reinterpretation in diverse media forms, this course provides a comprehensive understanding of manga's role in shaping contemporary global entertainment.

Scope of Course

This course explores the far-reaching influence of Japanese manga on global popular culture, focusing on its impact across various media formats, including television dramas, film, and digital platforms. Through an interdisciplinary approach, students will examine manga's historical development, its thematic and stylistic elements, and the cultural dynamics that shape its adaptation into different global contexts. The course covers manga's integration into Chinese, Korean, and other Asian media realms, its reception in Western film and television, and its role in the formation of global fandom cultures.

Students will engage in critical discussions on manga adaptations, cross-cultural collaborations, and the ethical considerations of cultural appropriation. By the end of the course, students will gain understanding of manga's global cultural influence and will be able to analyze its role in shaping contemporary entertainment and media landscapes.

Section 2 [Course Objectives/Goals/Learning Outcomes]

Course Goals

By the end of this course, students will:

1. Develop an understanding of the history and development of Japanese manga and its transnational impact.
2. Explore the process and challenges of adapting manga into various global media forms, including dramas and films.
3. Examine cultural, social, and ethical issues surrounding manga's reception in different countries, focusing on cultural appropriation, adaptation, and audience reception.
4. Analyze the role of manga in the creation of global fan communities and the impact of digital platforms on manga dissemination and fandom practices.
5. Cultivate critical thinking skills to evaluate the complexities of cross-cultural media exchange and the influence of manga on global entertainment trends.

Learning Outcomes

Upon successful completion of this course, students will be able to:

- Identify and analyze the historical development of Japanese manga and its cultural significance in Japan and globally.
- Critically compare manga adaptations in different cultural contexts and assess the challenges and successes of these adaptations.
- Examine the influence of manga on various media forms, including television, film, and digital platforms, and how these adaptations contribute to global popular culture.
- Evaluate the role of fandoms in the global spread of manga and the cultural exchange that occurs within fan communities.
- Assess the various aspects of cultural appropriation and adaptation in the context of manga's global dissemination, particularly in relation to Western adaptations of Japanese manga.
- **Produce original research or analysis** on a specific aspect of manga's influence, demonstrating the ability to synthesize course material and engage with scholarly resources.

Section 3-1 [Class Schedule/Class Environment, Literature and Materials]

TENTATIVE WEEKLY SCHEDULE

WEEK 1: (3 February to 9 February)

Introduction to Japanese Manga

Session 1

- **Topic:** Historical Evolution of Manga

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- **Online Reading:** History of Manga
- **Activity:** Group discussion on early manga influences in post-war Japan.

Session 2

- **Topic:** Cultural Contexts and Early Manga Development
- **Homework:** Assignment on how historical events shaped manga narratives.

WEEK 2: (10 February to 16 February)

Manga Genres, Themes, and Global Reach

Session 3

- **Topic:** Exploring Diverse Manga Genres
- **Online Reading:** *Understanding Manga and Anime* by Robin E. Brenner.
- **Activity:** Create a genre chart identifying key characteristics of popular manga genres.

Session 4

- **Topic:** Global Industry and Circulation
- **Online Reading:** Historical and cultural factors influencing manga's global spread. Industry mechanisms for manga circulation, including licensing, marketing, and digital distribution.
- **Homework:** Online assignment based on readings.
- **Class Activity:** Small group brainstorming exercise related to Manga marketing.

WEEK 3: (17 February to 23 February)

Theoretical Frameworks of Adaptation

Session 5

- **Topic:** Adaptation Theories and Cultural Translation
- **Online Reading:** Theory of Adaptation.
- **Homework:** Online assignment based on reading.
- **Class Activity:** Case study discussion on *Death Note* (manga vs. live-action).

Session 6

- **Topic:** Manga Localization Strategies
- **Online Reading:** Localization in Manga and Anime: Challenges and Strategies. Author: Minami Sato.
- **Homework:** Analyze and compare a localized manga's changes in themes or visuals.
- **Activity:** Discussion based on case studies of Manga-Based Adaptations.

WEEK 4: (24 February to 2 March)

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Practical Adaptation Strategies

Session 7

- **Topic:** Manga Adaptations into Media Formats
- **Online Reading:** Articles from *Animation Journal* on anime adaptations.
- **Activity:** Watch and critique a short anime episode adapted from manga.

Session 8

- **Topic:** Case Studies of Manga-Based Adaptations
- **Homework:** Assignment on a successful manga-to-film adaptation (*guidelines will be made available*).
- **Activity:** Discussion based on case studies of Manga-Based Adaptations.

WEEK 5: (3 March to 9 March)

Manga-K-Drama Transnational Connections

Session 9

- **Topic:** Influence of Manga on K-Drama Narratives
- **Online Reading:** Articles on K-drama adaptations of manga, e.g., *Boys Over Flowers*.
- **Activity:** Group discussion on cultural exchange mechanisms in adaptations.

Session 10

- **Homework Assignment:** Compare and contrast the storytelling techniques of manga and K-dramas.
- **Activity:** Discussion based on homework assignment.

WEEK 6: (10 March to 16 March)

Cultural Dynamics in Manga-K-Drama Adaptations

Session 11

- **Topic:** Audience Reception and Creative Transformations
- **Online Reading:** Remaking Stories: Manga to K-Drama Adaptation Dynamics. *The Journal of Popular Culture*.
- **Activity:** Small group discussions analyzing audience reviews of adaptations.

Session 12

- **Homework:** Research/explore cultural nuances in a specific K-drama adapted from manga.
- **Activity:** Online research for additional readings related to Manga-K-Drama adaptation.

WEEK 7: (17 March to 23 March)

Midterm Exam Week

Session 13

- **Project Draft Submission:** Students submit a 5-page midterm paper draft on a manga adaptation's cultural impact (*guidelines will be made available in advance*).

Session 14

- **Project Submission:** Students submit the 5-page revised/final midterm paper on a manga adaptation's cultural impact.

WEEK 8: SPRING BREAK

No classes

WEEK 9: (31 March to 6 April)

Manga Influence on Chinese Dramas

Session 15

- **Topic:** Structure and Themes in Chinese Dramas
- **Online Reading:** Articles on *Meteor Garden* as a manga adaptation.
- **Activity:** Discussion on similarities and differences with Japanese adaptations.

Session 16

- **Homework:** Analyze the influence of manga on a selected Chinese drama.

WEEK 10: (7 April to 13 April)

Comparison of Manga Adaptations in Chinese and Japanese Dramas

Session 17

- **Topic:** Key Differences in Manga Adaptations in Chinese and Japanese Dramas
- **Online Reading:** Articles on *Meteor Garden* and *My Hero Academia* adaptations (accessible through JSTOR or ProQuest).
- **Class Activity:** Group discussion on cultural and aesthetic differences between Chinese and Japanese adaptations of manga.
- **Homework:** Analyze one Chinese and one Japanese adaptation of the same manga, focusing on cultural shifts, and write a 2-page comparison.

Session 18

- **Topic:** Cultural Dynamics in Adaptations for Chinese Audiences
- **Class Activity:** Case study analysis of *Meteor Garden* with student presentations on character or narrative changes.

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- **Homework:** Watch and summarize an episode of a Chinese drama adapted from manga, focusing on localization elements.

WEEK 11: (14 April to 20 April)

Manga Influence on Asian Dramas

Session 19

- **Topic:** Overview of Manga's Influence on Asian Dramas (Taiwan, Thailand, Philippines)
- **Online Reading:** Scholarly articles on the cross-cultural adaptation of manga in Asia.
- **Class Activity:** Compare adaptation strategies in Taiwanese and Thai dramas using examples from popular series.

Session 20

- **Topic:** Trends in Manga-Inspired Genres (Romance, Fantasy, Supernatural)
- **Class Activity:** Brainstorm emerging trends and identify similarities in themes across Asian adaptations.
- **Homework:** Write a 1-page analysis of how a specific Asian drama reflects manga themes.

WEEK 12: (21 April to 27 April)

Manga Influence on Western Media

Session 21

- **Topic:** Historical Overview of Manga in Western Media
- **Online Reading:** Chapters from *The Soul of Anime* by Ian Condry and journal articles on cultural translation in Western adaptations.
- **Class Activity:** Watch a clip from a Western adaptation (e.g., *Ghost in the Shell*), followed by a class discussion on translation issues.

Session 22

- **Topic:** Case Studies of Manga-Inspired Western Cinema
- **Class Activity:** Students present 5-minute summaries of Western films inspired by manga.
- **Homework:** Compare and contrast the narrative and visual changes in a Western adaptation with its original manga.

WEEK 13: (28 April to 4 May)

Case Study of Western Media's Engagement with Manga

Session 23

- **Topic:** Specific Examples of Western Adaptations

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- **Online Reading:** Selected reviews of *Alita: Battle Angel* and other adaptations.
- **Class Activity:** Debate: Do Western adaptations enhance or dilute the cultural essence of manga?

Session 24

- **Topic:** Audience Reception of Western Adaptations
- **Homework:** Conduct a mini survey (5 people) on perceptions of a Western adaptation of manga. Write a 2-page reflection summarizing the responses.

WEEK 14: (5 May to 11 May)

Study of Manga Fandoms Worldwide

Session 25

- **Topic:** Global Manga Fandoms: Japan vs. the West
- **Online Reading:** Articles on fan practices, such as cosplay and conventions.
- **Class Activity:** Class discussion on how manga fandoms differ across regions.

Session 26

- **Topic:** Fan Practices (Cosplay, Fanfiction, Conventions)
- **Class Activity:** Virtual cosplay competition or small group creation of fanfiction based on a popular manga.

WEEK 15: (12 May to 18 May)

Study of Global Manga Fandoms

Session 27

- **Topic:** Evolution of Global Manga Fandoms
- **Class Activity:** Analyze fan-made works, such as fan art or doujinshi, shared online.
- **Homework:** Write a short reflection on how fandom culture has impacted the global spread of manga.

Session 28

- **Topic:** Fandom's Role in Sustaining Manga's Global Influence
- **Class Activity:** Brainstorm and propose innovative ways for manga creators to engage with global audiences.

WEEK 16: (19 May to 23 May)

Manga Fandoms Wrap-Up and Final Exam Prep

Session 29

- **Topic:** The Future of Manga in Global Pop Culture
- **Class Activity:** Group presentations summarizing the global impact of manga.

Session 30

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- **Activity:** Final Exam Project
- **Homework:** Finalize and submit the final project exploring Japanese manga's influence on global pop culture.

WEEK 17: (26 May to 30 May)

- **Final Project:** Students submit and present their final project exploring Japanese manga influence on global pop culture.

Section 3-2 【Textbooks/Reading Materials】

A textbook is not required for this course. Reading materials and course-related audio/video media links will be posted online.

Section 4 【Learning Assessments/Grading Rubric】

Learning Assessments & Grading Rubric

1. Participation in Class Discussions and Activities (20%)
2. Weekly Response Papers (20%)
3. Comparative Essay on Manga Adaptations (20%)
4. Manga Adaptation Pitch (20%)
5. Final Research Presentation (20%)

Grading Scale

100~97 (A+)
96~93 (A)
92~90 (A-)
89~87 (B+)
86~83 (B)
82~80 (B-)
79~77 (C+)
76~73 (C)
72~70 (C-)
69~67 (D+)
66~63 (D)
62~60 (D-)
59~0 (F)

Section 5 【Additional Information】

Classroom Etiquette

I encourage all students to cultivate a respectful, intellectually rigorous learning environment that values open dialogue and critical thinking. Students are expected to arrive prepared, actively participate, listen attentively to diverse perspectives, and engage in constructive, professional communication. This includes arriving on time, minimizing digital distractions, respecting speaking turns, and approaching discussions with humility and from various perspectives.

Statements of Inclusion, Tolerance, and Diversity

Our classroom is a dynamic learning community that celebrates and embraces diversity in all its forms. Please recognize that each student brings unique cultural backgrounds, perspectives, and experiences that enrich our collective understanding. In this course, we are committed to creating an inclusive space where all individuals—regardless of race, ethnicity, national origin, gender, sexual orientation, socioeconomic background, disability, or religious belief—are respected, valued, and empowered to fully participate in the learning process.

Free Speech / "Safe Space" Policies

This course encourages robust, nuanced dialogue about complex intercultural dynamics. It encourages and welcomes challenging conversations, different viewpoints, and critical analysis, while simultaneously ensuring that all discourse remains respectful, constructive, and free from personal attacks or discriminatory language.

Sociolinguistics of Deaf Communities in Japan

Instructor/Title	Dr. Steven C. Fedorowicz, Ph.D.
Office/Building	CIE 3305
Office Hours	after class, by appointment
Contacts (E-mail)	gonthros@kansaigaidia.ac.jp

Section 1 【Course Outline / Description】

This course, broadly speaking, will explore the relationship between language, culture, and society through the use of linguistic, anthropological, and sociological concepts and methods. The basics of linguistics - structural linguistics, semantics, historical linguistics and sociolinguistics - will be covered. Specifically, the course will focus on the sociolinguistics of deaf communities in Japan and the intersections of identity, disability, education and sign language. Culture and language are not static; linguistic ecologies are always changing. To accommodate such challenges, alternative approaches and theories will be utilized, including visual anthropology, multimodality and gestural approaches to language.

Specifically, the course will cover:

1. Introduction to Course and Anthropology
2. Introduction to Linguistics
3. Introduction to Sign Language
4. Gestural Approach to Language Study
5. Deaf Communities in Japan
6. Diversity, Double Minorities and Intersections within Deaf Communities
7. Japanese Sign Language vs. Signed Japanese
8. The Linguistics of Sign Language
9. Cultural Model of Deafness
10. Deficit Model of Deafness
11. Disability, Ableism and Inspiration Porn
12. Social Welfare in Japan
13. Sign Language Policy and Politics
14. Deaf Education
15. New Technology for the Deaf
16. Cross-Cultural Comparisons (USA, Bali, France)

Section 2 【Course Objectives/Goals/Learning Outcomes】

By the end of this course students will understand the basic anthropological approaches to describing and analyzing languages and be able to apply these approaches to a specific case study – in this case, the sociolinguistics of Japanese Sign Language - as well as professional language instruction and everyday situations.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Class 1 Class Orientation

Class 2 Introduction to Anthropology, Linguistics and Deaf Studies.
ASSIGNMENT: Student Self-Introductions

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Class 3 GUEST LECTURE on Deaf Culture and JSL (in JSL w/ English interpretation)
Ms. Kana Jono, Deaf Support Osaka NPO

Class 4 Linguistics
READ Ottenheimer & Pine 2019 The Anthropology of Language, chapt. 1, p.1-15
RECOMMENDED READING: Ottenheimer & Pine 2019 The Anthropology of Language, chapter 2, pp.17-45

Class 5 WATCH film: Sound and Fury (Aronson 2000)
<<https://vimeo.com/475729680/0d298e65c8>>

Class 6 Introduction to Sign Languages and Japanese Sign Language
READ Radestty 1994 Silence, Signs and Wonder, pp. 62-68 -and- Kikusawa 2011 Sign Languages are Languages! pp. 1-2

Class 7 Gestural Approach to Language I
READ Kendon 1997 Gesture, p. 109-127

Class 8 Gestural Approach to Language II
READ: Armstrong, Stokoe and Wilcox 1995 Language from the Body; The Universe of Gesture, pp. 1-25

Class 9 Sign Linguistics
Reading to be announced

Class 10 Facial Expression and Emotions
READ Matsumoto 1996 The Face of Emotion in Japan, pp. 17-41

Class 11 Deaf Sociolinguistics
Reading to be announced

Class 12 Introduction to Deafness in Japan
READING: Fedorowicz 2000 Deafness in Japan: Preliminary Report, pp. 33-48

Class 13 Cultural Model of Deafness
READ Lane, Hoffmeister and Bahan 1996 Welcome to the Deaf-World, pp. 1-36

Class 14 Cultural Model of Deafness: Intercultural Approach
READ Mindess 2006 American Deaf Culture, pp. 76-119

Class 15 Midterm review activities
READ (REVIEW) Class 1-14 class readings

Class16 Deficit Model of Deafness: Disabilities, Impairments, Handicaps
READ Stevens 2013 Disability in Japan: Introduction, pp. 1-22

Class 17 Deaf as Cultural Construct
READ: Groce 1985 Everyone Here Spoke Sign Language: Hereditary Deafness on Martha's Vineyard, pp. 1-74
READ: Branson, et al. 1996 Everyone Here Speaks Sign language, Too: A Deaf Village in Bali, Indonesia, pp. 19-57

Class 18 Deficit Model of Deafness: Disability in Japan
READ Stevens 2013 Disability policy and law in modern Japan, pp. 61-94

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Class 19 WATCH film: Unsound: The Legacy of Alexander Graham Bell (CBC Radio 2021)
<<https://vimeo.com/552430175/cffb4f97ef>>

Class 20 Social Welfare in Japan
READ Stevens 2013 Accessibility and the built environment in Japan, pp. 138-154
RECOMMENDED READING: Bookman n.d. About Me and Ted Talk
<<https://bookmanresearch.com/>>

Class 21 WATCH film: A World of Boisterous Silence (NHK WORLD PRIME 2018)
<<https://vimeo.com/491979825/ce7e0302ce>>
READ: Read Hayashi and Tobin 2014 The Power of Implicit Teaching Practices: Continuities and Discontinuities in Pedagogical Approaches of Deaf and Hearing Preschools in Japan, pp. 24-46

Class 22 Deafness and Sign Language in Japan
READ Fedorowicz 2020 Deaf Bodies: Toward a Holistic Ethnography of Deaf People in Japan, pp. 269-286 <https://kansai.gaidai.repo.nii.ac.jp/?action=repository_uri&item_id=7946&file_id=19&file_no=1>

Class 23 WATCH film: In the Land of the Deaf (Philibert 1992)
<<https://vimeo.com/467243800/41bb5f8816>>

Class 24 The Role of JSL in Japanese Deaf Communities
READ Mori and Sugimoto 2019 Progress and Problems in the Campaign for Sign Language Recognition in Japan, p. 104-118

Class 25 WATCH film: Beyond Silence (Link 1996)
<<https://vimeo.com/482465714/adb86f79b1>>

Class 26 Inspiration Porn and Representations of Deafness and Sign Language in Japan
Reading to be announced

Class 27 WATCH film: Code of the Freaks (Chasnoff 2020)
<<https://vimeo.com/650505646/4f4bdb4f52>>

Class 28 The Visual Anthropology of Deaf Communities in Japan
READ Fedorowicz 2019 Performance, Sign Language, and Deaf Identity in Japan
<<http://www.anthropology-news.org/index.php/2019/06/05/performance-sign-language-and-deaf-identity-in-japan/>>

Class 29 WATCH films: Sound and Fury 6 Years Later (Aronson 2006)
<<https://vimeo.com/477935665/7c1568fb94>>
The Heather World (Ted Talk 2013)
<<https://vimeo.com/477930483/1cea5e1666>>
Next generation hearing implants for kids (CNN Vital Signs – Sanjay Gupta 2015)
<<https://vimeo.com/480606088/94e3e7d52d>>

Class 30 Final review activities
READ (REVIEW) Class 16-29 class readings

Section 3-2 【Textbooks/Reading Materials】

All class readings with their full citations can be found on the university Black Board System and/or Visual Anthropology of Japan website.

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Section 4 【Learning Assessments/Grading Rubric】

Grading will be based on:

1. Class Participation and Activities (15%)
2. Discussion Board posts (2 per week) (15%)
3. Midterm Exam (35%)
4. Final Exam (35%)

Section 5

【Additional Information】

Standards of Personal and Academic Conduct

The Professor is an advocate of inclusion, tolerance, diversity and accessibility. The classroom is regarded as a “safe place” for free speech.

Personal Conduct: Please refrain from any personal conduct that infringes upon the rights of other students, faculty, or staff. Examples of other unacceptable behavior includes, among other things, interrupting others during class discussions, making rude and/or abusive comments, coming to class late, and leaving class early.

Students will be required to sign the attendance sheet on the actual class day. Students must not sign in for another student under penalty of harsh disciplinary action.

Email Etiquette: When writing an email to your professor:

- a) Send e-mail to my KGU address (gonthros@kansaigaidai.ac.jp), NOT through Blackboard;
- b) In the subject line, include your full name and which class you are in;
- c) Address your professor properly. Begin the email with “Dear Professor____,” “Dear Prof. _____,” or “Dear Dr. _____.” Do not begin the email without addressing your professor by their title and surname. Do not address your professor with their first name. Do not address your professor as Mr./Mrs./Ms./Bro/Hey you;
- d) Please be mindful of the tone of your message. Be polite, clear, and succinct. Do not use texting lingo in emails. Please write in complete sentences with correct spelling, grammar, and punctuation.
- e) The minimum email response time is 24 hours (during weekdays) and 48 hours (during weekends and holidays).

Electronic Devices: As a general rule, please refrain from using lap top computers, iPads, smart phones/cell phones*, iPods, e-books, video games, tape recorders, digital cameras, video cameras, etc. during class. Such usage in the form of multi-tasking rarely adds to the classroom experience at the time and is also distracting to other students. Taking photos and video infringes upon the right to privacy and portrait rights.

If your personal situation requires the use of a personal computer, iPad or other similar devices in class, with the permission of the KGU administration and/or the Professor, it will be allowed under the following conditions:

- a) you must inform the Professor in person and via e-mail of your request;
- b) you cannot access non-class materials during the class period;

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- c) you must sit in the front row;
- d) your usage of such devices will be monitored;
- e) if you break any of these rules even once you will no longer be allowed to use such devices

Academic Cheating: The best advice here is don't do it! So there is no misunderstanding about the nature of cheating or our university's policies, I provide the KGU Center for International Education and Asian Studies Program official policy:

"The Asian Studies Program takes very seriously any incident of academic cheating. Cheating is unfair to students who work honestly, and compromises both the learning and evaluation processes.

Academic cheating includes, but is not limited to, plagiarism (using previously published work without properly acknowledging the source, including that available on the internet), submitting work done in collusion with a student or someone else in a manner not authorized by the instructor; misconduct on an examination, or any other attempt to dishonestly pass off another's work as one's own or otherwise create an unfair academic advantage.

The penalties for academic cheating may include failure on the assignment [and] failure in the course."

Artificial Intelligence: "... [U]sing AI-generated content verbatim for reports or papers and submitting it as one's own work is inappropriate as it does not align with the educational goals of our institution... Using content directly generated by AI in reports or papers may be considered plagiarism... It is your responsibility to verify the credibility of such information." Kansai Gaidai A.I. Policy, December 1. 2023

In this course, students are not allowed to use A.I. for any purposes. This includes generating ideas, making an outline, inputting exam questions into an AI generator and using AI-generated answers (and passing them off as your own work). The use of A.I. will be considered plagiarism, a form of cheating. The penalties for academic cheating will include failure on the assignment and failure in the course.

For any writing or presentation exercises, your answers and content should come from class readings, films/videos, lectures and discussions. (It is a good idea to use these sources and cite them within the text.) The purpose of these assignments is for the student to demonstrate what they have learned in class lectures, discussions and other materials provided by the Professor.

Do not use materials from the internet that have the same information as class materials (as this would demonstrate that you did not do the readings).

If you quote or borrow ideas from a class reading or another source, you must credit the source within your text and then give a complete citation at the end of your essay (you can use any academic citation style you want).

If asked by the Professor, you must show where you got the information to answer your

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questions (from class materials). You might also be asked to show outlines and/or early rough drafts. It is your responsibility to provide this information.

Please be advised that the use of Grammarly or similar service might leave an AI footprint on your text.

Accommodations: Reasonable accommodation for students with known disabilities will be made in accordance with Kansai Gaidai University's guidelines. The Registrar's Office requires documentation from home universities. Any student who feels they may need an accommodation based on the impact of a disability is responsible for contacting the Professor as early as possible in the semester.

Documenting Japan

Film and Photography as Cultural Description

Instructor/Title	Dr. Steven C. Fedorowicz, Ph.D.
Office/Building	CIE 3305
Office Hours	after class, by appointment
Contacts (E-mail)	gonthros@kansai.ac.jp

Section 1 【Course Outline / Description】

We have often heard the phrases “the camera never lies,” “seeing is believing” and “a picture is worth a thousand words.” This course provides an introduction to the field of visual anthropology, with a focus on documentary films and photographic projects. Visual anthropology strives to visualize the invisible – knowledge, values, morals, beliefs, perceptions, capabilities and private spaces. In this course, films and photography dealing with Japan will be examined, analyzed and evaluated in terms of providing understanding of Japanese culture. Culture has often been likened to an iceberg; we can only see the tip and perhaps the most important aspects are submerged and difficult to see. Who constructs visual images, for what purpose and in what context will also be of concern. The theoretical focus of the course will be on the issues and consequences of visual representation; methodology and technique will also be discussed. The course provides visual cultural descriptions on such topics as traditional culture, popular culture, education, art, entertainment, sports, religion, gender, politics and globalization.

Section 2 【Course Objectives/Goals/Learning Outcomes】

Students will be able to analyze and evaluate visual representations of culture, especially in the Japanese context. Students will be able to demonstrate technical, methodological and theoretical aspects of visual anthropology and ethnographic photography.

Student participation (class discussions and analyses of photos, films and other images) is especially important in this course. Please do the readings in advance of the class and be ready to be an active participant.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Lecture 1 First Day of Class – Introduction to Course

Part I: Getting started in visual anthropology

Lecture 2 Portrait Exercise

Lecture 3 Film and discussion: Japanland (Muller, 2006)

RECOMMENDED READING Sugimoto: An Introduction to Japanese Society –AND- Muller Japanland

Lecture 4 How to do anthropology in Japan

READ Befu An Ethnography of Dinner Entertainment in Japan

-AND- T. Bestor Inquisitive Observation

RECOMMENDED READING: V. Bestor Digital Resources and Fieldwork

Lecture 5 Film and discussion: Neighborhood Tokyo (Bestor, 1992)

Lecture 6 Ethics and Shooting Culture in Japan

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READ: Fedorowicz Shooting Culture in Japan

Lecture 7 What is Visual Anthropology?

READ: Mead Visual Anthropology in a Discipline of Words

-AND- Grimshaw The Ethnographers Eye

Video and Discussion: Sense of Vision (BBC, 2003)

Lecture 8 Visual Anthropology (pt. 2)

READ MacDougall The Visual in Anthropology

-AND- Morphy and Banks Rethinking Visual Anthropology

Film and Discussion: The Couple in the Cage (Heredia and Fusco, 1993)

Lecture 9 Visual Anthropology (pt. 3)

READ <http://visualanthropologyofjapan.blogspot.jp/2007/05/its-visual-but-is-it-anthropology.html>

Lecture 10 Midterm review activities

READ (REVIEW) all previous class readings

Part II: Photography

Lecture 11 Photography

READ Sontag On Photography – In Plato's Cave

Lecture 12 Film and discussion: Annie Leibovitz: Life through a Lens (Leibovitz, 2008)

Lecture 13 Photography (pt. 2)

READ Scherer Ethnographic Photography in Anthropological Research

Short videos: Worlds in Motion (Thomas Hoepker), Bruce Gilden,

Tokyo Love Hello (Chris Steele-Perkins)

Lecture 14 Two-Frame Photo Story presentations

Lecture 15 Two-Frame Photo Story presentations

Lecture 16 Japanese Photography READ Fraser

Lecture 17 The Visual Anthropology of Deaf Communities in Japan

READ Fedorowicz 1

Lecture 18 The Tachinomiya Project and Photo Exhibition

READ Fedorowicz 2

Part III: Documentary Film

Lecture 19 Film and discussion: Kokoyakyu (Eng, 2006)

READ: Whiting The Samurai Way of Baseball and the National Character

Debate –AND- Kelly An Anthropologist in the Bleachers: Cheering a Japanese Baseball Team

Lecture 20 Documentary Film

READ Barbash and Taylor Cross-Cultural Filmmaking

Lecture 21 Film and discussion: The Cove (Psihoyos, 2009)

READ <http://visualanthropologyofjapan.blogspot.jp/search?q=The+Cove>

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Lecture 22 Nuts and Bolts

READ Barbash and Taylor Nuts and Bolts

Lecture 23 Film and discussion: Cuba Sentimental (Tanuma, 2010)

READ

<http://visualanthropologyofjapan.blogspot.jp/search?q=cuba+sentimental>

Lecture 24 Film and discussion: The Great Happiness Space (Clennell 2006)

READ Takeyama

Lecture 25 Low Budget Films and Student Projects

Short films: Tohoku Hitchhiking (Shuff, 2000) and Performing Naturalness (Dacot, 2008). Also: Selected VAOJ Student Shorts

Lecture 26 Film and discussion: Against Coercion: Refusing To Stand For Kimigayo (Matsubara and Sasaki, 2006)

READ VAOJ posts on Japanese flag, national anthem, patriotism

Lecture 27 Film and discussion: Peace (Soda 2010)

READ <http://visualanthropologyofjapan.blogspot.jp/2013/05/golden-week-ii.html>

Lecture 28 Film Treatment Presentations

Lecture 29 Film Treatment Presentations

Lecture 30 Final review activities

READ (REVIEW) all photography and film related class readings

Section 3-2 【Textbooks/Reading Materials】

All work outside of classroom assignments, including reading assignments with their full citations, can be found on the university Black Board System and/or Visual Anthropology of Japan website.

Section 4 【Learning Assessments/Grading Rubric】

Grading will be based on:

1. Participation (25%)
2. Discussion Board (15%)
3. Portrait Exercise (10%)
4. Two-Frame Story Presentation (25%)
5. Film Treatment Presentation (25%)

Section 5 【Additional Information】

Standards of Personal and Academic Conduct

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2025 Spring Semester

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“The Asian Studies Program takes very seriously any incident of academic cheating. Cheating is unfair to students who work honestly, and compromises both the learning and evaluation processes.

Academic cheating includes, but is not limited to, plagiarism (using previously published work without properly acknowledging the source, including that available on the internet), submitting work done in collusion with a student or someone else in a manner not

authorized by the instructor; misconduct on an examination, or any other attempt to dishonestly pass off another's work as one's own or otherwise create an unfair academic advantage.

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Artificial Intelligence: "... [U]sing AI-generated content verbatim for reports or papers and submitting it as one's own work is inappropriate as it does not align with the educational goals of our institution... Using content directly generated by AI in reports or papers may be considered plagiarism... It is your responsibility to verify the credibility of such information."
Kansai Gaidai A.I. Policy, December 1. 2023

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Japan and Globalization

A Cultural Approach

Instructor/Title	Dr. Steven C. Fedorowicz, Ph.D.
Office/Building	CIE 3305
Office Hours	after class, by appointment
Contacts (E-mail)	gonthros@kansai.ac.jp

Section 1 【Course Outline / Description】

In today's world, it is widely held that global scale culture supersedes governments and political boundaries; economy is paramount. The current buzzword to explain this phenomenon is "globalization." But what does this supposedly relatively recent concept really entail? Globalization is about movement and interaction: people, culture, technology, goods and services, money, religion and ideologies are moving through porous borders causing immediate and intense contact. This cultural contact affects everyone in the global village albeit in vastly different ways. Where does Japan and Japanese culture fit within globalization? It is easy to see global influences inside of Japan: McDonald's, Starbucks and fancy European brand names are everywhere. But Japanese culture has long been moving out and influencing other areas of the globe as well. In this course, students will investigate globalization from an anthropological perspective focusing on the important and interesting movements and interactions between Japan and the rest of the world. By exploring different practices, perspectives and theories, it is hoped that the student will gain a better understanding about the nature of and relationships between contemporary global and local settings.

Section 2 【Course Objectives/Goals/Learning Outcomes】

Students will be able to recognize and define important aspects about the anthropology of globalization. Students will be able to identify and explain events, trends and ideas related to contemporary Japanese society and culture through specific case studies and the perspective of the anthropology of globalization.

Students sign up twice during the course of the semester to be an "expert" for a particular article. The "experts" will have the first opportunity to speak during class discussions on their particular day. This activity is an attempt to give every student the chance to participate in class and voice her/his opinion.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

Lecture 1 Introduction to Course and Anthropology

RECOMMENDED READING Sugimoto: The Japan Phenomenon and the Social Sciences –AND– Geographical and Generational Variations

I. Current State of the World -or- "How did we get here?"

Lecture 2 Culture Scale and Japanese Examples

READ Bodley: The Emerging World System

Lecture 3 Film and discussion: Home (Arthus-Bertrand 2009)

Lecture 4 The Current State of the World

READ Bodley: The Impoverished World

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RECOMMENDED READING Gusterson: From Brexit to Trump

Lecture 5 Anthropology, Modernity, Colonialism and Development

READ Pitt: Development from Below

RECOMMENDED READING Bodley: Indigenous Peoples

RECOMMENDED READING Mathews: World Anthropology

II. What is Globalization?

Lecture 6 Globalization and Anthropology

READ Inda and Rosaldo: A World in Motion

Lecture 7 Globalization and Anthropology (cont'd)

RECOMMENDED READING Friedman and Ekholm Friedman

Lecture 8 Globalization and the Mixing of Culture(s)

READ Pollock and Van Reken: Third Culture Kids

RECOMMENDED READING Sugihara: The Complicated Life of a Young Japanese Returnee -AND- Ishii: Invisible Gaijin

III. Japan and Globalization

Lecture 9 Introduction to Globalization Issues in Japan

READ Grimes: Japan and Globalization -AND- Aoki: Aspects of Globalization in Contemporary Japan

Lecture 10 HIV/AIDS in Japan

READ Cullinane: Exposure and Surveillance

RECOMMENDED READING Fedorowicz: Living Partial Truths

III-A. Food

Lecture 11 Film and Discussion: Fed Up (Soechtig, 2014)

READ NY Times

Lecture 12 McDonald's in Japan

READ Ohnuki-Tierney: McDonald's in -AND- Ritzer: Globalization and McDonalds

Lecture 13 McDonalds and KFC – Further Discussion

Film: The Colonel Comes to Japan (Enterprise, 1981)

Lecture 14 Film and Discussion: The Cove (Psihoyos, 2009)

READ <http://visualanthropologyofjapan.blogspot.jp/search?q=The+cove>

Lecture 15 The Globalization of Sushi

READ Bestor: How Sushi Went Global

Lecture 16 Chinese Food in Japan

READ Cheung: The Invention of Delicacy

Lecture 17 Midterm Review Activities

READ/REVIEW all articles to date

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III-B. Pop Culture

Lecture 18 Film and Discussion: The Japanese Version (Alvarez and Kolker, 1991)
RECOMMENDED READING The Japanese Version - Film Overview

Lecture 19 Hip-Hop in Japan READ Condry: Japanese Rap Music

Lecture 20 Japanese Professional Baseball
READ Whiting: The Samurai Way of Baseball and the National Character Debate

Lecture 21 Film and Discussion: Sumo East and West (Pearlstein 2003)
RECOMMENDED READING Craig: Sumo Meets Globalization: Foreigners Carry Japan's Most Traditional Sport

Lecture 22 Popular Culture and Globalization
READ Tsutsui: Lost in Translation

Lecture 24 Popular Culture and Globalization (cont'd)
READ Tsutsui: Soft Superpower

Lecture 25 Kitty-chan and the Culture of Cuteness
READ Belson and Bremer: Hello Kitty - AND Yano: Kitty at Home
SPECIAL HOMEWORK: Bring a Kitty item to class ("No Kitty, No Class!")

III-C. Human Interactions

Lecture 26 Japanese Women and Foreign Men
READ Kelsky

Lecture 27 Film and discussion: Hafu (Nishikura and Perez Takagi, 2013)
READ <http://visualanthropologyofjapan.blogspot.jp/search?q=hafu>
-AND- <http://features.japantimes.co.jp/dualcitizenship/>

Lecture 28 Hafu
READ Kavanagh -AND- Celebrating Japan's Multicultural Olympians

Lecture 29 International Exchange Students
READ Ogawa: Japanese Ryugakusei in American Universities -AND- Asaoka and Yano: The Contribution of "Study Abroad" Programs to Japanese Internalization

Lecture 30 Course Wrap-up and Final Review Activities
READ/REVIEW all articles from Part III-B and III-C

Section 3-2 【Textbooks/Reading Materials】

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2025 Spring Semester

1. Participation (25%)
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3. Class Presentation II (30%)
4. Discussion Board Posts (15%)

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2025 Spring Semester

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Gastronomy of Asia

Section 1

Instructor/Title	Dr. Watson Baldwin
Office/Building	6408
Office Hours	TBD
Contacts (E-mail)	wbaldwin@kansai.ac.jp

【Course Outline / Description】

This module aims to explore, examine and assess gastronomic studies across Asia. Particular attention will be given to exploring the history and culture of food, eating traditions and ritual, dining etiquette and dining differences across cultures. The dimensions of flavor perceptions and sense of smell through the olfactory pathway is one of the most complex of human behaviors. This will be investigated as this is closely linked to learning, memory, emotions and language. A deeper understanding of why individuals eat what they eat and a better evaluation of diet, nutrition and food preferences will be covered in this subject.

K. Assessment Strategies

Assessment will be criteria-based and require students to demonstrate the achievement of the module learning outcomes. The following abilities will be assessed through coursework, including quizzes and a mid-term test:

1. Ability to analyse and assess the responses of beverage and food products and express the findings by comprehensive vocabulary and tasting terms;
2. Ability to perform diagnostic judgment on the prediction and assessment of match level of beverages, spirits and food; and
3. Ability to recommend wine lists compatible with menus of catering entities;

The percentage contributions of the assessment items to the overall module assessment are:

Quizzes (3x)	:	60%
Midterm Test	:	40%

The contributions of the assessment methods to the CLOs are:

Assessment Methods	C L O	C L O 2	C L ~
Quizzes (x3)	ü	ü	ü
Mid-term Test	ü	ü	

Written Quiz: Students are required to demonstrate their ability to integrate a wide range of knowledge pertinent to culinary tourism, theories and concepts. They are also expected come up with reasonable explanations/discussions under given circumstances. Multiple choice, and true false questions are used to assess students' analytical ability and critical thinking skills.

The **Mid-term Test** requires students to demonstrate their ability to integrate culinary tourism theories, and come up with reasonable explanations / discussions under given circumstances. Multiple choice, true-false, open-ended and case study types of questions are used to assess students' analytical ability and critical thinking skills.

Sexuality and Society in East Asia

Subtitle if any

Section 1

Instructor/Title	Professor Genaro Castro-Vázquez
Office/Building	817/Main building
Office hours	By email appointment/ Thursday from 9 to 11 am
Email	g.castro@kansaigaidai.ac.jp

【Course Outline / Description】

This is a seminar for students interested in exploring the social processes that underpin the current understandings of sex and sexuality in East Asia. The seminar will emphasize the social order of sexuality in East Asian societies grounded in the normatively or normally sexed/gendered displays of appropriate feminine or masculine sexual and/or erotic conduct. In line with the symbolic interactionist tradition, the seminar will help students to review how sexual conduct has been socially constructed in East Asia through three different but interconnected levels of scripting: the cultural, the interpersonal and the intrapsychic. During the seminar the so-called understandings of sexuality in the 'East' and the 'West' will be discussed to highlight similarities and differences within both regions. Discussing these understandings will serve to comprehend the consequences of globalization and modernization on the sexual cultures and behaviors in East Asian societies. Overall, the seminar will assist in (re)discovering how 'old' and 'new' East Asian sexual cultures and vocabularies have emerged, and how these cultures and vocabularies have translated into 'new' dilemmas in the daily sexual lives of men and women, as well as 'new' priorities in sexual politics in the region.

Section 2

【Course Objectives/Goals/Learning Outcomes】

Participants in the seminar will:

- review the origin of social constructionism in sexuality studies in East Asia
- understand the significance of symbolic interactionism in the study of sexuality in East Asia
- comprehend the connection between intimacy and modernity to make sense of local and global change in East Asian societies
- analyze the how intimacy and sexuality become apparent in the everyday life of East Asians
- explore how work, economics and sexuality are connected in current East Asian societies
- understand how global flows and local change are expressed in the sexual cultures of East Asian societies

Section 3.1

【Class Schedule/Class Environment, Literature and Materials】

Lesson 1	Introduction	Syllabus description and discussion
Lesson 2	Sexuality and intimacy in East Asia a personal view	Essay writing
Lesson 3	Crossing borders and sexuality (1)	

Pendleton, M. (2015) Transnational sexual politics in East Asia. In M. McLelland and V. Mackie (eds.) *Routledge Handbook of Sexuality Studies in East Asia*, pp. 21-34. New York and London: Routledge.

Martin, F. (2015) Transnational queer Sinophone cultures. In M. McLelland and V. Mackie (eds.) *Routledge Handbook of Sexuality Studies in East Asia*, pp. 35-48. New York and London: Routledge.

Lesson 4 Crossing borders and sexuality (2) Submission of mindmap 1 and 2

Lesson 5 Crossing borders and sexuality (3) Nakamatsu, T. (2015) Marriage migration in East Asia. In M. McLelland and V. Mackie (eds.) *Routledge Handbook of Sexuality Studies in East Asia*, pp. 49-59. New York and London: Routledge.

Mackie, V. and Tanji, M. (2015) Militarised sexualities in East Asia. In M. McLelland and V. Mackie (eds.) *Routledge Handbook of Sexuality Studies in East Asia*, pp. 60-73. New York and London: Routledge.

Lesson 6 Crossing borders and sexuality (4) Submission of mindmap 4 and 5

Lesson 7 Martial relationships (1)

Kam, L. The demand for a 'normal' life: Marriage and its discontents in contemporary China. In M. McLelland and V. Mackie (eds.) *Routledge Handbook of Sexuality Studies in East Asia*, pp. 77-86. New York and London: Routledge.

Choi, H. (2015) Constructions of marriage and sexuality in modern Korea. In M. McLelland and V. Mackie (eds.) *Routledge Handbook of Sexuality Studies in East Asia*, pp. 87-100. New York and London: Routledge.

Lesson 8 Martial relationships (2) Submission of mindmap 4 and 5

Lesson 9 Martial relationships (3)

Earl, C. (2015) Life as lived and life as talked about: Family, love and marriage in twenty-first-century Vietnam. In M. McLelland and V. Mackie (eds.) *Routledge Handbook of Sexuality Studies in East Asia*, pp. 101-111. New York and London: Routledge.

Kim, S. (2015) Marriage, family, and sexuality in North Korea. In M. McLelland and V. Mackie (eds.) *Routledge Handbook of Sexuality Studies in East Asia*, pp. 112-123. New York and London: Routledge.

Lesson 10 Martial relationships (4) Submission of mindmap 6 and 7

Lesson 11 Intimate relationships in practice (1)

Cho, J. The Sexual Politics of Difference in Post-IMF Korea: Challenges of the Lesbian Rights and Sex Workers' Movements. In S. Jackson, J. Liu and J. Woo (eds.) *East Asian Sexualities*, pp. 141-160. London: Zed Books.

Kamano, S. and Khor, D. (2013) 'How Did You Two Meet?' Lesbian Partnerships in Present-day Japan. In S. Jackson, J. Liu and J. Woo (eds.) *East Asian Sexualities*, pp. 161-178.

London: Zed Books.

Lesson 12 Intimate relationships in practice (2) Submission of mindmap 8 and 9

Lesson 13 Intimate relationships in practice (3)

Li, Y (2013) Chinese Women's Stories of Love, Marriage and Sexuality. In S. Jackson, J. Liu and J. Woo (eds.) *East Asian Sexualities*, pp. 178-194. London: Zed Books.

Chan, A. (2013) Talking about 'Good Sex': Hong Kong Women's Sexuality in the Twenty-first Century. In S. Jackson, J. Liu and J. Woo (eds.) *East Asian Sexualities*, pp. 195-216. London: Zed Books.

Lesson 14 Intimate relationships in practice (4) Submission of mindmap 10 and 11

Lesson 15 Quiz 1 Quiz answering

Lesson 16 Midterm review and discussion

Lesson 17 Work and sex (1)

Lan Pei-chia (2013) Global Cinderellas: Sexuality, Power and Situational Practices across Borders. In S. Jackson, J. Liu and J. Woo (eds.) *East Asian Sexualities*, pp. 33-51. London: Zed Books.

Kazue, M. (2013) The Making of Sekuhara: Sexual Harassment in Japanese Culture. In S. Jackson, J. Liu and J. Woo (eds.) *East Asian Sexualities*, pp. 52-68. London: Zed Books.

Lesson 18 Work and sex (2) Submission of mindmap 12 and 13

Lesson 19 Work and sex (3)

Lee, S. (2013) The Office Party: Corporate Sexual Culture and Sexual Harassment in the South Korean Workplace. In S. Jackson, J. Liu and J. Woo (eds.) *East Asian Sexualities*, pp. 69-84. London: Zed Books.

Liu, J. (2013) Sexualized Labour? 'White-collar Beauties' in Provincial China. In S. Jackson, J. Liu and J. Woo (eds.) *East Asian Sexualities*, pp. 85-103. London: Zed Books.

Lesson 20 Work and sex (4) Submission of mindmap 14 and 15

Lesson 21 Work and sex (5)

Chen M. (2013) Sex and Work in Sex Work: Negotiating Sex and Work among Taiwanese Sex Workers. In S. Jackson, J. Liu and J. Woo (eds.) *East Asian Sexualities*, pp. 104-122. London: Zed Books.

Ding, Y. and Ho, S. (2013) Beyond Sex Work: An Analysis of Xiaojies' Understandings of Work in the Pearl River Delta Area, China. In S. Jackson, J. Liu and J. Woo (eds.) *East Asian Sexualities*, pp. 123-138. London: Zed Books.

Lesson 22 Work and sex (6) Submission of mindmap 16 and 17

Lesson 23 Sexual health (1)

Carlson, C. et. al. (2015) Risks and resiliency of women engaged in sex work in Mongolia. In M. McLelland and V. Mackie (eds.) Routledge Handbook of Sexuality Studies in East Asia, pp. 305-315. New York and London: Routledge.

Gammeltoft, T. and Hu'o'ng, N. (2015) The politics of sexual health in Vietnam. In M. McLelland and V. Mackie (eds.) Routledge Handbook of Sexuality Studies in East Asia, pp. 344-355. New York and London: Routledge.

Lesson 24 Sexual health (2) Submission of mindmap 18 and 19

Lesson 25 Sexual health (3)

Hood, J (2015) Untangling HIV in China: Social, political, economic, and global–local factors. In M. McLelland and V. Mackie (eds.) Routledge Handbook of Sexuality Studies in East Asia, pp. 356-369. New York and London: Routledge.

Moore, K. (2015) Sexuality and aging in East Asia. In M. McLelland and V. Mackie (eds.) Routledge Handbook of Sexuality Studies in East Asia, pp. 372-382. New York and London: Routledge.

Lesson 26 Sexual health (4) Submission of mindmap 20 and 21

Lesson 27 Pornography and sex (1)

McLelland, M (2015) Sex, censorship and media regulation in Japan: A historical overview. In M. McLelland and V. Mackie (eds.) Routledge Handbook of Sexuality Studies in East Asia, pp. 402-411. New York and London: Routledge.

Wong, H. and Hoi, Y. (2015) Japanese adult videos in Taiwan and Hong Kong. In M. McLelland and V. Mackie (eds.) Routledge Handbook of Sexuality Studies in East Asia, pp. 412-425. New York and London: Routledge.

Lesson 28 Pornography and sex (2) Submission of mindmap 22 and 23

Lesson 29 Quiz 2 Quiz answering

Lesson 30 Final review and discussion

Section 3.2

【Textbooks/Reading Materials】

Compulsory readings are available to download at the Blackboard

Section 4

Final Exam 10%

Quizzes or Midterm Exam 10%

Mindmaps 40%

Class Participation 40%

Students are required to write short essays for the final exam and quizzes, which will last for about 50 minutes

Students are expected to have read the assigned readings prior to seminar and should participate actively in seminar discussions. Based on the required readings, a mind-map MUST be produced. A total of 23 mindmaps MUST be handed in as indicated above.

A Successful Life and the Best Education in the World: The East Asian case

Section 1

Instructor/Title	Professor Genaro Castro-Vázquez
Office/Building	817
Office hours	By email appointment/ Thursday from 9 to 11 am
Email	g.castro@kansai.ac.jp

【Course Outline / Description】

This course attempts to analyse the education systems and pedagogical perspectives in East Asia from a sociological point of view. First, a historical review will be offered to delve up the origin of the understanding that success in life is connected to the accumulation of academic credentials. In the course, we will assess the diversity of theoretical approaches that shed some critical light on the perception that the best students in the world concentrate in East Asian societies. The relationship between an East Asian ethnic background and a scholastic behaviour and attitude will be thoroughly discussed. Next, the influence of family backgrounds and shadow education are considered to offer a comprehensive outlook of the outcomes of schooling and the performance in international exams in East Asia. Finally, students' psychological depression, bullying cases and suicide rates are explored to present a critical standpoint of academic achievement in East Asian societies.

Section 2

【Course Objectives/Goals/Learning Outcomes】

1. To review the sociological theorising on education
2. To examine the relationship among social class, gender, ethnicity and education in the Asian context.
3. To analyse how cultural and social policies are included in the curriculum in the Asian context.
4. To acknowledge the impact of social expectations on educational planning, teachers and students performance, and educational assessments in the Asian context.

Section 3.1

【Class Schedule/Class Environment, Literature and Materials】

Lesson 1	Introduction	Syllabus description
Lesson 2	Education in Asia a personal view	Essay writing
Lesson 3	Functionalist theories in education (1)	Parsons, T. (2007) The School Class as Social System. In J. H. Ballentine and J.Z. Spade (Eds.) Schools and Society. A Sociological Approach to Education. California: Pine Forge Press, 80-85
Lesson 4	Functionalist theories in education (2)	Submission of mindmap 1
Lesson 5	Conflict theory (1)	Bourdieu, P. (2007) The Forms of Capital. In A. R. Sadovnik (Ed.) Sociology of Education. A Critical Reader. New York: Routledge, 83-95.

Lesson 6	Conflict theory (2)	Submission of mindmap 2
Lesson 7	Conflict theory (3)	Yoneyama, S. (2007) The Japanese high school. London: Routledge, pp. 1-58
Lesson 8	Conflict theory (4)	Submission of mindmap 3
Lesson 9	Recent theories (1)	Yoneyama, S. (2007) The Japanese high school. London: Routledge, pp. 61-90
Lesson 10	Recent theories (2)	Submission of mindmap 4
Lesson 11	Tracking in education (1)	Kariya and Dore (2006) Japan at the Meritocracy Frontier. The Political Quarterly 77 (1): 134-156
Lesson 12	Tracking in education (2)	Submission of mindmap 5
Lesson 13	Tracking in education (3)	Menéndez, R. (1986) Stand and Deliver
Lesson 14	Tracking in education (4)	Submission of mindmap 6
Lesson 15	Quiz 1 Quiz answering	
Lesson 16	Midterm review and discussion	
Lesson 17	Ethnicity, race and education (1)	Castro-Vázquez, G. (2009) Immigrant children from Latin America at Japanese schools: Homogeneity, ethnicity, gender and language in education. Journal of Research in International Education 8 (1): 57-80.
Lesson 18	Ethnicity, race and education (2)	Submission of mindmap 7
Lesson 19	Ethnicity, race and education (3)	Noyce, P. (2002) Rabbit-Proof Fence
Lesson 20	Ethnicity, race and education (4)	Submission of mindmap 8
Lesson 21	Gender and education (1)	Fujimura-Fanselow (1985) Women's Participation in Higher Education in Japan. Comparative Education Review 29 (4): 471-489
Lesson 22	Gender and education (2)	Submission of mindmap 9
Lesson 23	Gender and education (3)	Scherfig, L (2009) An Education
Lesson 24	Gender and education (4)	Submission of mindmap 10
Lesson 25	Social Class and education (1)	Kariya, T (2) From credential society to learning capital society. In Ishida, H & Slater, D Social class in contemporary Japan. London: Routledge 87-113
Lesson 26	Social Class and education (2)	Submission of mindmap 11

Lesson 27	Social Class and education (3)	Koreeda, H (2004) Nobody knows
Lesson 28	Social Class and education (4)	Submission of mindmap 12
Lesson 29	Quiz 2 Quiz answering	
Lesson 30	Final review and discussion	

Section 3.2

【Textbooks/Reading Materials】

Compulsory readings are available to download at the Blackboard

Section 4

【Learning Assessments/Grading Rubric】

Final Exam 10%

Quizzes or Midterm Exam 10%

Mindmaps 40%

Class Participation 40%

Students are required to write short essays for the quizzes, which will last for about 90 minutes

Students are expected to have read the assigned readings prior to lecture and should participate actively in class discussions. Based on the required readings, a mind-map **MUST** be produced. A total of 12 mindmaps **MUST** be submitted as an Email attachment to g.castro@kansaigaidai.ac.jp, as indicated above.

Medicine and Health Care in East Asia

Section 1

Instructor/Title	Professor Genaro Castro-Vázquez
Office/Building	817
Office hours	By email appointment/ Thursday from 9 to 11 am
Email	g.castro@kansai.ac.jp

【Course Outline / Description】

In this course students are invited to think about one of the more serious issues affecting contemporary East Asian societies: the provision of health care for an ageing population. Grounded in a sociological view point, the first part of the module provides a general and succinct review of concepts and theories that have been used to explain medicine and health care-related issues in society. The second part of the course explores how the constructs of social class, gender, race and ethnicity can help understand the provision of health care in East Asia, where the economic and social impact of an ageing population is becoming increasingly apparent. The last part of the course draws on mental health-related issues to shed some critical light on how depression, dementia, schizophrenia and anxiety disorders affect East Asian societies and enlarge social inequality among ageing populations.

Section 2

【Course Objectives/Goals/Learning Outcomes】

1. To demonstrate that medical knowledge is not disinterested, objective, scientific knowledge.
2. To show that medical knowledge is both shaped by and shapes the social structures within which it is embedded.
3. To introduce the principles of the sociology of health.
4. To examine the social and political climate that shapes the understanding of the causes of health and disease.
5. To review Marxist, Functionalist, Interactionist, Phenomenologist, Feminist and Foucauldian approaches to health.
6. To examine the impact of ethnicity, gender, social class, stigma, and age on health and illness.

Section 3.1

【Class Schedule/Class Environment, Literature and Materials】

Lesson 1	Introduction	Syllabus reading
Lesson 2	Health and disease in Japan a personal view	Essay writing
Lesson 3	Concepts of health and medicine (1)	Calnan, M., Wainwright, D., O' Neill, Witherbottom, A. and Watkins, C. (2007) Illness action rediscovered: a case study of upper limb pain. <i>Sociology of Health and Illness</i> 29 (3): 321-46
Lesson 4	Concepts of health and medicine (2)	Submission of mindmap 1

Lesson 5	Medical power and knowledge (1)	Castro-Vázquez, G. and Tarui, M (2007) A service or a right: Informed consent for HIV-positive Latin American men in Japan. <i>Anthropology & Medicine</i> 14 (2): 197-212
Lesson 6	Medical power and knowledge (2)	Submission of mindmap 2
Lesson 7	Medical power and knowledge (3)	Eyre, R. (2018) The Children Act
Lesson 8	Medical power and knowledge (4)	Submission of mindmap 3
Lesson 9	Challenging medical dominance (1)	Yu, F. et al (2006) Traditional Chinese Medicine and Kampo: A Review from the Distant Past for the Future. <i>The Journal of International Medical Research</i> 34 (3): 231 – 239
Lesson 10	Challenging medical dominance (2)	Submission of mindmap 4
Lesson 11	Sociological research on health matters (1)	Castro-Vázquez, G. and Tarui, M (2006) ‘I am not a guinea pig’ : Quality of Life and methodological issues in the research with Latin American PLWHA men in Japan. <i>International journal of qualitative studies on health and well-being - QHW</i> 1 (2): 78–90.
Lesson 12	Sociological research on health matters (2)	Submission of mindmap 5
Lesson 13	Sociological research on health matters (3)	Hirshbiegel, O. (2001) Das Experiment.
Lesson 14	Sociological research on health matters (4)	Submission of mindmap 6
Lesson 15	Quiz 1	Answering quiz
Lesson 16	Midterm review and discussion	
Lesson 17	Health, ethnicity and race (1)	Castro-Vázquez, G. (2021) Ethno-Essentialisms of the Self: A critique of the cultural scripting of obesity in Japan. <i>Sociology of Health & Illness</i> 43 (3): 796-811
Lesson 18	Health, ethnicity and race (2)	Submission of mindmap 7
Lesson 19	Gender and health (1)	Castro-Vázquez, G. (2013) Gender, Pride and Medical Circumcision in Contemporary Japan. <i>Culture, Health & Sexuality</i> 15 (2): 101-113.
Lesson 20	Gender and health (2)	Submission of mindmap 8
Lesson 21	Mental health (1)	Miyakasa, L et al (2002) Mental health of two communities of Japanese-Brazilians: A comparative study in Japan and in Brazil <i>Psychiatry and Clinical Neurosciences</i> 56: 55–64
Lesson 22	Mental health (2)	Submission of mindmap 9
Lesson 23	Mental health (3)	Mangold, J. (1999) Girl, Interrupted.

Lesson 24	Mental health (4)	Submission of mindmap 10
Lesson 25	Health, chronic illness and disability (1)	Stevens, C. (2207) Living with Disability in Urban Japan. Japanese Studies 27 (3): 263-278
Lesson 26	Health, chronic illness and disability (2)	Submission of mindmap 11
Lesson 27	Health, chronic illness and disability (3)	Akune, T. (2014) Hana chan's miso soup
Lesson 28	Health, chronic illness and disability (4)	Submission of mindmap 12
Lesson 29	Quiz 2	Answering quiz 2
Lesson 30	Final review and discussion	

Section 3.2

【Textbooks/Reading Materials】

Compulsory readings are available to download at the Blackboard

Section 4

【Learning Assessments/Grading Rubric】

Final Exam 10%

Quizzes or Midterm Exam 10%

Mindmaps 40%

Class Participation 40%

Students are required to write short essays for the final exam and quizzes, which will last for about 90 minutes

Students are expected to have read the assigned readings prior to lecture and should participate actively in class discussions. Based on the required readings, a mind-map MUST be produced. A total of 12 mindmaps MUST be submitted as an email attachment to g.castro@kansai.ac.jp, as indicated above.

Contemporary Japan in the Gender Matrix (ASP)

Instructor	Isabel Fassbender
Office/Building	1417
Office Hours	TBA

Section 1 【Course Outline / Description】

This course discusses and analyses gender issues in contemporary Japanese society and culture. After outlining and discussing fundamental theories of gender and society, we will explore a wide range of topics focusing on how gendered social structures, such as family, work, reproduction, political and economic participation, etc., are interconnected and historically constructed in Japanese society. The construction and function of gendered norms as the basis of the modern Japanese nation-state in negotiation with lived diverse realities will be the leitmotiv that follows us throughout the semester.

The class takes an interactive approach, and students are expected to participate actively. To be able to do so, assigned texts have to be carefully read before class. As for class structure, short text presentations in pre-assigned groups will be followed by discussions/group works and a lecture on each topic. Feedback papers will help to check understanding and identify issues or the need for further discussion. Students are invited to contribute to the continuous revision of the course syllabus with their ideas and suggestions throughout the semester.

Section 2 【Course Objectives/Goals/Learning Outcomes】

Students will improve their ability to analyze and discuss gender as an indispensable layer of analysis in social, cultural, and economic phenomena and link theory with lived experiences.

This course aims to provide students with the theoretical tools, analytical abilities, and knowledge to understand gender as a constantly underlying factor in all aspects of society and apply them to the specific circumstances and frameworks of contemporary Japan. While trying to understand norms and societal limits, we will also take care not to reproduce stereotypes of Japan by shedding light on how lived realities are not necessarily moving along the lines of normative and institutional restrictions.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

- ✕Texts will be provided online.
- ✕Mandatory readings will be assigned.
- ✕**Contents are subject to change and/or revision.**

Course introduction

Session 1.1 Course Introduction

Assignments, self-introduction of members, determination of presentation schedule and basic rules/terms

Gender in Theory

Session 1.2 Introduction to Gender Theory

Connell, R. W., & Pearse, R. (2021). The question of gender. In *Gender: In World Perspective*. John Wiley & Sons.

Roy, W. G. (2001). Gender. In *Making Societies: The Historical Construction of our World*. Pine Forge Press.

Session 2.1 Group Work on Gender Key Concepts

Pilcher, J., & Whelehan, I. (2004). *50 key concepts in gender studies*. SAGE.

Session 2.2 Interlude on Academic Methods

Writing and Presentation Basics

Institutional, Economic and Political Frameworks of Gender in Japan

Session 3.1 Masculinity and Nation-Building

Frühstück, Sabine (2022). Building the nation and modern manhood. In *Gender and Sexuality in Modern Japan* (pp. 19-46). Cambridge University Press.

Dasgupta, Romit (2012). Introduction: salarymen in the 'Lost Decade.' In *Re-reading the Salaryman in Japan: Crafting Masculinities* (pp. 1-22). Routledge.

Session 3.2 **Gender Discourses in Japan**

Lambert, P. (2021). Gender equality in Japan. In H. Takeda & M. Williams (eds.), *Routledge Handbook of Contemporary Japan* (pp. 348-360). Routledge.

Session 4.1 **The Koseki**

Chapman, David. (2019). Gender and the Koseki. In J. Coates, L. Fraser, & M. Pendleton (Eds.), *The Routledge Companion to Gender and Japanese Culture*. Routledge.

The “Japanese Family” and Work

Session 4.2 **The “Japanese Family”**

Ezawa, Aya. (2020). Family, inequality, and the work-family balance in contemporary Japan. In J. Coates, L. Fraser, & M. Pendleton (eds.), *The Routledge Companion to Gender and Japanese Culture* (pp. 106-114). Routledge.

Session 5.1 **Families in Popular Culture**

Dorama-Activity: Representation of Family in Japanese TV-Series

- Dales, L. & Taga, F. (2021). Femininity and masculinity. In H. Takeda & M. Williams (eds.), *Routledge Handbook of Contemporary Japan* (pp. 361-368). Routledge.

Session 5.2 **Work and Gender**

Macnaughtan, Helen (2020). Gender and the workplace. In J. Coates, L. Fraser, & M. Pendleton (eds.), *The Routledge Companion to Gender and Japanese Culture* (pp. 106-114). Routledge.

Session 6.1 **Work and Fatherhood**

Goldstein-Gidoni, Ofra (2020). ‘Working fathers’ in Japan: Leading a change in gender relations?. *Gender, Work and Organization*, 27(3), pp. 362-378.

Session 6.2 **Gender in Film**

The representation of fatherhood in film

WATCH 『そして、父になる』 Like Father, Like Son (2013)

Gender and Social Inequality

Session 7.1 Precarity and Gender

Ezawa, A. (2016). Becoming a single mother. In *Single Mothers in Contemporary Japan: Motherhood, Class, and Reproductive Practice*. Lexington Books.

Cook, E. (2016). Adulthood as action: Changing meanings of adulthood for male part-time workers in contemporary Japan. *Asian Journal of Social Science*, 44(3), 317-337.

Session 7.2 Ethnicity and Gender

Hof, Helena & Liu-Farrer, Gracia (2020). Gender, labour and migration in Japan. In J. Coates, L. Fraser, & M. Pendleton (eds.), *The Routledge Companion to Gender and Japanese Culture* (pp. 189-198). Routledge.

Session 8.1 Midterm (ca. 70 min.) + Review Session

Write an overview of the class contents so far in at least 700 words.

Details TBA

Gender and Culture

Session 8.2 Gender and Language

Gümüşay, K. (2022). *Speaking and being: How language binds and frees us*. Profile Books.

Session 9.1 Interview Activity and Presentation

Inoue, M. (2020). Gender and language. In J. Coates, L. Fraser, & M. Pendleton (Eds.), *The Routledge Companion to Gender and Japanese Culture* (pp. 40-49). Routledge.

*TAKARAZUKA FIELD TRIP

The Interview activity might be skipped for an introduction to the Takarazuka Review.

Sexuality and Power in Contemporary Japan

Session 9.2 Sex Work

Frühstück, Sabine (2022). The politics of sexual labor. In *Gender and Sexuality in Modern Japan* (pp. 121-140). Cambridge University Press.

Koch, G. (2020). *Healing labor: Japanese sex work in the gendered economy*. Stanford University Press.

Stanley, A. (2012). *Selling women: Prostitution, markets, and the household in early modern Japan*. University of California Press.

Session 10.1 Representations of Sexuality

Hiromi, T. (2022). Gender and sexualization in urban Japan: Reflections in the media. In D. U. Joshi, H. Hiromi, & C. Perpoonwiwat (Eds.), *Gendered Cityscapes: Perspectives on Identity and Equity in Urban Asia* (pp. 93-111). Rawat Publications.

Session 10.2 Sexualized Violence

Watch: Japan's Secret Shame (2018) or 主戦場 (2018)

Session 11.1 Sex Education

Fu, H. (2011). The bumpy road to socialise nature: Sex education in Japan. *Culture, Health & Sexuality*, 13(8), 903-915. <https://doi.org/10.1080/13691058.2011.587894>

Sexual Orientation and Gender Identity

Session 11.2 Historical Overview

McLelland, M. (2011). Japan's queer cultures. In V. Bestor, T. C. Bestor, & A. Yamagata (eds.), *Routledge Handbook of Japanese Culture and Society*. Taylor & Francis.

Frühstück, Sabine (2022). Queer identities and activism. In *Gender and Sexuality in Modern Japan* (pp. 141-165). Cambridge University Press.

Session 12.1 Contemporary Issues 1

Wallace, J. (2020). Lesbians and queer women in Japan. In J. Coates, L. Fraser, & M. Pendleton (eds.), *The Routledge Companion to Gender and Japanese Culture* (pp. 219-228). Routledge.

Session 12.2 Contemporary Issues 2

Dale, S.P.F. (2020). Transgender, non-binary genders, and intersex in Japan. In J. Coates, L. Fraser, & M. Pendleton (eds.), *The Routledge Companion to Gender and Japanese Culture* (pp. 60-68). Routledge. (Guest Speaker Session?)

*GUESTSPEAKER (?) TBA

Feminisms in Japan

Session 13.1 Historical Overview

Kano, A. (2020). Debates in Japanese feminism. In J. Coates, L. Fraser, & M. Pendleton (Eds.), *The Routledge Companion to Gender and Japanese Culture*. Routledge.

Session 13.2 Contemporary Feminisms: Two Key Figures

Dalton, E. & Norma, C. (2022). Voices from the contemporary Japanese feminist movement. Palgrave Macmillan.

Dales, L. (2009). Feminism and Erotica@the Love Piece Club. In *Feminist Movements in Contemporary Japan*. Routledge.

McLelland, M. (2018). Art as activism in Japan: The case of a good-for-nothing kid and her pussy. In G. Meikle (ed.), *The Routledge Companion to Media and Activism* (pp. 162-170). Routledge.

Final Group Project

Session 14.1 In-Class Preparation

“As an international group of young advisors to the Japanese government, you were asked to support the government in its policy-making process with your expert knowledge and highly acclaimed forward-thinking approaches to gender issues.” (possible focus groups: Political participation, gender in the workplace, families and equality, LGBTQ+ rights, reproductive rights, gender education, gender and violence)

※Students are invited to make suggestions for additional focus groups.

Session 14.2 Presentations 1

Session 15.1 Presentations 2

Wrap-Up

Session 15.2 **Connecting the Dots**

- ※ Course contents are subject to further change or revision, as needed, to best realize the educational goals of the course.

Section 3-2 【Textbooks/Reading Materials】

Mandatory and additional texts will be provided online.

Section 4 【Learning Assessments/Grading Rubric】

Midterm 25%

Final Presentation 25%

Participation (includes one text presentation) 20%

Weekly Feedback Papers 30%

Section 5 【Additional Information】

1. Please come to class prepared and on time.
2. You are required to actively take part in discussions and group projects.
3. Please help create a safe, friendly and respectful classroom for all participants.
4. Plagiarism will not be accepted and will result in final grade F.

※ A fieldtrip to see a show at the Takarazuka Theater in Hyogo prefecture is planned for this course. In addition, I try to include at least one guest speaker session. Details TBA.

My body, my choice? History and current issues of reproductive politics in Japan (ASP)

Instructor	Isabel Fassbender
Office/Building	1417
Office Hours	TBA

Section 1 【Course Outline / Description】

This course analyzes and discusses the politics of reproduction in Japan from multilayered perspectives and approaches. Human reproduction, the object of a broad range of (feminist) anthropological and sociological scholarship since the 1980s, is situated at the intersection of the private/intimate and the public realm with all its "political, symbolic, economic, and ideological connotations" (Roy & Thompson, 2019, p. 8) and embedded in ideologies of the gendered "normal" family with its mechanisms of inclusion and exclusion.

We will connect theoretical accounts of reproduction as an object of demographic management and control in modern nation-states with those of reproduction as a personal and physical experience, nevertheless deeply entrenched with social and cultural frameworks. Specifically, we will discuss historical and contemporary issues in the context of population control, such as pronatalist, antinatalist, or eugenic policies in various eras, as well as topics surrounding reproductive rights, pregnancy, birth, parenthood, infertility, contraception, abortion, and assisted reproductive technologies in contemporary Japan.

Section 2 【Course Objectives/Goals/Learning Outcomes】

Students will improve their ability to analyze and discuss issues and theories in the context of the politics of reproduction and link theory with lived experiences.

This course aims to provide students with the theoretical tools, analytical abilities, and knowledge to understand the constructedness and highly political aspects of human reproduction. A broad range of knowledge about historical and contemporary issues in the context of reproduction and population control will be acquired.

The class takes an interactive approach, and students are expected to participate actively and contribute to discussions. To be able to do so, assigned texts have to be carefully read and annotated before class. As for class structure, short text presentations in pre-assigned groups will be followed by discussions and/or a lecture on each topic. Students will also work on a group research projects throughout the semester. There will be some time allocated in class for these projects, however necessary fieldwork, interviews or surveys will be conducted outside of class. Feedback papers will help to check understanding and identify issues or the need for further discussion. A guest speaker session and/or field trip can be organized if desired. Depending on the number of students, organizational changes might be necessary. Students are invited to contribute to the continuous revision of the course syllabus with their ideas and suggestions throughout the semester.

Section 3-1 【Class Schedule/Class Environment, Literature and Materials】

- ✕Texts will be provided online.
- ✕Mandatory readings will be assigned.
- ✕**Contents are subject to change and/or revision.**

Course Introduction

Session 1.1

Course introduction, assignments, self-introduction of members, determination of presentation schedule and basic rules/terms

Theoretical Frameworks

Session 1.2 ***Theory: Politics of Reproduction and Feminism***

Ginsburg, Faye, and Rapp, Rayna. (1991). The politics of reproduction. Annual Review of Anthropology 20: 311–343.

GROUP WORK Pilcher, J., & Whelehan, I. (2004). 50 key concepts in gender studies. SAGE.

Session 2.1 ***State Control of Reproduction***

Riley, N. E. & Chatterjee, N. (2023). Direct state control of reproduction. In *Controlling Reproduction: Women, Society and State Power* (pp. 30-53). Polity.

Session 2.2 Interlude: Writing and Presenting in Academic Contexts

History of Population Control in Japan

Session 3.1 Overview

Fassbender, Isabel (2021). *Active Pursuit of Pregnancy: Neoliberalism, Postfeminism and the Politics of Reproduction in Contemporary Japan*. Brill. (Chapter 3)

Frühstück, Sabine. (2003). *Colonizing sex: Sexology and social control in modern Japan*. University of California Press.

Session 3.2 From Pronatalism to Family Planning

Ogino, Miho. (2008a). Jinkō seisaku no sutoratejī: “Umeyō fuyaseyō” kara “kazoku keikaku” e [The strategies behind population policies: From “beget and multiply” to “family planning”]. In Kaoru Tachi (Ed.), *Tekuno/baio poritikusu: Kagaku, iryō, kagaku no ima* [Techno/Bio-Politics: Science, medicine and technology in the present] (pp. 145–159). Sakuhinsha. (荻野美穂「人口政策のストラテジー—『産めよ殖せよ』から『家族計画』へ」館かおる編『テクノ／バイオ・ポリティクス 科学・医療・科学のいま（ジェンダー研究のフロンティア4）』作品社、145-159頁、2008）

Lee, Sujin (2023). *Wombs of Empire: Population Discourses and Biopolitics in Modern Japan*. Stanford University Press. (Chapter: "Fertile Womb Battalion": The gender and racial politics of motherhood, pp. 133-157)

Homei, A. (2016). The science of population and birth-control in post-war Japan. In D. G. Wittner & P.C. Brown (eds.), *Science, Technology and Medicine in the Modern Japanese Empire*. Routledge.

Takeshita, J. Y. (1963). Population control in Japan: A miracle or secular trend. *Marriage and Family Living* (Family Planning in Modernizing Societies), 25(1), pp. 44-52.

Session 4.1 Forced Sterilizations in Post-War Japan

Tsuchiya, Takashi (1997). Eugenic sterilizations in Japan and recent demands for apology: A report. *Newsletter of the Network on Ethics and Intellectual Disability*, 3(1), pp.1-4.

Matsui, S. (2023). The right to have a child. In *Sex, Sexuality, and the Constitution: Enshrining the Right to Sexual Autonomy in Japan* (pp. 122-125). UBC Press. (part about forced sterilization in Japan)

Session 4.2 **Pronatalism in Contemporary Japan**

Coulmas, F. (2007). Facts and discourses. In *Population Decline and Ageing in Japan: The Social Consequences* (pp. 1-16). Routledge.

Pregnancy, Birth, and the Ideology of Motherhood

Session 5.1 **Cultural Norms of Childbearing**

Hertog, E. (2020). Attitudes to marriage and childbearing. In J. Coates, L. Fraser & M. Pendleton (eds.), *The Routledge Companion to Gender and Japanese Culture* (pp. 92-105). Routledge.

Session 5.2 **Motherhood**

Frühstück, Sabine (2022). Controlling reproduction and motherhood. In *Gender and Sexuality in Modern Japan* (pp. 47-69). Cambridge University Press.

Castro-Vázquez, Genaro. (2017). *Intimacy and reproduction in contemporary Japan*. Routledge.

Session 6.1 **Pregnancy and Birth**

Yasui, M. (2020). Changing folk cultures of pregnancy and childbirth
(Translated by Lucy Fraser and Madelein Shimizu). In J. Coates, L. Fraser & M. Pendleton (eds.), *The Routledge Companion to Gender and Japanese Culture* (pp. 135-145). Routledge.

Ivry, Tsipy. (2010). *Embodying culture: Pregnancy in Japan and Israel*. Rutgers University Press.

The Politics of Contraception and Abortion

Session 6.2 Historical Overview

Norgren, Tiana (1998). Abortion before birth control: The interest group politics behind postwar Japanese reproduction policy. *The Journal of Japanese Studies*, 24(1), 59-94.

Jitsukawa, M. (1997). In accordance with nature: What Japanese women mean by being in control. *Anthropology & Medicine*, 4(2), pp. 177-201.

Coleman, Samuel (1983). *Family planning in Japanese society: Traditional birth control in a modern urban culture*. Princeton University Press.

Takeuchi-Demirci, A. (2018). Contraceptive diplomacy: Reproductive politics and imperial ambitions in the United States and Japan. *Asian America*.

Session 7.1 Contraception in Contemporary Japan

Sandberg, Shana F. (2018). Resisting intervention, (en)trusting my partner: Unmarried women's narratives about contraceptive use in Tokyo. In Allison Alexy and Emma E. Cook (eds.), *Intimate Japan: Ethnographies of Closeness and Conflict* (pp. 54–72). University of Hawai'i Press.

Session 7.2 Abortion in Contemporary Japan

LaFleur, W. R. (1992). *Liquid life: Abortion and Buddhism in Japan*. Princeton University Press.

Hardacre, H. (1999). *Marketing the menacing fetus in Japan*. University of California Press.

News Articles

Menstruation and Menopause in Japan

Session 8.1 Contested Meanings

Lock, M. (1991). Contested meanings of the menopause. *The Lancet*, 337(8752), 1270-1272. [https://doi.org/10.1016/0140-6736\(91\)92931-q](https://doi.org/10.1016/0140-6736(91)92931-q)

Newspaper articles

Midterm (ca. 70 min.) + Review Session

Session 8.2 Written Exam

Write an overview of the class contents so far in at least 700 words.

**Assisted Reproductive Technologies (ARTs) in Context:
Reproductive Disruption and Risk Management**

Session 9.1 Overview

Joffe, C. & Reich, J. (2015). SECTION 3: Reproductive Technologies. In C. Joffe & J. Reich (eds.), *Reproduction and Society: Interdisciplinary Readings*. Routledge.

Loughran, T. & Davis, G. (2017). Introduction: Defining the 'problem': Perspectives on infertility. In G. Davis & T. Loughran (eds), *The Palgrave Handbook of Infertility in History* (pp. 29-35). Palgrave Macmillan.

Cattapan, Alana, Hammond, Kathleen, Haw, Jennie, and Tarasoff, Lesley A. (2014). Breaking the ice: Young feminist scholars of reproductive politics reflect on egg freezing. *IJFAB: International Journal of Feminist Approaches to Bioethics* 7(2): 236–247.

Session 9.2 ARTs in Japan 1

Fassbender, Isabel (2021). *Active pursuit of pregnancy: Neoliberalism, postfeminism and the politics of reproduction in contemporary Japan*. Brill. (Chapter 3)

Croydon, S. (2023). Reluctant Rulers: Policy, Politics, and Assisted Reproduction Technology in Japan. *Cambridge Quarterly of Healthcare Ethics*, 32(2), 289-299.
doi:10.1017/S0963180122000603

Session 10.1 ARTs in Japan 2

Kokado, M. (2015). A new phase in the regulation of assisted reproductive technology in Japan. *Zeitschrift für Japanisches Recht/Journal of Japanese Law*, 40, pp. 211-232.

Castro-Vázquez, Genaro. (2015). Assisted reproductive technologies in contemporary Japan: Experiences and perceptions of some Japanese mothers. *Gender, Technology and Development* 19(3): 271–291.

Neoliberalism and the Politics of Reproduction

Session 10.2 Overview

Roy, M. & Thompson, M. (2019). Introduction. In M. Roy & M. Thompson (eds.), *The Politics of Reproduction: Adoption, Abortion, and Surrogacy in the Age of Neoliberalism* (pp. 1-24). Ohio State Press.

Riley, N. E. & Chatterjee, N. (2023). Control of reproduction in a neoliberal world. In *Controlling Reproduction: Women, Society and State Power* (pp. 136-161). Polity.

Session 11.1 Ninkatsu, Postfeminism and Neoliberalism

Mann, E. (2020). 'A woman's happiness is decided by her uterus!' Post-Feminism, neoliberalism and the politics of the female body in Japanese 'uterus-type' and 'vagina-type' spirituality. In B. Steger, A. Koch & C. Tso (eds.), *Beyond Kawaii: Studying Japanese Femininities at Cambridge* (pp. 35-86). Lit.

Fassbender, I. (2022). Family planning and life planning in contemporary Japan: The "active pursuit of pregnancy" (ninkatsu) phenomenon and its stakeholders. *Contemporary Japan*, 34(2), 228-244. <https://doi.org/10.1080/18692729.2022.2095783>

Session 11.2 Discourses of Ageing Ova

Tanaka, S. (2017). Another science war: Fictitious evidence on women's fertility and the 'egg ageing' panic in 2010s Japan. In V. Demos and M. Texler Segal (eds.), *Gender Panic, Gender Policy* (Advances in Gender Research, Volume 24) (pp. 67–92). Emerald Publishing Limited.

Teaching Reproduction

Session 12.1 Sex Education in Japan 1

Fu, H. (2011). The bumpy road to socialise nature: Sex education in Japan. *Culture, Health & Sexuality*, 13(8), 903-915. <https://doi.org/10.1080/13691058.2011.587894>

Session 12.2 Sex Education in Japan 2

Castro-Vázquez, Genaro. (2007). *In the Shadows: Sexuality, pedagogy, and gender in Japanese teenagers*. Lexington Books.

Adoption in Japan

Session 13.1 Overview

Session 13.2 Contemporary Issues

Hayes, P., & Habu, T. (2006). *Adoption in Japan: Comparing policies for children in need*. Routledge.

Paulson, J. L. (2010). Family law reform in postwar Japan: Succession and adoption. Xlibris Corporation.

Goldfarb, Kathryn. (2018). Beyond blood ties: Intimate kinships in Japanese foster and adoptive care. In Allison Alexy and Emma E. Cook (eds.), *Intimate Japan: Ethnographies of Closeness and Conflict* (pp. 181–198). University of Hawai'i Press.

Final Group Project

Session 14.1 In-Class Preparation

Session 14.2 Presentations 1

Session 15.1 Presentations 2

Details TBA

Wrap-Up

Session 15.2 Connecting the Dots

※ Course contents are subject to further change or revision, as needed, to best realize the educational goals of the course.

Section 3-2 【Textbooks/Reading Materials】

Mandatory and additional readings will be provided online.

Section 4 【Learning Assessments/Grading Rubric】

Midterm 25%

Final Presentation 25%

Participation (includes one text presentation) 20%

Weekly Feedback Papers 30%

Section 5 【Additional Information】

1. Please come to class prepared and on time.
2. You are required to actively take part in discussions and group projects.
3. Please help create a safe, friendly and respectful classroom for all participants.
4. Plagiarism will not be accepted and will result in final grade F.

※ If possible, I would like to invite a guest speaker for one of our sessions. Details TBA.