

622 Japanese Culture and East Asia

1. Date and Time

Wed 1st period (8:45~10:15).

2. General Description

This is an introduction to the formation of modern and contemporary Japanese culture(s) in the context of East Asian histories and cultures.

3. Course Content

This is a discussion-based seminar on Japanese culture(s). It is topical, covering themes including: gender, music and film, television, and consumer (pop) culture.

Each week, you will be responsible for reading all of the readings and for submitting a précis on at least one. This is preparation for class discussion (participation is part of your grade) and for a final project, described separately. Additionally, you will lead discussion at least once, and present (5-10") on your final project in the second half of the semester.

Course Site

https://www.coursesites.com/s/_622F16

All course materials and communication will be conducted through the site.

You must enroll ASAP. Use the code "sparklemuffin" (no quotes) when prompted.

Schedule

The following is a tentative schedule. It will be revised based on student enrolment.

Wk 1:	Introduction
Wk 2~10:	Japanese Culture(s) and East Asia
Wk 11~12:	Presentations
Wk 13:	Wrap-up
Wk 14:	TBA

Assignments

The work in this course is not limited to reading and discussion. You will need to, at the very least:

1. **Lead discussion** at least once
 - Discussion leaders will be assigned in advance, and will meet with me for about one hour prior to class (by appointment) to prepare. Specifics will vary according to student enrolment, but you will work with at least one partner. Guidelines provided separately.
2. Produce a **final project**
 - You may write a traditional seminar research paper (10-15 pages; 15-25 for grad students), but I would prefer that you propose a creative project taking advantage of your unique talents and interests. Write an app, make a movie, curate an exhibit online or off, build a model, etc. Group projects are encouraged (coauthored papers are not, in principle). Guidelines provided separately.
3. Make a **presentation** of a “draft” version of your final project
 - Present your work to the class at the end of the term. Specifics will vary according to student enrolment. Guidelines provided separately.
4. Submit **précis** weekly
 - A précis is a kind of *academic* summary, different from a summary of the piece itself. It is a tightly focused summary of *the argument* expressed by a piece of academic writing. Guidelines provided separately.

4. Textbook

No textbook is required for this class. All readings will be provided electronically as PDFs, etc., or reserved at the library. Reading topics are listed in the Reading section at the conclusion of this syllabus.

5. Reference Materials

To supplement your knowledge of Japanese history as needed, I recommend the library's electronic copy of:

- Tsutsui, William M. 2009. *A Companion to Japanese History*. Chichester: Wiley-Blackwell.

6. Evaluation

Participation	10%
Weekly précis	25%
Discussion leader	10%
Presentation	15%
Project	40%

For reference, be aware that B is "good." Impress me and you get an A, disappoint me and you're looking at a C at best.

Summary: "A" = exceptional. "B" = good. "C" = meh. Anything else = trouble.

Email me a picture/video of a sparklemuffin to earn bonus points.

7. Readings

1. Getting it Right, Getting it Wrong

- Greenfield, Karl Taro. "[Otaku: the Incredibly Strange Mutant Creatures Who Rule the Universe of Alienated Japanese Zombie Computer Nerds \(Otaku to You\)](#)," *Wired* 1.1 (1993): 66-69.
- La Barre, Weston. 2002. "Professor Widjojo Goes to a Koktel Parti." In *Distant Mirrors: America as a Foreign Culture*, edited by Philip R. DeVita and James D. Armstrong, 3rd ed., 32-36. Belmont, CA: Wadsworth/Thomson Learning.
- Sherriff, Patrick. "[How to Write About Japan](#)." *Medium*, October 23, 2015.
- "[87% of Gaijin 'Totally Get' Japan in Less Than Two Months](#)." *NAGMAG: Nagoya's Magazine*. Accessed December 17, 2015.

2. Appropriation and Authenticity

- Hjorth, Larissa. "Odours of Mobility: Mobile Phones and Japanese Cute Culture in the Asia-Pacific." *Journal of Intercultural Studies* 26, no. 1-2 (February 1, 2005): 39-55.
- Watson, James L., ed. 1997. *Golden Arches East: McDonald's in East Asia*. Stanford, CA: Stanford University Press. Ch 1, 5.

3. "Japanese Culture," Visions Old & New: Old

- Nakane, Chie. *Japanese Society*. University of California Press, 1972. ("3: Overall Structure of the Society," 90-107)
- Okakura, Kakuzō. [The Book of Tea](#). NY: Duffield & Co. 1-25.
- Umesao, Tadao. *An Ecological View of History: Japanese Civilization in the World Context*. Translated by Harumi Befu. Melbourne: Trans Pacific Press, 2003. 47-61.

4. "Japanese Culture," Visions Old & New: New?

- Azuma, Hiroki. *Otaku: Japan's Database Animals*. Translated by Jonathan E. Abel and Shion Kono. Minneapolis: University of Minnesota Press, 2009. 3-24.

- Kataoka, Masato. 1997. "Hunting and Gathering the Past." *Look Japan* 43 (496): 39.
- Morris-Suzuki, Tessa. 1995. "The Invention and Reinvention of 'Japanese Culture'." *The Journal of Asian Studies*, 759–80.

Optional

- Fawcett, Clare. 2001. "Archaeology and Japanese Identity." In *Multicultural Japan: Palaeolithic to Postmodern*, edited by Donald Denoon, Mark Hudson, Gavan McCormack, and Tessa Morris-Suzuki, 60–77. Cambridge University Press.
- Hudson, Mark. 2003. "Foragers as Fetish in Modern Japan." *Senri Ethnological Studies*, no. 63: 263–74.

5. Gender

- Louie, Kam. "Popular Culture and Masculinity Ideals in East Asia, with Special Reference to China." *The Journal of Asian Studies* 71, no. 04 (November 2012): 929–43.
- Miller, Laura. "Those Naughty Teenage Girls: Japanese Kogals, Slang, and Media Assessments." *Journal of Linguistic Anthropology* 14, no. 2 (December 1, 2004): 225–47.
- Wai-hung Yiu, and Alex Ching-shing Chan. "'Kawaii' and 'Moe'--Gazes, Geeks (Otaku), and Glocalization of Beautiful Girls (Bishōjo) in Hong Kong Youth Culture." *Positions* 21, no. 4 (Fall 2013): 853–84.

Optional

- Suzuki, Nobue. 2005. "Filipina Modern: 'Bad' Filipino Women in Japan." In *Bad Girls of Japan*, edited by Laura Miller and Jan Bardsley, 159–74. NY: Palgrave Macmillan.
- Tanaka, Keiko. "Japanese Women's Magazines." In *The Worlds of Japanese Popular Culture: Gender, Shifting Boundaries and Global Cultures*, edited by Dolores Martinez, 110–32. Cambridge: Cambridge University Press, 1998.

6. Nature and Rural Japan

- Schnell, Scott. 2008. "The Rural Imaginary: Landscape, Village, Tradition." In *A Companion to the Anthropology of Japan*, 201–17. Blackwell Companions to Anthropology 5. Malden, MA: Blackwell Publishing.
- Shirane, Haruo. 2012. *Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts*. Columbia University Press. 1-24.
- Walker, Brett L. *Toxic Archipelago: A History of Industrial Disease in Japan*. University of Washington Press, 2010. 71-108.

7. Food

- Bestor, Theodore. 2000. "[How Sushi Went Global](#)." *Foreign Policy*, no. 121 (Nov/Dec): 54–63.
- Sakamoto, Rumi, and Matthew Allen. 2011. "[There's Something Fishy about That Sushi: How Japan Interprets the Global Sushi Boom](#)." *Japan Forum* 23 (1): 99–121.
- Wu, David Y. H. "Cultural Nostalgia and Global Imagination: Japanese Cuisine in Taiwan." In *Re-Orienting Cuisine: East Asian Foodways in the Twenty-First Century*, edited by Kwang-ök Kim, 108–28. Food, Nutrition, and Culture 3. New York: Berghahn Books, 2015.

8. Music and Film

- Atkins, E. Taylor. "Can Japanese Sing the Blues?: 'Japanese Jazz' and the Problem of Authenticity." In *Japan Pop!: Inside the World of Japanese Popular Culture*, edited by Timothy J Craig, 27–59. Armonk, NY: M.E. Sharpe, 2000.
- Manabe, Noriko. "Representing Japan: 'national' Style among Japanese Hip-Hop DJs." *Popular Music* 32, no. Special Issue 01 (January 2013): 35–50.
- Ashkenazi, Michael. "Food, Play, Business, and the Image of Japan in Itami Juzo's *Tampopo*." In *Reel Food: Essays on Food and Film*, edited by Anne Bower, 27–40. New York; London: Routledge, 2004.

9. Pop Culture and Consumerism

- Allison, Anne. "Portable Monsters and Commodity Cuteness: Pokémon as Japan's New Global Power." *Postcolonial Studies* 6, no. 3 (November 2003): 381–95.
- Allison, Anne. "Sailor Moon: Japanese Superheroes for Global Girls." In *Japan Pop!: Inside the World of Japanese Popular Culture*, edited by Timothy J Craig, 259–78. Armonk, NY: M.E. Sharpe, 2000.
- Iwabuchi, Kōichi. 2002. "'Soft' Nationalism and Narcissism: Japanese Popular Culture Goes Global." *Asian Studies Review* 26 (4): 447–69.
- Ko, Yu-Fen. "Consuming Differences: 'Hello Kitty' and the Identity Crisis in Taiwan." *Postcolonial Studies* 6, no. 2 (July 1, 2003): 175–89.

Optional

- Ching, Leo. 1994. "Imaginations in the Empires of the Sun: Japanese Mass Culture in Asia." *Boundary* 221 (1): 198–219.
- Iwabuchi, Kōichi. 1994. "[Complicit Exoticism: Japan and Its Other](#)." *Continuum: Journal of Media & Cultural Studies* 8 (2): 49–82.
- Iwabuchi, Koichi. 2002. "[Nostalgia for a \(Different\) Asian Modernity: Media Consumption of 'Asia' in Japan](#)." *Positions: East Asia Cultures Critique* 10 (3): 547–73.
- Shim, Doobo. 2011. "[Hybridity and the Rise of Korean Popular Culture in Asia](#)." *Kyoto Review of Southeast Asia*, no. 11 (March)

10. TV Dramas

- From: *Feeling Asian Modernities: Transnational Consumption of Japanese TV Dramas*, edited by Koichi Iwabuchi, Hong Kong University Press, 2004.
- Iwabuchi, Koichi. "Introduction: Cultural Globalization and Asian Media Connections." 1–22.
- And one of the following:
 - Ko, Yu-Fen. "Traveling With Japanese TV Dramas: Cross-Cultural Orientation and Flowing Identification of Contemporary Taiwanese Youth." 129–54.

- Lee, Dong-Hoo. "Cultural Contact With Japanese TV Dramas: Modes of Reception and Narrative Transparency." 251–74.
- Maclachlan, Elizabeth, and Geok-lian Chua. "Defining Asian Femininity: Chinese Viewers of Japanese TV Dramas in Singapore." 155–76.

DRAFT