

## JPT 3500 Japanese Culture Summer B 2018

Section 4B77 MTWRF 4 (12:30 – 1:45 pm) AND 019

Canvas site: <http://elearning.ufl.edu/>

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### Course Content and Objectives:

This course examines cultural practice and production in Japan over the course of its history. In particular, we will address the following areas and questions, with the understanding that culture is never static or lodged in the same fashion in any given individual.

1. *Cultural space*: How has the landscape been transformed physically, and how has it been mentally conceptualized in a culturally specific way?
2. *Cultural heritage*: What has Japan contributed to world civilization? What are major moments in art, literature, spirituality, film, and thought?
3. *Cultural hegemonies*: What constitutes marginality and centrality in terms of dominant cultural behavioral paradigms? What has been the role of gender, social class, occupation, and ethnic origin in shaping these paradigms?
4. *Cultural dynamism*: In what ways have cultural production and modes of being undergone innovation, permutation and recycling? Are links to the past relevant, or important?
5. *Cultural contact*: How has culture been shaped through encounter with ideas from outside Japan? How has Japan influenced the culture of other countries? What are current areas of tension in the global context?

**Required textbooks:** These are available at UF Bookstore.

Hane, Mikiso, and Luis G. Perez. 2015. *Premodern Japan: A Historical Survey*. 2<sup>nd</sup> Edition. Boulder, Colorado: Westview Press.

Sugimoto, Yoshio, ed. 2009. *The Cambridge Companion to Modern Japanese Culture*. Cambridge: Cambridge University Press.

Selected online readings on UF Libraries Course Reserves. These are required.

Access: Online readings to be accessed through link on Canvas to ARES (Course Reserves, UF libraries), or by Course Reserves, UF Libraries (<http://web.uflib.ufl.edu/>). In accessing from off campus, you need to have the VPN client installed on your device in order for the library to recognize you as a member of the UF community. Otherwise, you might be asked to pay a fee for the article. Through VPN client or on campus, all articles are freely available and may be printed or downloaded. See <http://education.ufl.edu/distance-learning/access-vpn> for information on the UF VPN client.

**Policies and Expectations:**

- a. **The Honor Code:** *We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.* On all work submitted for credit by students at the university, the following pledge is either required or implied: "*On my honor, I have neither given nor received unauthorized aid in doing this assignment.*" All sources of information, including print, digital, and verbal, must be acknowledged. Verbatim materials must be indicated as such with quotations marks, and cited.
- b. **Special Accommodations:** Please let me know about any concerns regarding submission of assignments, testing, or other class requirements. You are welcome to visit during office hours, catch me after class, phone, or email. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.
- c. **Attendance and Participation:** Class sessions will combine lectures, discussions, media, and presentations. Your attendance and active participation is essential to the success of the course, and to your grade.
- d. **Preparation and Assignments:**
  - a. Read the assigned texts carefully ahead of time, and be prepared to discuss them on the date that they appear in the Daily Schedule.
  - b. Other assignments, as indicated on the Daily Schedule, are to be submitted to Assignments in the Canvas course site and are due on the date indicated in the Daily Schedule/Assignments. **Late submissions will be assessed a penalty of 5 percent downgraded for each day beyond the deadline.**
- e. **Make-up Exams, Quizzes:** *Prior notification* to [awehme@ufl.edu](mailto:awehme@ufl.edu), or 273-2961, and written documentation of illness or family emergency is required. Consult with instructor to schedule the make-up exam.
- f. **GEN ED**
  - a. **Writing Requirement:** This course satisfies Writing Requirement (2000 words) by means of three 2-3 page essays (total number of pages must amount to 6.5 pages, 300 words per page, for a total of 2000 words). For essay assignments and instructions, see below. As stated in the Writing Requirement Guidelines (<http://gened.aa.ufl.edu/writing-math.aspx>), each essay will be evaluated on "the effectiveness, organization, clarity, and coherence of the writing as well as the grammar, punctuation and usage of standard written English."
    - i. The UF Writing Center offers help with enhancing the effectiveness of your writing. See their page for location and times: <http://writing.ufl.edu/writing-center/>
  - b. This course counts as **Humanities (H)** and **International (N)**.

#### Course Requirements: Assignments and Exams

- 1) **Three essays** are required and must be submitted in MSWord or PDF format to Assignments in Canvas by the due date. Any sources that you cite or refer to should be listed on a separate "References" page with full bibliographic information provided. Document such sources of information in the paper itself by last name plus year of publication, and page, e.g., (Tabuchi 2012, 145). Use 12-point font, 1" margins, and double space. Follow the Chicago Manual of Style (Author-date style) for Bibliographies (list of References), at Chicago-Style Citation Quick Guide, [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html), or, if you prefer, you may use another style with which you are familiar as long as it is applied consistently (e.g., APA, etc.).

i) **NOTE: Late submissions will be assessed a penalty of 5 percent downgrading for each day beyond the deadline.**

b) **Essay No. 1, *Pillow Book* (due Friday 07/13/18)**

- i) Select an entry from Sei Shonagon's *Pillow Book*, and address the following:
  - (1) Identify the entry type (for example, recording of a memorable event; list of things sharing a particular feature), and explain your reasons for identifying it as such.
  - (2) Explain the sort of sensibility Sei Shonagon displays in the writing of this entry. For example, is the purpose of the entry to amuse, reflect, remonstrate, or impress others? Give evidence from the selected entry to support your interpretation.
  - (3) Finally, write an entry of your own, of the same type, from your own contemporary perspective. Also, identify your social attributes, and your intended audience for the entry.
- ii) Submit to Assignments in Canvas.
- iii) See Canvas-Assignments, or end of syllabus for evaluation rubric.

c) **Essay No. 2, Visual and thematic analysis of Japan object from Harn Museum of Art (Due Wednesday 07/25/18)**

- i) During our class visit to the Harn Museum, select one of the print or ceramic objects on display to interpret. Let me know which object you have selected before you leave the museum.
- ii) In this essay, you will conduct a visual analysis of your selected object as an artwork. Your visual analysis should lead you to an interpretation of the theme(s) and/or subject matter of the object. You will receive a handout at the museum that outlines what sorts of features to pay attention to, in particular.
  - (1) Explain what you think interests the artist in this particular theme or subject, and what he/she intends to convey about it.
  - (2) How has the artist used his/her medium to convey this theme?
  - (3) You may also wish to briefly research the artist, and incorporate any perspectives that are relevant in interpreting the object.
- iii) Submit to Assignments in Canvas.
- iv) See Canvas-Assignments, or end of syllabus for evaluation rubric.

d) **Essay No. 3, Background research for a Japan studies topic (Due Friday 08/03/18)**

- i) Select a topic within Japanese studies that you would like to know more about. In your essay, provide an introductory paragraph that explains your interest, and what you would like to learn and/or investigate.
- ii) Use Google Scholar ([scholar.google.com](http://scholar.google.com)) or other search engines on the UF Libraries Japan Studies guide to find three to five different academic studies on your selected topic.
- iii) Briefly summarize the thesis and findings in each of the studies.
- iv) Include a bibliography of your sources that conforms to one of the style sheets on the UF Libraries Japan Studies guide.
- v) Submit to Assignments in Canvas.
- vi) See Canvas-Assignments, or end of syllabus for evaluation rubric.

2) **Group Presentation** (sign up for a topic/presentation date in "People" → "Group Presentation" in Canvas)

- a) In teams of 3 members, you will give a 20-30 minute presentation on one or more of the assigned readings (as indicated in the Daily Schedule). Please identify which of the following you wish to participate in, and sign-up for that group in People → Group Presentation on Canvas. Once you are in People, click on Group Presentation, and sign up for one of the presentation slots in the group of your choice.
  - 1. Tyler, Selections from *Japanese Tales* (humor and the supernatural in medieval tales), M 07/16/18
  - 2. Daruma, R 07/19/18
  - 3. Samurai leadership, ethos, society, M 07/23/18
  - 4. Family Culture, R 07/26/18
  - 5. Kawabata Yasunari: "The Izu Dancer," and "The Rainy Station," M 07/30/18

6. Political Culture, W 08/01/18
  7. Japanese attitudes toward the US: Postwar and contemporary, R 08/02/18
  8. Food Culture, M 08/06/18
  9. Music Culture, T 08/07/18
  10. Azuma on "The Otaku's Psuedo-Japan," R 08/09/18
- b) Your presentation should provide a close focus on one or more aspects of the events, phenomena and/or individuals highlighted in the readings.
1. Provide background information, and new information, as appropriate, along with your own interpretation of the material.
  2. Feel free to introduce other perspectives on the topic, or other examples/cases in point.
  3. The presentation should be supported by visual images (artworks, photos, diagrams) and film clips, as appropriate.
  4. Your team should pose questions for the class.
  5. The source for the images and clips should be cited in a list of Reference at the end of your presentation, along with all sources for the information in your presentation.
- c) **One member of your group must submit a copy of your presentation (slides or other) to Group Presentation in Assignments on Canvas. This is due on the day of your presentation.**
- d) Planning and Evaluation
1. Engagement with material
    - a. For primary sources, are your interpretations persuasive, and supported by direct reference to the material?
    - b. For secondary sources, are your positions distinguished from the author's?
    - c. Are you guiding the class to a complex engagement with the work and topic?
    - d. Are the stakes clear?
    - e. Is the way the topic and work relates to Japanese culture clear?
  2. Exposition and Style
    - a. Did you benefit from consulting other resources? Were you able to convey the fruits of your work to classmates?
    - b. Are the visual aids interesting and creative? Do they support and add to the understanding of the presentation?
    - c. Do all members of the group participate in the presentation?
    - d. Does the presentation flow well? (ease of delivery and transition, good eye contact, appropriate idiom)
  3. Posing and handling questions
    - a. Did you pose questions to the class that allowed for expansion of the material?
    - b. When responding to class member questions, were you able to introduce new information and perspectives through your answers?
    - c. Were you able to guide discussion back to the material as you fielded questions and comments?

### 3) Exams

- a) **Mid-term exam, in class Thursday, 07/19/18.** Covers all material up to this point, with a variety of question types (multiple choice, true/false, fill-in, essay).
- b) **Final quiz, in class Friday, 08/10/18.** Covers all material from 07/20/18 through 08/09/18, with a variety of question types (multiple choice, true/false, fill-in, short-answer).

### 4) Grades

Attendance and participation	10%
Group presentation	15%
Mid-term exam	20%
Essays (3x15%)	45%

Final quiz	10%
Total	100%

Grading scale: A (93-100), A- (90-92), B+ (87-89), B (83-86), B- (80-82), C+ (77-79), C (73-76), C- (70-72), D+ (67-69), D (63-66), D- (60-62), E (60 and below)

**Daily Schedule** (may be adjusted slightly as the course progresses)

**CR = Course reserves.** Online readings to be accessed through link on Canvas to ARES (Course Reserves, UF libraries), or by Course Reserves, UF Libraries (<http://web.uflib.ufl.edu/>). In accessing from off campus, you need to have the VPN client installed on your device in order for the library to recognize you as a member of the UF community. Otherwise, you might be asked to pay a fee for the article. Through VPN client or on campus, all articles are freely available and may be printed or downloaded. See <http://education.ufl.edu/distance-learning/access-vpn> for information on the UF VPN client.

Date	Assigned Readings	Other: Due dates, class activities
<b>Week 1</b>		
<i>Origins, Foundations</i>		
M 07/02/18	<p><i>Introduction to course, Approaches to Culture, Japanese Language</i></p> <ul style="list-style-type: none"> <li>• Sugimoto, <i>Modern Japanese Culture</i>, Chapter 1 “Concepts of Japan, Japanese Culture and the Japanese,” p. 21-37 <ul style="list-style-type: none"> <li>○ Question for discussion <ul style="list-style-type: none"> <li>▪ What is meant by “essentialism” in the context of the discussion of culture?</li> </ul> </li> </ul> </li> <li>• Sugimoto, <i>Modern Japanese Culture</i>, Chapter 3 “Language,” p. 56-75. <ul style="list-style-type: none"> <li>○ <i>Question for discussion</i> <ul style="list-style-type: none"> <li>▪ In what ways do features of the Japanese language and the English language differ? In what ways are they similar?</li> </ul> </li> </ul> </li> </ul>	<p>In-class viewing: “Japanese Nonverbal Communication”</p> <p>Buzzword of 2017, No. 6 Hifumin ひふみん</p>
T 07/03/18	<p><i>Ancient Japan, Artifacts and Myth</i></p> <ul style="list-style-type: none"> <li>• Hane and Perez, <i>Premodern Japan</i>, Chapter 1: The Early Years, p. 1-26.</li> <li>• Tsunoda and Goodrich, “Japan in the Dynastic Histories.” CR <ul style="list-style-type: none"> <li>○ Question for discussion <ul style="list-style-type: none"> <li>▪ How do the Chinese describe the “Wa” people?</li> </ul> </li> </ul> </li> </ul>	
W 07/04/18	Independence Day, classes suspended	
R 07/05/18	<p><i>Myth, State and Religion</i></p> <ul style="list-style-type: none"> <li>• <i>Kojiki</i>, Chapters 1-17, CR <ul style="list-style-type: none"> <li>○ <i>Questions for discussion</i> <ul style="list-style-type: none"> <li>▪ How does Japan’s account of creation differ from those of other traditions, such as the Judeo-Christian Bible?</li> <li>▪ What political purpose was served by the Japanese creation myth?</li> </ul> </li> </ul> </li> <li>• Coaldrake, “The Grand Shrines of Ise and Izumo,” CR <ul style="list-style-type: none"> <li>○ <i>Questions for discussion</i></li> </ul> </li> </ul>	

	<ul style="list-style-type: none"> <li>▪ In what fashion are aspects of Shinto spirituality linked to artistic preferences in Japan?</li> <li>▪ How does the architecture and maintenance of the Ise Shrine reflect the power of the state?</li> </ul>	
F 07/06/18	<p><i>Yamato Kings, Chinese models of rulership</i></p> <ul style="list-style-type: none"> <li>• Hane and Perez, <i>Premodern Japan</i>, Chapter 2: The Advent and Assimilation of Chinese Civilization,” p. 27-56.</li> <li>• Tsunoda, et al., “The Seventeen-Article Constitution of Prince Shōtoku,” CR <ul style="list-style-type: none"> <li>○ <i>Question for discussion</i> <ul style="list-style-type: none"> <li>▪ What aspects of Chinese civilization did Japan borrow in the ancient period?</li> </ul> </li> </ul> </li> </ul>	
Week 2		
<i>Yamato Kings, to Heian Court (530-1150)</i>		
M 07/09/18	<p><i>Ancient poetry</i></p> <ul style="list-style-type: none"> <li>• <i>Man’yōshū</i>, selections from Levy, trans., and from Nihon Gakujutsu Shinkokai, trans. (two separate files in Reserves), CR</li> <li>• Tsunoda, et al., “The Vocabulary of Japanese Aesthetics 1,” p. 172-179, CR <ul style="list-style-type: none"> <li>○ <i>Question for discussion</i> <ul style="list-style-type: none"> <li>▪ Why are the aesthetic terms <i>aware</i> and <i>makoto</i> use to describe the sensibility found in the poetry of the <i>Man’yōshū</i>?</li> </ul> </li> </ul> </li> </ul>	Buzzword of 2017, No. 5 睡眠負債 <i>suimin-fusai</i>
T 07/10/18	<p><i>Buddhist epistemology</i></p> <ul style="list-style-type: none"> <li>• Sugimoto, <i>Modern Japanese Culture</i>, Chapter 8: Religious Culture, p. 147-165.</li> <li>• LaFleur, “In and Out the Rokudō: Kyōkai and the Formation of Medieval Japan,” CR <ul style="list-style-type: none"> <li>○ Handout in class: Tales from Kyōkai’s <i>Nihon ryōiki</i></li> <li>○ <i>Questions for discussion</i> <ul style="list-style-type: none"> <li>▪ How do the tales from the <i>Nihon ryōiki</i> reflect the Buddhist concepts of karma, and the <i>rokudō</i>?</li> </ul> </li> </ul> </li> </ul>	
W 07/11/18	<p><b>Class will meet at the Samuel P. Harn Museum of Art, campus.</b></p> <ul style="list-style-type: none"> <li>• <b>View selected woodblock prints from the Edo period through 20<sup>th</sup> century; view current exhibit of contemporary ceramics, “Into the Fold: Contemporary Japanese Ceramics from the Horvitz Collection”</b> <ul style="list-style-type: none"> <li>○ Before you leave the museum, select one object you would like to work on for Essay No. 2, and inform instructor of your selection.</li> <li>○ You may take a photo without flash.</li> <li>○ You may revisit the ceramic objects, but the prints are available today only. Images of each can be found in the Harn folder on Canvas.</li> </ul> </li> </ul>	<p><b>Class will meet at the Samuel P. Harn Museum of Art, UF campus. See end of syllabus for directions and museum guidelines.</b></p> <p><b>Allysa Peyton Browne, Assistant Curator of Asian Art, will give an orientation to appreciation of each type of object</b></p>
R 07/12/18	<p><i>Literature in courtly circles</i></p> <ul style="list-style-type: none"> <li>• Hane and Perez, <i>Premodern Japan</i>, Chapter 3: “The Heian Period,” p. 57-86.</li> <li>• Sei Shonagon, Selections from <i>The Pillow Book</i>, entries 86-112, and notes (notes are in a separate file in the Reserves), CR</li> </ul>	

	<ul style="list-style-type: none"> <li>○ <i>Questions for discussion</i> Why are the aesthetic terms <i>miyabi</i> and <i>okashi</i> used to describe the sensibility found in <i>The Pillow Book</i>?</li> </ul>	
F 07/13/18	<p><i>Concepts of the hero</i></p> <ul style="list-style-type: none"> <li>• Morris, "Minamoto Yoshitsune, 12<sup>th</sup> century: Victory Through Defeat," CR <ul style="list-style-type: none"> <li>○ <i>Questions for discussion</i> <ul style="list-style-type: none"> <li>▪ What are the key features of the hero in Japan, as exemplified by Yoshitsune?</li> </ul> </li> </ul> </li> </ul>	<b>Essay #1 due (<i>Pillow Book</i>)</b>
Week 3		
<i>Buddhist Culture, and other worlds under the Sword (1150-1500)</i>		
M 07/16/18	<ul style="list-style-type: none"> <li>• Hane and Perez, <i>Premodern Japan</i>, Chapter 4: "The Kamakura Period," p. 87-118.</li> <li>• Tyler, Selections from <i>Japanese Tales</i> (humor and the supernatural), CR</li> </ul>	<p><b>Group Presentation #1:</b> Tyler, Selections from <i>Japanese Tales</i> (humor and the supernatural)</p> <p>Buzzword of 2017, No. 4: J ア ラート <i>J-araato</i></p>
T 07/17/18	<p><i>Zen and its aesthetics; recluse literature</i></p> <ul style="list-style-type: none"> <li>• Kamo no Chōmei, "An Account of My Hut," CR</li> <li>• Dōgen, "Tsuki ('Complete Fulfilment') and "Gabyo ('A painting of a rice cake')," CR <ul style="list-style-type: none"> <li>○ <i>Questions for discussion</i> <ul style="list-style-type: none"> <li>▪ How are aspects of the concept of <i>mappō</i> reflected in "An Account of My Hut"?</li> <li>▪ What aesthetic concepts underlie the observations in "An Account of My Hut"?</li> <li>▪ Why did Dōgen use the concept of "moon" as a teaching device?</li> </ul> </li> </ul> </li> </ul>	In-class viewing: <i>Preaching from Pictures: A Japanese Mandala</i> (2003, produced by David W. Plath), 37 min.
W 07/18/18	<p><i>The ubiquity of iconic figures: Bodhidharma</i></p> <p>Faure, Bernard. 2011. From Bodhidharma to Daruma: The Hidden Life of a Zen Patriarch. <i>Japan Review</i>, No. 23: 45-71.</p>	<b>Group Presentation #2:</b> Daruma
R 07/19/18	<b>Midterm Exam, in class</b>	• <b>Midterm Exam</b>
F 07/20/18	<p><i>Samurai and Bushido</i></p> <ul style="list-style-type: none"> <li>• Hane and Perez, Chapter 5: "The Ashikaga Period and the Emergence of the Daimyō," p. 119-150</li> <li>• Ikegami, "The Rite of Honorable Death," CR <ul style="list-style-type: none"> <li>○ <i>Questions for discussion</i> <ul style="list-style-type: none"> <li>▪ Upon what does Ikegami base her assertion that the cultural differentiation between purity and impurity is always socially constructed?</li> </ul> </li> </ul> </li> </ul>	
Week 4		
<i>Daimyo authority, and the emergence of an urban economy</i>		
M 07/23/18	<ul style="list-style-type: none"> <li>• Hane and Perez, Chapter 6: "The Restoration of Order," p. 151-177.</li> <li>• Bolitho, "The Myth of the Samurai," CR <ul style="list-style-type: none"> <li>○ <i>Questions for discussion</i> <ul style="list-style-type: none"> <li>▪ Upon what basis does Bolitho argue that the samurai ethos was a myth?</li> </ul> </li> </ul> </li> </ul>	<p><b>Group presentation #3:</b> Samurai leadership, ethos, society (Hane and Perez, and Bolitho)</p> <p>Buzzword of 2017, No. 3</p>

		35 億 <i>sanjūgo-oku</i>
T 07/24/18	<i>Samurai in Edo Society</i> Hane and Perez, Chapter 7: "The Early Tokugawa Period," p. 179-217.	In-class: <i>Gonza the Spearman</i> (1986, <i>Yari no Gonza</i> , dir. Masahiro Shinoda, 126 min.)
W 07/25/18	<i>Samurai in Edo Society</i> <ul style="list-style-type: none"> <li>Hane and Perez, Chapter 8: "Intellectual and Cultural Developments," p. 219-251.</li> <li>Recommended, if interest motivates you: the 1717 Chikamatsu bunraku/kabuki play <i>Gonza the Lancer</i> (CR) that forms the basis for this film. As was the case with many plays of the day, the story is based on a real-life incident. CR <ul style="list-style-type: none"> <li><i>Questions for discussion</i> <ul style="list-style-type: none"> <li>Is there a hero or heroine in this film?</li> <li>What role does the tea ceremony play in this film?</li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><b>Essay #2 due (Visual and Thematic analysis of Japan print or ceramic object)</b></li> </ul> In-class: <i>Gonza the Spearman</i> (1986, <i>Yari no Gonza</i> , dir. Masahiro Shinoda, 126 min.)
R 07/26/18	<i>Family Culture</i> <ul style="list-style-type: none"> <li>Sugimoto, <i>Modern Japanese Culture</i>, Chapter 4 "Family Culture," p. 76-91.</li> <li>Saikaku, Selections from <i>The Japanese Family Storehouse</i> (<i>Nippon eitai-gura</i>, 1688), CR <ul style="list-style-type: none"> <li><i>Questions for discussion</i> <ul style="list-style-type: none"> <li>What are the moral lessons to be drawn from the stories in <i>The Japanese Family Storehouse</i>?</li> <li>Identify one characteristic of Saikaku's humor</li> </ul> </li> </ul> </li> </ul>	<b>Group Presentation #4:</b> Family Culture (Sugimoto)
F 07/27/18	<i>Japan Opens to the World</i> <ul style="list-style-type: none"> <li>Schirokauer, Conrad et al. 2013. Chapter 8: Endings and Beginnings: From Tokugawa to Meiji, 1787-1873. In <i>A Brief History of Japanese Civilization</i>, by Conrad Schirokauer, David Lurie, and Suzanne Gay, p. 152-173. Fourth Edition. Boston: Wadsworth Cengage Learning. CR</li> <li>Meyer, Milton W. 2013. Chapter 11: Meiji Japan: Economics and Society. In <i>Japan: A Concise History</i>, by Milton W. Meyer, p. 155-163. Fourth Edition Updated. Lanhan, Colorado: Rowman &amp; Littlefield. CR <ul style="list-style-type: none"> <li><i>Questions for discussion</i> <ul style="list-style-type: none"> <li>Who were some of the key thinkers of the Meiji period?</li> <li>What did they advocate?</li> </ul> </li> </ul> </li> </ul>	
Week 5		
<i>Transition to Modern Japan</i>		
M 07/30/18	<ul style="list-style-type: none"> <li>Schirokauer, Conrad et al. 2013. Chapter 10: Imperial Japan. In <i>A Brief History of Japanese Civilization</i>, by Conrad Schirokauer, David Lurie, and Suzanne Gay, p. 196-219. Fourth Edition. Boston: Wadsworth Cengage Learning. CR</li> <li>Kawabata, Yasunari. 1997. <i>The Izu Dancer</i> [1926], translated by Edward Seidensticker. In <i>The Oxford Book of Japanese Short Stories</i>, edited by Theodore W. Goossen, p. 129-148. Oxford: Oxford University Press. CR</li> </ul>	<b>Group Presentation #5:</b> Kawabata Yasunari, "The Izu Dancer" and "The Rainy Station."  Buzzword of 2017, No. 2 村度 <i>sontaku</i>

	<ul style="list-style-type: none"> <li>• Kawabata, Yasunari. 1988. <i>The Rainy Station</i> [1928], translated by Lane Dunlop. In <i>Palm-of-the-Hand Stories</i>, by Yasunari Kawabata, translated from the Japanese by Lane Dunlop and J. Martin Holman, p. 113-120. CR</li> </ul>	
T 07/31/18	<p><i>Beneath the veneer of homogenous Japan</i></p> <ul style="list-style-type: none"> <li>• Sugimoto, <i>Modern Japanese Culture</i>, Chapter 10 “Buraku Culture,” p. 182-198.</li> <li>• Gordon, June A. 2017. Caste in Japan: The Burakumin. <i>Biography</i> 40:1, 265-287. CR</li> <li>• Saga, Selections from <i>Memories of Silk and Straw: A Self-Portrait of a Small Town</i>. This reading is in Canvas Files, “Readings” folder. <ul style="list-style-type: none"> <li>○ <i>Question for discussion</i> <ul style="list-style-type: none"> <li>▪ In what ways has the buraku community represented stratification, variation, and relativism, in contrast to the normative frames of standardization and homogeneity in Japanese society?</li> </ul> </li> </ul> </li> </ul>	In class viewing: <i>Mapping the Future, Nishinari</i> (2006, dir. Yukio Tanaka, Tetsuo Yamada, 53 min)
W 08/01/18	<p><i>Imperial Japan and WWII</i></p> <ul style="list-style-type: none"> <li>• Sugimoto, <i>Modern Japanese Culture</i>, Chapter 9 “Political Culture,” p. 166-181.</li> <li>• Cook, Haruko Taya and Theodore F. Cook. 1992. Selections from <i>Japan at War: An Oral History</i>. New York: The New Press. CR <ul style="list-style-type: none"> <li>○ Questions for discussion <ul style="list-style-type: none"> <li>▪ How would you characterize the attitudes of the interviewees toward their work during the war? To the war itself?</li> </ul> </li> </ul> </li> </ul>	<b>Group Presentation #6:</b> Political Culture (Sugimoto)
R 08/02/18	<p><i>Japan and the U.S.</i></p> <ul style="list-style-type: none"> <li>• Kojima, Nobuo. 1977. <i>The American School</i> [1954], translated by William F. Sibley. In <i>Contemporary Japanese Literature</i>, edited by Howard Hibbett, p. 120-144. New York: Alfred A. Knopf.</li> <li>• Penney, Matthew. 2009. Nationalism and anti-Americanism in Japan—Manga wars, Aso, Tamogami, and Progressive Alternatives. <i>The Asia-Pacific Journal/Japan Focus</i> Vol. 7:17, No. 2, April 2009. <a href="https://apjif.org/-Matthew-Penney/3116/article.html">https://apjif.org/-Matthew-Penney/3116/article.html</a> or CR</li> </ul>	<b>Group Presentation #7:</b> Japanese attitudes toward the US: Postwar and contemporary
F 08/03/18	<p><i>Minorities in Japan: Zainichi Koreans</i></p> <ul style="list-style-type: none"> <li>○ <i>Question for discussion</i> <ul style="list-style-type: none"> <li>▪ In what ways has the Zainichi Korean community represented stratification, variation, and relativism, in contrast to the normative frames of standardization and homogeneity in Japanese society</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>Essay #3 due (Selected topic within Japan Studies)</b></li> </ul> <p>In-class viewing: <i>Haruko</i> (2004, dir. Kazuyuki Nozawa, Fuji Television, 81 min.)</p>
Week 6		
Contemporary Culture		
M 08/06/18	<p><i>Culture and food: aesthetics and practice</i></p> <ul style="list-style-type: none"> <li>• Sugimoto, <i>Modern Japanese Culture</i>, Chapter 16 “Food Culture,” p. 300-316. <ul style="list-style-type: none"> <li>○ What does Ishige mean by saying that rice is a symbolic food in Japan?</li> </ul> </li> </ul>	<b>Group Presentation #8:</b> Food culture

	<ul style="list-style-type: none"> <li>Sugimoto, <i>Modern Japanese Culture</i>, Chapter 2 “Japan’s Emic Conceptions”</li> </ul>	Buzzword of 2017, No. 1 インスタ映え <i>insuta-bae</i>
T 08/07/18	<ul style="list-style-type: none"> <li>Sugimoto, <i>Modern Japanese Culture</i>, Chapter 14 “Music Culture,” p. 261-280.</li> <li>Sugimoto, <i>Modern Japanese Culture</i>, Chapter 6, “Work Culture,” p. 113-129.</li> </ul>	<b>Group Presentation #9:</b> Music culture
W 08/08/18	<ul style="list-style-type: none"> <li>Sugimoto, <i>Modern Japanese Culture</i>, Chapter 5 “School Culture,” p. 92-112.</li> <li>Furlong, Andy. 2008. The Japanese hikikomori phenomenon: acute social withdrawal among young people. <i>The Sociological Review</i> 56:2, 309-325. CR <ul style="list-style-type: none"> <li>Questions for discussion <ul style="list-style-type: none"> <li>Is the phenomenon of hikikomori specific to Japan, or can a similar phenomenon be found in other countries?</li> </ul> </li> </ul> </li> </ul>	
R 08/09/18	<ul style="list-style-type: none"> <li>Sugimoto, <i>Modern Japanese Culture</i>, Chapter 7, “Technological Culture,” p. 130-146.</li> <li>Azuma, Hiroki. 2009. Chapter 1; The Otaku’s Pseudo-Japan. In <i>Otaku: Japan’s Database Animals</i>, p. 3 – 24. Minneapolis, Minnesota: University of Minnesota Press. CR <ul style="list-style-type: none"> <li>Do you agree with Azuma’s position that the Japanese elements in anime, such as figures from folklore, are simply “conceits” superimposed on Western genres of science fiction and fantasy, and represent a “pseudo-Japan”? Why or why not?</li> </ul> </li> </ul>	<b>Group Presentation #10:</b> Azuma on “The Otaku’s Pseudo-Japan”
F 08/10/18	<b>Final Quiz, in class</b>	<b>Final Quiz</b>

JPT 3500 Essay 1 *Pillow Book* of Sei Shonagon Evaluation Metric

Category	Expectations	Your essay	Score
Organization and coherence 10	Paper as a whole shows clear identification of diary entry type; interpretation of the author’s stance with regard to the subject matter of the entry; creative parallel written from your own contemporary perspective aligns with entry type.		
Argument and support 20	Ideas are clearly stated and supported by close attention to other assigned entries, author’s tone, and specifics of events narrated or situations described. Logic is employed in the development of arguments.		
Critical thinking 20	Probing into possible interpretations; application of your own interpretation of the stance of the author and message(s) of the entry.		
Cultural perspectives 30	Information on Japanese arts, history, and/or society is applied judiciously and with accuracy in support of arguments; analogous entry with contemporary perspectives shows similarities and differences in culture and social environment.		
Style 10	Careful attention to word choice that results in precision and richness of expression; sentences display complexity; cohesion and ease of reading is achieved through a variety of sentence connectives.		

Mechanics 10	Free of spelling, punctuation and grammatical errors.		
Composite			

JPT 3500 Essay 2, Visual and thematic analysis of Japanese print or ceramic object, Evaluation Metric

Category	Expectations	Your essay	Score
Organization and coherence 10	The paper articulates a clear interpretation of the themes, design elements, and cultural and/or artist perspectives in the selected object; paragraphs are organized so as to effectively develop the argument.		
Argument and support 20	Ideas are clearly stated and supported by close attention to specific visual and thematic aspects of object and, optionally, background of the artist. Logic is employed in the development of arguments.		
Critical thinking 25	Formal elements of the object are identified and analyzed for impact made on the viewer (size, texture, color, light, composition, etc.).		
Cultural perspectives 25	What can be learned about Japanese culture of the time from this object? What is the artist's stance in relation to the theme of the object?		
Style 10	Careful attention to word choice that results in precision and richness of expression; sentences display complexity; cohesion and ease of reading is achieved through a variety of sentence connectives.		
Mechanics and documentation 10	Free of spelling, punctuation and grammatical errors. Sources are acknowledged and documented in References section.		
Composite			

JPT 3500 Essay 3, Background research for a Japan studies topic

Category	Expectations	Your essay	Score
Organization and coherence 20	A topic of interest within Japanese studies was selected. The introductory paragraph that explains your interest, and what you would like to learn and/or investigate. The body of the paper discusses the main thesis and findings of at least three scholarly studies on the selected topic.		
Analysis 30	The thesis and key findings of each of the scholarly studies are identified and summarized.		
Style 10	Careful attention to word choice that results in precision and richness of expression; sentences display complexity; cohesion and ease of reading is achieved through a variety of sentence connectives.		
Documentation 30	Scholarly studies are cited appropriately in the body of the paper. A list of references formatted according to a selected scholarly style is included at the end of the paper.		
Overall mechanics 10	Free of spelling, punctuation and grammatical errors.		
Composite			

## Visiting the Harn Museum:

**INFORMATION FOR STUDENTS:** We welcome university students to the museum. The following information will be helpful in preparing for your visit.

In the museum, groups on tours before normal opening hours must stay together in a group.

### GETTING TO THE HARN

For a **map** of the location of the Harn at UF, [click here](#).

**Parking** requires a UF parking decal (green or better), or is \$4.00 (limited space). Parking is free after 3:30pm on weekdays and all day on weekends. Bike parking is always free.

### Biking

From central campus, bike westward past Lake Alice until Museum Road terminates at Hull Road, turn right, pass the SW Recreation Center, take the next left and you are there—should take about 10 minutes from the Century Tower

### SPRING 2015 RTS BUSES TO THE HARN & NEARBY:

Summer Campus Routes <http://go-rt.com/campus-routes-summer/>:

#117 From Rawlings Hall to the Cultural Plaza/Southwest Rec

#119 From Buckman Drive and University Avenue to the Cultural Plaza/Southwest Rec

#125 From the Hub and Reitz Union to the Cultural Plaza/Southwest Rec

#126 From Sorority Row and McCarthy Hall to the Cultural Plaza/Southwest Rec

Summer City Routes <http://go-rt.com/summer-2015-weekday-routes-map/> :

#20 Runs between the Oaks Mall and Reitz Union, stops at the Cultural Plaza/Southwest Rec

#34 Runs between the Hub and Lexington Crossing Apartments, stops at the corner of Hull Road and SW 34<sup>th</sup> street. The Harn is located a short walk down Hull Road.

Look for this building:



### In The Galleries:

No gum, food or beverages in the galleries. You must check backpacks and larger bags (and food and bottled drinks) at the front desk.

Please bring **pencils** for note taking (no ink; the Harn has loaner pencils).