



# ***COURSE DESCRIPTIONS***

***Fall 2013***

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## 2013 FALL ACADEMIC CALENDAR

Aug. 24- 27 (Sat-Tue)	Arrival Period for New Students On-campus accommodations become available.
Aug. 24- 28 (Sat-Wed)	Course Registration
Aug. 28- 30 (Wed-Fri)	Orientation
Aug. 31 (Sat)	A late registration fee of ¥2,000 will be charged from this date.
Aug. 31-Sep. 1 (Sat-Sun)	Move into Permanent Accommodations
Sep. 2 (Mon)	Asian Studies Program Opening Ceremony (Lecture courses will begin in the afternoon )
Sep. 9 (Mon)	A late registration fee of ¥5,000 will be charged from this date.
Sep. 16 (Mon)	Respect-for-the-Aged Day (National Holiday)*
Sep. 17 (Tue)	Deadline for Adding Courses
Sep. 23 (Mon)	Autumnal Equinox Day (National Holiday)*
Sep. 24 (Tue)	Deadline for Dropping Courses
Oct. 9 (Wed)	All students will receive the "Application for Extension of Stay" & "Termination Report Form".
Oct. 14 (Mon)	Health and Sports Day (National Holiday)*
Oct. 18 (Fri)	Deadline for the submission of "Application for Extension of Stay" or "Termination Report Form"
Late October	Mid-term Examination (Exams to be taken during regular class meetings)
Nov. 3 (Sun)	Cultural Day (National Holiday)*
Nov. 4 (Mon)	Substitute Holiday for the Cultural Day - School Day (Japanese language classes ONLY)
Nov. 23 (Sat)	Labor Thanksgiving Day (National Holiday)*

**2013 FALL  
ACADEMIC CALENDAR**

Nov. 30 (Sat)	Deadline for submission of "Contract for the Completion of an Incomplete"
Dec. 9-13 (Mon-Fri)	Final Examination Week
Dec. 13 (Fri)	Last day of the semester
Dec. 18 (Wed)	Notification of "Approval or Disapproval of Extension of Stay"
Dec. 18-19 (Wed-Thu)	Payment Period for tuition deposit for the spring semester of 2014
Dec. 21 (Sat)	Deadline for moving out All students must move out of accommodations arranged by Kansai Gaidai by this date.

\* No Classes

NOTE: Please be aware that because of the differences in the Japanese academic calendar (which begins in early April) and the American calendar (which the Asian Studies Program observes), from time to time there may be conflicts regarding the use of facilities, etc.

## Academic Regulations

### 1. Registration

Students are required to register for classes no later than the dates as indicated in the Academic Calendar. A late fee of ¥2,000 will be charged to those who register after this deadline. A late fee of ¥5,000 will be charged to those who register after the first week of classes.

In order to register for classes, it is mandatory that you finish your necessary payments (or apply for the Student Loan).

### 2. Credits

One semester is fifteen weeks long, and includes a half-week orientation program.

The required Spoken Japanese course carries 5 semester credits, which means five 50-minute class periods per week for fifteen weeks.

Japanese Reading & Writing course carries 3 semester credits, which means three 50-minute class periods per week for fifteen weeks. However, “Introduction to the Japanese Writing System” is a five-week course and carries 1 semester credit.

Other non-Japanese language courses carry 3 semester credits and meet for twice a week for fifteen weeks.

### 3. Requirements

Students must register for a minimum of 14 semester credits, and may not register for more than 17 semester credits. All students must register for Spoken Japanese.

Students who plan to enroll in our program for one academic year are strongly advised to register for Japanese Reading & Writing, as well.

No student is permitted to take the studio art courses at the same time, nor register for an increased load of either one.

### 4. Changing Courses (Drop/Add)

To change your registration, submit a PETITION TO CHANGE CURRENT REGISTRATION FORM at the Center for International Education.

A student may withdraw (drop) from a course (except Spoken Japanese) without academic penalty during the first three (3) weeks. The final date for dropping courses is **Tuesday, September 24.**

## Academic Regulations

A student may add course(s) during the first two (2) weeks of the semester. The final date for adding courses is **Tuesday, September 17.**

Dropping a course on/before the deadline will leave no record of enrollment on your transcript. However, if a student fails to meet the deadline and/or fails to comply with the official procedure, his/her grade will be "F" in the course.

No petition will be accepted without the signature of the instructor of the course. It is the student's responsibility to see his/her instructor to secure the signature.

Not attending a class does not constitute official withdrawal from the course.

### 5. Audit

Students may register for a course on an audit basis by obtaining permission from the instructor of the course. Students may not audit Japanese language courses. Registration on an audit basis will not lead to academic credit, nor will it appear on the student's transcript.

Change of registration from audit to credit is permitted only during the period of adding courses.

Change of registration from credit to audit is permitted only during the period of dropping courses.

No changes will be permitted after the periods specified above.

### 6. Incomplete

An Incomplete grade will be assigned only when illness or other extenuating reasons beyond the control of the student prevent the completion of all course requirements by the end of the semester.

Students who apply for an Incomplete are required to complete a "Contract for the Completion of the Incomplete" form and submit it to the Center for International Education. Please note that any contract without the signature of the course instructor will not be accepted. The completed contract must be submitted to the Center no later than one week prior to the final examination week.

An Incomplete may not be assigned for any Japanese language course. In all other courses, the assignment of an Incomplete must be approved by the course instructor and the Dean of the Center for International Education.

## Academic Regulations

All Incompletes must be removed within six weeks from the end of the semester for which the Incomplete was assigned. Notification of removal will be made by the instructor on the "Removal of Incomplete Grade" form.

A grade of "I" which is not removed during the required period and by the procedure prescribed above will automatically become an "F" on the student's transcript.

No Incomplete is permissible for students applying to extend their stay at Kansai Gaidai into the second semester.

### 7. Academic Warning

An Academic Warning shall be issued during the semester to students who, in the determination of the instructor, are not making adequate progress in the course and are in danger of receiving a grade of "D" or "F" unless significant improvement is shown before the end of the semester. Student performance will be assessed on the basis of quizzes, reports, mid-term exams, etc. Students receiving an Academic Warning are strongly encouraged to consult with the instructor concerning steps to be taken to meet course standards.

### 8. Repetition of Courses

If a student wishes to enroll in the second semester, a "D" in a Japanese Language course will require him/her to repeat the course.

### 9. Independent Study

Independent study is a credit course designed to allow students to investigate an area of interest not within our course offerings or to research more extensively than is possible in a regular course. Students applying for approval of an independent study are expected to have background in the proposed field of study adequate for pursuing work independently, under the supervision of a faculty supervisor. Students should make arrangements with the supervising faculty member before the end of the semester prior to that in which the independent study is to be undertaken.

Independent study will be permitted under the following conditions:

- 1) A project that the student wishes to study is not offered in a regular course.
- 2) Only those students who have completed one semester at Kansai Gaidai will be permitted to undertake an Independent Study during their second semester of residence.
- 3) Independent study projects cannot be arranged for Japanese language courses.



## Academic Regulations

- 4) In principle, a student may receive credit for only one independent study course in a given semester.
- 5) It is the student's sole responsibility to meet with the instructor who will supervise the study in the area of his/her interest. Thus we suggest that the student start making plans and contacting the instructor well in advance.
- 6) If there is any reason to believe that credit for an independent study project may not be accepted by the student's home institution, it is the student's sole responsibility to contact the proper authorities at that institution for clarification.

### Proposals for Independent Study

- 1) Independent study requires a thorough description of the work to be undertaken. Therefore, it is essential to plan well in advance of registration.
- 2) Students are required to complete the "Application for Enrollment in Independent Study Program," in which they should outline the study topic, specifications of the work to be done, materials to be used, and a statement of the evaluative criteria to be used by the instructor.
- 3) The deadline for the application for independent study is **Tuesday, September 3**. A complete application, including a signature from your faculty supervisor, must be submitted no later than the deadline. Since registration for independent study is based on permission from the faculty and the Dean, students are advised to register for four other courses by the end of the registration period, and drop one course (if you wish) when you are granted permission for an independent study course. Please carefully note that no application for independent study will be accepted after the deadline (i.e. The add period will not apply to independent study courses.). Application forms are available at the office.

### 10. Examinations

Mid-term examinations will be given during regular class periods as specified in the course syllabus for each semester. There will be a separate schedule for final examinations. The specific schedule will be announced early in the semester. **Examinations will not be given outside the regular exam schedule, and thus will not be changed according to individual student's convenience.**

### 11. Attendance

Students are expected to attend all class meetings in which they are enrolled. Specific attendance requirements will be individually established by instructors. Excessive absences may result in low grades and subsequent denial of approval to re-enroll.

### 12. Grading System

The grading scale will be as follows:

A: Highest Level of Attainment	B: High Level of Attainment
C: Adequate Level of Attainment	D: Minimal Passing Level
F: Failed, No Credit	I: Incomplete
W: Withdrawal	

W (Withdrawal) may be granted only when a student must withdraw from a course because of extenuating circumstances. This must be approved by the Dean of the Center for International Education.

Quality Points:

A+ (4.0)	B+ (3.3)	C+ (2.3)	D+ (1.3)	F (0)
A (4.0)	B (3.0)	C (2.0)	D (1.0)	I (0)
A- (3.7)	B- (2.7)	C- (1.7)	D- (0.7)	

Grades combine the results of course work, mid-term and/or final examinations, quizzes and class participation. The Pass-Fail system or Credit - No Credit system is not used at Kansai Gaidai.

### 13. Transcript

One copy of the student's transcript will automatically be sent to his/her home institution free of charge.

Students who wish to have additional copies sent to institutions should make their requests to the Center for International Education and include ¥500 per copy.

In all cases, transcripts will be held until all outstanding obligations to Kansai Gaidai (loans, library books, etc.) have been completely settled.

### 14. Behavior

If a student acts in such a manner as to bring discredit to Kansai Gaidai (i.e. violates the laws of Japan), or conducts himself/herself in such a manner as to infringe upon the rights of other students, faculty, or staff, or through unacceptable behavior indicates that he/she has no interest in any longer pursuing studies at Kansai Gaidai (i.e. excessive absences), he/she may be asked to leave the Asian Studies Program.

### 15. Academic Conduct

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; submission of a paper written for a previous course, or submission of substantially the same paper in two or more Asian Studies Program courses without consent of the instructor(s) involved; 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, failure in the course, and refusal of request for extension into a second semester.

### 16. ID Card

Each student will be issued a Kansai Gaidai Student Identification Card. Since this card is indispensable (it is needed to enter the school library, gym, etc.), you should carry it with you at all times.

Also, various student discount fares are available for commuting, long distance travels, admission to movie theaters, etc.

If this card is lost or damaged, it must immediately be reported to the Center for International Education. A new card will be re-issued to you at a cost of ¥3,000.

### 17. Terminology for Enrollment Status

Students are roughly divided into two categories; participants who have been recommended from institutions having formal affiliation agreements with Kansai Gaidai, and participants who have directly applied to Kansai Gaidai. The latter are classified as Independent Students at Kansai Gaidai.

Those from affiliated programs can be generally divided into three types; Full-Exchange Students who pay tuition and room and board fees to their home institutions and thus are not charged any of these fees at Kansai Gaidai (except for deposits), Tuition and Fees Exchange Students, who pay their tuition to their home institutions and are totally responsible for their room and board fees at Kansai Gaidai. In these two cases, the academic fees paid to their home institutions will be used by their counterpart Japanese students. The third type is Term/Year Abroad Program Participants, who are officially recommended by affiliated institutions and payments are usually handled through these institutions. In this case, however, there are no counterpart Japanese students going from Kansai Gaidai to these institutions.

## Academic Regulations

Because the specifics vary somewhat according to the agreement with each institution, it is strongly advised that you contact the Center for International Education, should you have any questions regarding payments, registration, etc.

### 18. Field Trips

Arranging field trips to manufacturers and other enterprises is very difficult and usually requires that a list of participants be submitted to the enterprise well in advance of the date of the trip. Apparently because of security considerations, all participants listed must be present for the trip and if not, future field trips may be placed in jeopardy.

Thus, to ensure that future students in the Asian Studies Program will have the opportunity to participate in similar activities, we ask that you sign the participation agreement confirming your intentions to participate.

Should you for any reason not participate (after signing the participation agreement), ¥2,000 from your ¥10,000 deposit will be forfeited.

## Extension of Stay

Since all participants are guaranteed admission for one semester only, students who wish to extend their stay at Kansai Gaidai for a second semester must apply for extension of stay and are required to complete the following procedures. Please note that failure to comply with these procedures may result in denial of re-admission.

1. Submit to the Center for International Education, a completed "APPLICATION FOR EXTENSION OF STAY" no later than **October 18 (Fri)**.

Information will be available from **October 9 (Wed)**.

2. Approval of extension will depend on overall academic performance during the previous semester and faculty recommendation. Normally at least a 2.0 GPA with **no F's** will be considered the minimum standard for the approval of extension into a second semester. At least a 3.0 GPA and strong recommendations from the faculty will be required for the approval of extension into the third semester.

No "Incomplete" is permissible for students applying for extension.

3. Official Notification: Students will receive official notification of "APPROVAL OR DISAPPROVAL OF THE APPLICATION" on **December 18 (Wed)**.
4. Students whose extension requests are approved must pay the tuition deposit of ¥200,000 or \$2,000 between **December 18 and 19 (Wed-Thu)**.

This money will be credited to your tuition payment to Kansai Gaidai for the next semester. Failure to fulfill this financial obligation will result in automatic cancellation from the program.

5. Students extending their stay are not required to participate in the next semester's orientation program. However, it will be the student's responsibility to officially register for classes by the end of the orientation period after completing all of the necessary payments to Kansai Gaidai, and to check their class schedule prior to the academic session.
6. Kansai Gaidai will not arrange any accommodations during the summer break. Therefore, it will be the student's responsibility to secure appropriate housing during the summer break.
7. In case of sudden withdrawal from the program, refunds will be based upon our refund policy as specified in the Asian Studies Program brochure.
8. Students whose extension requests are not approved must leave their host families or the Seminar House by **December 21 (Sat)**.

## **Extension of Stay**

**IMPORTANT NOTICE:** Since visas for all the Asian Studies Program participants are sponsored by Kansai Gaidai, in accordance with Japanese immigration laws, if you terminate your relationship with Kansai Gaidai, you are responsible for securing new sponsorship and changing your visa status.

Furthermore, we are required to report to the Immigration Office that you are no longer students at Kansai Gaidai, and if you intend to remain in Japan you must secure new sponsorship.

## **Regulations on Cancellation of Classes Due to Storm or Train Strikes**

交通ストライキ、台風に伴う授業の取扱について

The following are the regulations on cancellation of classes because of storm warnings or train strikes:

These regulations apply only in the case of a storm warning (Bofu Keiho or 暴風警報) or a rain storm warning (Bofuu Keiho or 暴風雨警報). Please note that these regulations will not apply in the case of heavy rain warning (Oame Keiho or 大雨警報).  
大阪府に暴風警報が発令された場合。(大雨警報等は該当しない。)

The same regulations will apply in the case of KEIHAN TRAIN strikes only. Classes will not be canceled in the case of KEIHAN BUS strikes.  
交通ストライキとは、京阪電車の場合のみ。京阪バスがストライキになっても授業は休講にならない。

1. If the warning/strike is resolved before 7:00 am, classes will be held from the first period.  
午前7時までに解除の場合は、1限目より授業を行う。
2. If the warning/strike is resolved between 7:00 am and 10:00 am, classes will be held from 1:15 pm.  
午前10時までに解除の場合は、午後1時15分の授業から行う。
3. If the warning/strike is resolved between 10:00 am and 12:00 noon, classes will be held from 3:00 pm.  
正午までに解除の場合は、3時の授業から行う。
4. If the warning/strike is not resolved by 12:00 noon, all classes will be canceled.  
正午に解除されていない場合は、終日休講とする。

## *Japanese Language Courses*

Japanese language courses are divided into two categories: Spoken Japanese and Reading and Writing Japanese. All students are required to take Spoken Japanese. Reading and Writing classes are electives. However, all four skills, speaking, listening, reading and writing must be adequately developed. Therefore, reading and writing skills are not entirely excluded in the Spoken Japanese classes. The same applies to the Reading and Writing classes, which include some conversation.

In all the language courses, there will be mid-term and final exams and additional quizzes in written and/or aural/oral form. Homework assignments will also be given.



## Spoken Japanese Language Courses

### **Spoken Japanese 1**

The first level of Elementary Spoken Japanese for beginners who have no knowledge of the language or no formal training in the language. Those who have studied Japanese but have not yet attained a firm grasp of the basic grammar are also advised to take this course. The course aims at the development of speaking and listening skills. However, hiragana and katakana will be used throughout the course. At the end of the course, successful students should be able to speak simple sentences needed for daily conversation.

Textbook:

Genki I: An Integrated Course in Elementary Japanese, The Japan Times  
Genki Workbook I, The Japan Times (Lesson 1 to Lesson 8)

### **Spoken Japanese 2**

The second level of Elementary Spoken Japanese. New students must pass a placement test in order to enroll. Students must show fluency in speaking simple sentences. At the end of the course, students are expected to be able to adequately handle everyday conversation in Japanese.

Textbook:

Genki I and II: An Integrated Course in Elementary Japanese, The Japan Times  
Genki Workbook I and II , The Japan Times (Lesson 8 (Review) + Lessons 9-16 )

### **Spoken Japanese 3**

The third level of Elementary Spoken Japanese. New students must pass a placement test in order to enroll. This course aims to review and reinforce previous knowledge of Japanese and systematically develop the patterns of expression needed in various situation commonly encountered in daily Japanese life. In addition to the textbooks, audio-visual materials such as movies will be used.

Textbook:

Genki II: An Integrated Course in Elementary Japanese, The Japan Times  
Genki Workbook II, The Japan Times (Lesson 17 to Lesson 23)

### **Spoken Japanese 4**

The first level of Intermediate Spoken Japanese. New students must pass a placement test in order to enroll. Private study time using audio materials is strongly recommended. The purpose of the course is to develop the ability to communicate in various situations commonly encountered at the university level. In addition to written materials, audio-visual materials such as TV programs and movies will be used to help students improve both their speaking and listening comprehension.

Textbook: Materials prepared by the Kansai Gaidai language faculty.

## Spoken Japanese Language Courses

### **Spoken Japanese 5**

The second level of Intermediate Spoken Japanese. The course will lay the foundation for three to four years of undergraduate level study. It will develop communication skills in spoken Japanese to the point where students can deal with a wide range of academic topics and with basic facts about Japanese business, culture and society, etc. Up-to-date audio-visual materials including Japanese TV programs are used, and the major portion of classes will be spent on oral interaction such as discussions, presentations, debates or speeches.

Textbook: To be announced in the class. Videotaped materials and handouts

### **Spoken Japanese 6**

This course is an early to intermediate stage of advanced Spoken Japanese for those who do not have any difficulty in daily conversation. The level is suitable for students who are at around Level 2 or slightly higher of the Japanese Language Proficiency Test (of JEES). Approximately half the class will be spent on discussions, speeches, projects, learning advanced vocabulary and expressions. The other half of the class will be devoted to lessons with audio-visual materials, paying special attention to colloquial expressions. This course also aims at developing communication ability in more serious and academic topics.

Textbook: To be announced in the class.

### **Spoken Japanese 7A/B**

Spoken Japanese 7A is offered in the fall semester and Spoken Japanese 7B is offered in the spring semester. They are offered with different course materials.

This course is the advanced Spoken Japanese for those who have already achieved proficiency of Japanese Language Proficiency Test Level 1 or its equivalent. The schedule is designed to prepare students for professional careers where a high level of Japanese proficiency is required. The course aims at developing a higher level of competency in listening to and speaking Japanese through discussion, debate and directed research on various topics. By performing these activities, students will gain a deeper understanding of contemporary Japanese culture and society. Audio-visual materials are used to further develop and refine listening and speaking skills. Individual projects will be assigned.

Textbook: To be announced in the class

## Reading and Writing Courses

### **Introduction to the Japanese Writing System (1 credit)**

The very basic introductory five-week Kana and Basic Kanji course. This is not a separate course, but is integrated with the regular Reading and Writing Japanese 1 course. *Hiragana* and *katakana* and some very basic *kanji* will be introduced in this course.

This course is required for students who do not have enough knowledge of *hiragana* and *katakana* to handle the Spoken Japanese language course.

The students in this course may upgrade by switching Reading and Writing1 (1 credit) to the regular Reading and Writing1 (3 credits) before the end of the fifth week.

### **Regular Reading and Writing Japanese Courses**

These courses will be devoted not only to the learning of *hiragana*, *katakana*, and *kanji*, but also to training in the writing of compositions and to the development of reading comprehension ability. Various kinds of materials may be used in class. Mid-term and final exams and quizzes will be given in each course. Homework assignments will also be given.

#### **Reading and Writing Japanese 1**

The first level of Reading and Writing Japanese. The course presupposes no prior knowledge of written Japanese. Starting with the introduction of *hiragana* and *katakana*, approximately 100 *kanji* will also be introduced during the semester. We will read and write Japanese on simple everyday topics such as diaries, messages, and letters.

Textbook:

Genki I: An Integrated Course in Elementary Japanese, The Japan Times

Genki Workbook I, The Japan Times (Lesson 1 to Lesson 8)

#### **Reading and Writing Japanese 2**

The second level of Reading and Writing Japanese. Students should be able to read/write *hiragana*, *katakana* and some basic *kanji* (approximately 100 or more). Approximately 110 more *kanji* will be introduced during the semester. We will read articles in the style of diaries, folktales, personal ads, and so forth. We will also practice writing on various topics related to the reading materials.

Textbook:

Genki I and II : An Integrated Course in Elementary Japanese, The Japan Times

Genki Workbook I and II, The Japan Times (Lesson 9 to Lesson 16)

#### **Reading and Writing Japanese 3**

The third level of Reading and Writing Japanese. Students should be able to read/write approximately 210 *kanji*. Approximately 110 more *kanji* will be introduced during the semester. We will read articles in the style of biography, letters, diaries, and so forth. We will also practice writing on topics related to the reading materials.

## Reading and Writing Courses

Textbook:

Genki II : An Integrated Course in Elementary Japanese, The Japan Times

Genki Workbook II, The Japan Times (Lesson 16 to Lesson 22)

### **Reading and Writing Japanese 4**

The fourth level of Reading and Writing Japanese. Students should be able to recognize approximately 320 *kanji*. Approximately 230~270 more *kanji* will be introduced during the semester. We will read articles in the style of essays, short stories, newspaper articles, as well as reading materials prepared for learners of Japanese. We will also practice writing on topics related to the reading material.

Textbook: Chukyu o Manaboo (Zenki), 3A Corporation (Lessons 1-4 & Lessons 6-8)

### **Reading and Writing Japanese 5**

The fifth level of Reading & Writing Japanese. Students should be able to recognize approximately 600 *kanji*. Approximately 300 more *kanji* will be introduced during the semester. In this course, we will read authentic materials such as short stories, poems, and newspaper articles, as well as reading materials prepared for learners of Japanese. We will also practice writing letters using *keigo*, short stories, and so forth.

Textbook: Chukyu o Manaboo (Chuuki), 3A Corporation (Lessons 1-8)

### **Reading and Writing Japanese 6**

The course is an early to intermediate stage of the advanced Reading and Writing Japanese. Students should be able to recognize and produce approximately 900 *kanji* characters. About 500 more characters will be introduced. Authentic materials such as selected essays, newspaper articles, short stories will be assigned for reading. Students are required to write term papers in which they should develop their critical opinions on various issues and concerns presented in the reading materials.

Textbook: To be announced in class.

### **Reading and Writing Japanese 7 A/B**

Reading and Writing Japanese 7A is offered in the fall semester and Reading and Writing Japanese 7B is offered in the spring semester. They are offered with different course materials.

The advanced Reading and Writing Japanese. Students should be able to recognize and produce approximately 1,400 *kanji*. The *Joyo Kanji* (1,945 *kanji*) will be covered during the semester. This course aims at developing academic writing skills in Japanese in more serious and academic topics. Students are required to read authentic materials such as novels, essays, editorials, and so forth, and to write regularly short articles about the topics related to their reading.

## Japanese Language Class Policy

### Japanese Only Policy

Learning a language does not happen only in class. It is very important to use the target language in real life. That is why we strongly encourage you to speak Japanese in every situation. As a Japanese course policy, you are required to speak to all Japanese instructors in Japanese except for emergency situations. Your effort to use Japanese could be evaluated as a part of your class performance in Reading and Writing classes as well as Spoken Japanese classes.

### Japanese Language Courses

1. Spoken Japanese courses (SPJ): students are required to attend five periods of classroom work each week. Self-study of using the audio-visual materials available in the Language Lab is required.
2. Reading and Writing Japanese classes (RWJ): Students who take these courses are required to attend three periods of classroom work each week. All students who cannot read and write in hiragana and katakana characters well are strongly recommended to take a regular Reading and Writing course. If, however, this is not possible, such students are required to take Reading and Writing 1 for the first five weeks as Introduction to the Japanese Writing System (1 credit).
3. Prerequisites for classes

#### *Spoken Japanese 2-7*

C- or higher grade in the next lower level of Spoken Japanese course, or equivalent

#### *Reading and Writing Japanese Courses*

Corresponding Spoken Japanese proficiency is required; Reading and Writing level should not be higher than Spoken Japanese level. Additionally the following requirements should be satisfied:

#### *Reading and Writing Japanese 2-7*

C- or higher grade in the next lower level of Reading and Writing course, or equivalent

4. Repeating Courses (If your grade did not allow you to advance to the next level)

#### *Spoken Japanese 1-7*

If your grade was in the D range, it is mandatory to repeat the same level in the next semester.

#### *Reading and Writing 1-7*

If your grade was in the D range, it is possible to repeat the same level or not to take a Reading and Writing course in the next semester.

## Japanese Language Class Policy

### 5. Absence Policy

If a student misses, for any reason, more than 30% of the regularly scheduled class periods in a semester, a final grade of F will be given regardless of academic performance.

### 6. Arriving Late to Classes

Students must be on time for classes. If a student is **late three times**, it will be considered one full class period missed on the attendance record.

### 7. Absence on Quiz/Exam Days

Quizzes will be given regularly. As a rule, no make-up quizzes will be given. In case of an unavoidable problem, inform the instructor in advance. The Mid-term and Final Examination schedule will not be changed for any reason. However, absence owing to serious illness accompanied by a medical certificate will be taken into consideration.

### 8. Grading

The grading system for the language courses will be based upon the following, unless stated otherwise in the syllabus for a particular course:

Quizzes, performance in class and L.L., etc.	50%
Mid-Term Examination	20%
Final Examination	30%
Total:	100%

Letter Grade:

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

### **Language Lab**

The language lab (L.L.) will be open Monday through Friday from 9:00 AM to 8:00 PM, and Saturday from 9:00 AM to 4:00 PM.

## Japanese Language Class Policy

### Jump Test

Those students who have done exceptionally well and received a high A in a Japanese language course may be allowed to take the Jump Test after studying the designated materials during the summer/winter vacation. Those who pass the test will be permitted to skip the next level. In order to take the Jump Test students must follow the procedure explained below:

- 1) By the last day of classes,  
express your interest in taking a Jump Test to your current Japanese language instructor and find out when she/he will finish grading for the course.
- 2) Soon after your instructor has finished grading for your course,  
ask him/her whether you are eligible to take a Jump Test. (Your instructor will decide your eligibility on the basis of your class performance, final grade, and amount of time available for you to study during the break.)
- 3) If you are eligible to take a Jump Test,  
receive from your instructor a written permission with the date and place of your Jump Test, and find out what materials you should study during the break. (Bring the permission to the Jump Test.)
- 4) During the break,  
study the materials designated by your instructor. You must devote your time and energy thoroughly to it. If you leave the materials half done and fail the jump test, you will have to re-study the same materials.
- 5) On the day of the Jump Test,  
come to the place at the designated time, show the written permission to any Japanese language instructor at the location, and take the test.

Important: The Jump Test is administered for only those who have followed the above procedure; those who ask to take a Jump Test for the first time at the beginning of a new semester will NOT be allowed to take one.

## *Lecture Courses*

The courses in the Asian Studies Program are generally equivalent to 300 or 400 level upper division (third- and fourth-year) courses in most other universities in terms of level of difficulty and amount of work required. Most of them are designed to accommodate non-majors. For a few courses, however, it is recommended that students have some level of background in the course discipline. Students are advised to read the course descriptions carefully and consult with the course instructor should there be any questions about course level or requirements.



## **International Business: Doing Business in East Asia (China, Japan and Korea)**

Dr. Stephen A. Zurcher

It has become almost impossible to read a newspaper, business magazine or textbook without encountering the idea of a "global market". In at least one definition of the term, a global market refers to the manner in which multinational enterprises select, enter into and manage foreign markets. In this course, we will examine the practical aspects of how firms choose to enter into foreign markets with a focus on East Asia. After learning the fundamental risks unique to foreign markets, we will use a case based approach to learn how executives select markets, develop entry strategies and manage the foreign venture. In order to truly understand the risks associated with business in East Asia, we will study business cases in which foreign firms have failed in their efforts as well as those who have successfully managed their entry into the Asian markets.

By the end of this course, the student will not only understand the theoretical and strategic issues related to entering a foreign market but will also understand that cultural, historic and structural issues can be as important as economic principles when entering a foreign market.

### **Course Topics**

Introduction to international business and global trade

The current scale of international markets

Import/Export processes (guest lecturer)

Analyzing foreign markets with focus on Korea, Japan and China strategic concerns related to market entry.

Organizational implementation of foreign market entry

Case based examples of foreign firms in Korean, Japanese and Chinese markets and Japanese firms entry into foreign markets.

The selected cases are designed to highlight the principles mentioned above.

### **Grading**

Three equally weighted quizzes            45%

Class participation                            20%

Case presentation                              35%

## Marketing Across Cultures

Dr. Stephen A. Zurcher

This course emphasizes the role of diversity in world markets and the importance of local consumer knowledge and marketing practices. A cross-cultural approach is used which compares national marketing systems and local commercial customs in various countries. The impact of country differences in macroeconomic and regulatory environments on marketing activities is examined. Methodological difficulties pertaining to cross-cultural marketing research will be identified and we will develop strategies to address them. Finally, the study of interaction between business people from different cultures is discussed and will be simulated in class using case studies and in class simulations. While examples in the course will be global the focus will be on Asia and in particular Japan.

### Learning Objectives

At the end of the course, a student should be able to:

- Understand the challenges confronting marketing across cultures.
- Be aware of the impact of macroeconomic differences and regulations on marketing activities among countries.
- Be prepared to develop and implement an international marketing plan

### Course Organization

Subjects covered in the assigned chapters of the text will be presented and discussed in class. Students are expected to have read the assigned chapters and be prepared to present and discuss the topic selected for the class. The international experience and international research studies of the professor will be used to complement the textbook. Guest lecturers with direct experience in marketing across cultures will present their experience to the class. Small teams of students will also prepare and present one case study proposed in the detailed timetable of the course.

### Grading

Case study presentation by student teams:	35%
Three quizzes given during class hours at 15% each:	45%
Class Participation:	20%

## **Asian Integration: Asia and the Global Market**

Dr. Stephen A. Zurcher

The advent of the European Union and the North American Free Trade Agreement (NAFTA) has brought economic integration into the forefront of discussions regarding globalization. The astonishing development of Japan, China and the Asian tigers over recent decades has made the idea of Asian integration a key topic from the boardroom to the classroom. This course explores the remarkable development of Asian economies and the potential they represent in the global market. We will examine the progress and missteps of the region's development and explore in detail the creation of the Association of Southeast Asian Nations (ASEAN) and the Asia-Pacific Economic Cooperation forum (APEC) organizations.

Naturally, no course on Asian integration would be complete without considering the current and future role of China within the region and beyond. Students will discuss and develop analysis of the possibility of an Asian union led by China as a counterbalance to the European Union and NAFTA. This exercise will encourage the students to brainstorm about the role that Japan would play with China in such a union as well as the global market's response.

### **Course Topics**

The history and development of various Asian economies  
Cultural, political and structural challenges to integration  
The Asian financial crisis and its impact on Asian integration  
ASEAN and APEC organizations  
China, Japan and a potential Asian economic union

### **Grading**

Three equally weighted quizzes	45%
Class participation	20%
Class presentation	35%

## **Understanding Japanese Business and Society: Piercing the Veil**

Prof. Aki Kinjo

You are what you read. What books are Japanese executives reading and why? Without being able to answer these simple questions, it is hard to comprehend contemporary Japan and the dynamics behind it. This course provides rare insights, in English, into the true thinking of the Japanese executive. The “Japanization” of economic, societal, and political challenges is happening across the world. This course offers a preview of the challenges that may happen shortly in your part of the globe and explores strategies to cope with them.

### **Learning Objectives**

At the end of the course, a student should be able to:

1. Have hands-on understanding of contemporary Japan and its challenges
2. Understand what Japanese business executives are really thinking and why
3. Apply the analysis and solutions to the challenges of Japanese society to your home country

### **Course Topics**

- How the Japanese view their post-war economic success and decline
- Innovation and breakthroughs in Japanese management as described by who made it happen
- The root causes of the continued decline of the Japanese economy
- What is really happening inside established Japanese businesses
- Recent trends in the mindset of Japanese professionals

### **Readings**

Key points of following books, written in Japanese, will be lectured by the professor in English. Students are expected to actively participate.

“The Roots of the Economic Crisis”, Y. Noguchi

“Economic Policies of Post-War Prime Ministers”, A. Kusano

“Management”, M. Ogura

“Dantotsu Management”, S. Sakane

“The True Culprit of Deflation”, K. Motani

“Framework of Thinking”, H. Deguchi

“Think on Your Own”, Chikirin

“Professional Skills to Compete Globally”, K. Takeda

- Harvard Business School case studies will be used to supplement the lectures, e.g., “Japan: The Miracle Years”, “Japan: Deficits, Demography & Deflation”, “Hayman Capital Management”, “Is Sony Turning Around?”, “Globalization at Komatsu”, “Yamato Transport”, “Ina Foods: A New Management Philosophy”
- Students are requested to give presentations on relevant topics, using books published in their home country.  
(Reading materials are subject to change)

**Understanding Japanese Business and Society:  
Piercing the Veil**

Prof. Aki Kinjo

**Grading**

Class contribution:	25%
Presentations:	25%
Essay:	25%
Final Exam:	25%

## Global Business Teams

Dr. Scott L. Lind

As the world continues to become increasingly interconnected, many students will work in global contexts and will need related competencies. Creating effective work teams is challenging, even among people from similar backgrounds. Global teams face additional hurdles related to cultural differences, geographic and time zone separation, communication styles, differences in decision-making strategies, and role expectations, to name a few. Globally-competent teams understand that achieving their fullest potential requires relevant knowledge, skills, and attitudes.

The purpose of this course is to assist students in developing competencies related to effective teamwork in a global context. Upon completion, students will understand and be able to navigate cultural differences that impact team performance. To this end, students will create productive multicultural teams that benefit from shared goals, positive relations, trust, and empathy. A variety of methods and activities will be used in class, including discussion, experiential learning tools, simulations, lecture, critical incident, video critique, and personal reflection.

### Course Topics

- Team formation and team building
- Personal leadership
- Goal development
- Conflict resolution
- Task and relationship orientations
- Communication styles
- Cultural values
- Role expectations
- Trust building
- Empathy

### Readings

Readings will be assigned at the beginning of the semester.

### Grading

Exams	25%
Projects	35%
Engagements	15%
Participation/Attendance	25%

## International Business Ethics

Dr. John Shultz

Gross ethical lapses leading up to and during the recent financial crisis have brought misery to many and have tarnished the image of entire sectors of the global economy. Now more than ever, international business managers must demonstrate that they can be both moral and profitable. Global citizens and corporate leaders must show that they can think beyond the confines of a single culture's ideas about right and wrong with respect to the marketplace. With a concentration on Japan and Asia, this course is designed to broaden a student's perspective on business ethics through consideration of real-world issues and problem solving that any international business manager could face. We will also explore the emerging idea of a global ethical code and examine Japan's role in fostering this idea.

Classroom sessions and assignments are designed to challenge a student's initial perspectives. Important case studies, such as those of famous hedge fund managers and Japanese Internet entrepreneurs, will illustrate the realities and complexities of these issues. As ethics requires being able to establish and defend a position, this course is discussion-intensive and, at times, will require the student to playfully defend ideas that she/he may be personally opposed to.

### Course Topics

How do we define ethics and business ethics?  
 Political Ideologies and Business  
 Socially Responsible Investing  
 Insider Trading  
 E-ethics  
 Spirituality and the Marketplace  
 Bribery, Corruption, Fraud, and Whistle-blowing  
 Ethical Codes and Corporate Social Responsibility

### Requirements

There are no prerequisites for this course, and students from all academic backgrounds may enroll.

### Readings

Readings will include a range of materials, such as textbooks, newspaper articles, and online resources.

### Grading

Projects	40%
Mid-term and Final Exam	30%
Class Preparation and Participation	15%
Homework, Quizzes, and Individual Exercises	15%

## **Pacific Rivalry: The Challenges of Interstate and Regional Relations**

Dr. Paul Scott

The Asia Pacific Region is host to over-lapping and interlinking rivalries and challenges whose resolution is uncertain. Moreover, the post 9/11 world has made the outcome of any so-called Pacific Century problematic at best.

This course seeks to examine the various pressure points existing within the APR. The approach is traditional in the sense that the four major actors in the region: The U.S., Japan, China, and Russia, will be examined.

The course is arranged in weekly lecture themes. Readings are from a variety of sources but your main text is: Pacific Century – The Emergence of Modern Pacific Asia.

### **Course Topics**

Examining the fault lines; Defining power.  
The U.S. in Asia – Sentimental Imperialism  
The Pacific War and Occupation  
Creating Hiroshima's  
U.S. Foreign Policy  
The Powell Doctrine and post 9/11  
Japan and Road to Pearl Harbor  
War and Occupation  
Conflicted Pacifism/Reluctant Realism  
The growth of the Japanese economy and the new triad of power.  
Debating the end of the Washington Consensus  
The People's Republic of China – The Mao Years  
The Dengist Gamble  
Democratizing Asia?  
Toward a model of Pan Pacific Growth  
The Koreas – Soft landing/hard Landing  
Russia as a Pacific Power  
Constructing Proto-Scenarios

### **Readings**

*The Pacific Century*

Subscribing to a daily newspaper is strongly recommended. *The Japan Times* is the paper of record.

### **Grading**

Position paper	1/3
In class Mid-term examination	1/3
In class Final examination	1/3

Position paper: Pacific Rivalry requires a position paper. I expect students to examine an existing tension in the APR and do three things: 1) describe the nature of the challenge; 2) analyze what has recently taken place, and 3) predict the outcome.



## **Japan-China: The Challenges of Modernization**

Dr. Paul Scott

Japan-China: The Challenges of Modernization is an upper level comparative history and politics course that examines a complex relationship. The time frame begins in the 19th century and extends to the future proto-scenarios.

### **Course Topics**

Defining the Problem – Comparing and contrasting worldviews.  
The dilemmas of modernization.  
Japanese Views of China: The majority view.  
Japanese Views of China: Minority Views.  
Japan's Imperialism  
Discussion Kokoro and Diary of a Madman.  
The question of nationalist China: Sun Yat-sen and Jiang Jieshi  
The China War, peasant nationalism and the rise of Mao  
Occupied Japan, Revolutionary China.  
Red-versus expert –Great Leap Forward and the Cultural Revolution  
The rise of the Japanese economy and the Dengist gamble.  
Toward a Beijing Consensus  
Proto-Scenarios for China and Japan.

### **Readings**

Jansen, Japan and China.  
Eto, and Jansen., My Thirty-Three Years' Dream.  
Scott, Japan-China : Arao Sei and the Paradox of Cooperation.  
Natsume Soseki, Kokoro.  
Lu Xun, Selected Essays.

### **Grading**

There will be two take home examinations each equally weighted at 50%. Students are expected to attend each class.

## **Peace, Development, Democratization, and Human Rights: The Asia Challenge**

Dr. Paul Scott

This course is designed to explore and discuss the interrelated issues of creating peace, the utility of force, the dispatch of peacekeeping, the creation of institutions of justice, and the configuring of human rights. This discussion takes place in a post 9-11 environment.

Participants enrolled in this course are expected not to be passive observers. We will attempt to define the limits of Japan's pacifism, the question of Hiroshima, the nature of the state and society in North Korea, the tragedy of Tibet, the oppression in Burma, the lack of democratization in China, and the concept of preemption. Moreover, the continued wars in Afghanistan and Iraq will provide ample room for discussion.

There will be optional field trips to Hiroshima; Osaka Peace Museum; and possibly a trip to the Shiga Prefectural Prison. In addition there will be guest speakers including: Mr. Sumida Ichiro on the homeless community, and the buraku issue.

### **Course Topics**

Evaluating power.

Defining democracy

Constructing a human rights agenda.

U.S. Foreign Relations—Sentimental Imperialism, The Road to Pearl Harbor

Hiroshima

The Politics of Memory, Constructing the Past

Homelessness in Japan, Japan's Minority

Peacekeeping

Burma

Prison, Crime and Punishment

### **Readings**

Readings will be assigned from a number of sources including the following:

Peter Van Ness, ed. *Debating Human Rights: Critical essays from the U.S. and Asia.*

Stuart Harris & Andrew Mack, eds. *Asia-Pacific Security; The Economics-Politics Nexus.*

Richard Rhodes, *The Making of the Atomic Bomb.*

### **Texts**

*Democracy Peace Development*, Johan Galtung and Paul D. Scott

*Those Who Dare*, Paul D. Scott

### **Grading**

Mid-term exam 20%

Written or oral presentation 80%

## The Dynamics of Modern Japan

Dr. Paul Scott

This upper level history and political science course analyzes the transformation of Japan from a pre-modern society, isolated from the rest of the world, to a post-industrial society, interdependent on and successfully competitive with the rest of the world.

Japan has experienced two seminal events in last hundred years, the Meiji Restoration and the Allied Occupation, and is in the midst of a third, what we may tentatively call "Japan As a World Player." The Dynamics of Modern Japan will critically examine these events in terms of politics, policies and historicity. In addition, the developments in postwar Japanese politics will be stressed. The formation of the so-called "1955 System" and its recent collapse will be carefully analyzed.

### Course Topics

State building during the Meiji period

The creation of the Imperial system

The development of democratic institutions

The rise of imperialism, The road to Pearl Harbor

The Greater East Asia War and the Pacific War.

The Occupation, The 1955 system

The rise of the Japanese economy

LDP dominance, The bubble and its aftermath

Peace and security matters in Asia

The extractive capability of the State – The weakness of domestic politics

In the past, when possible, members of the Japan Communist Party, Liberal Democratic Party, working women managers, and buraku liberation leaders have been guest speakers. Lastly, a highlight of this course is a field trip to a Shiga Prison. This trip enables us to critically examine Japan's criminal justice system but also discuss larger public policy issues.

### Readings

James McClain, Modern Japan

### Grading

Mid-Term Examination 33%

Final Examination 33%

Research Paper 33%

## Introduction to Japanese History

Dr. George O. Hlawatsch

This course will concentrate on the period from pre-history to the early 19th century, with a focus on those continuities which extend to the present. Of concern also will be how present day Japanese regard their history.

### Course Topics

1. Origins of the Japanese People
2. Formation of the Yamato State
3. Impact of Chinese Culture
4. Nara: Buddhism and the State
5. The Heian Period: Turning Inward
6. Fujiwara & the Rule of Taste
7. Rise of the Samurai: Kamakura
8. Medieval Society and Culture
9. Sengoku: the Country at War
10. Europe Encounters Japan: The "Christian Century"
11. The Tokugawa Peace
12. Early Modern Society and Economy

### Readings

A Short History of Japan, Mason & Caiger, Tuttle  
The Gossamer Years, Seidensticker, Tuttle

### RECOMMENDED READINGS:

Sources of Japanese History (vol. 1) David J. Lu  
Nobility of Failure Ivan Morris, Holt Rinehart & Winston  
Sources of Japanese Tradition (vol. 1), Ryusaku Tsunoda, Columbia UP  
\*Reading assignments in the above and in other works will be made during the course of the semester.

### Grading

One Biographical Essay, a Map Quiz and a Film Review	30%
Mid-Term Examination	30%
Final Examination	40%

## Japan and its World to 1860

Dr. George O. Hlawatsch

Though an island country, Japan has hardly remained in isolation throughout its history. In the early period, relations with its nearest neighbors, Korea and China, were of great importance to Japan's development, and later with the coming of the West in the sixteenth century, Europe and then America became factors of change.

Nevertheless, as an island country, Japan has usually been able to control its relations with the "outside," at least in the traditional period. This course will examine Japan's relations with its neighbors and later the West.

### Course Topics

1. The Chinese World Order and Early Japan
2. Cultural Exchange and the Silk Road
3. Mongol Invasions of Japan
4. Hideyoshi's Invasions of Korea
5. The "Christian Century"
6. National Isolation: A Japanese World Order
7. The "Opening of Japan"

### Requirements/Prerequisites

This course should appeal to those students who have some background in Japanese and/or East Asian history. However, those without such background should also find it useful to initiate their understanding of East Asia.

### Readings

Since there are no textbooks that deal specifically with the course topic, readings will be prepared and assigned from a number of sources, including:

Fairbank, The Chinese World Order

Tsunoda & Goodrich, Japan in the Chinese Dynastic Histories

Sansom, The Western World and Japan

### Grading

Mid-Term Examination	30%
Term Paper	30%
Final Examination	40%

## Survey of Japanese Art

Dr. George O. Hlawatsch

This course will consist of a series of slide lectures covering the major developments in Japanese art from the earliest times through the 18th century. Weather permitting, field trips will be scheduled to view first-hand some of the works introduced during the class lectures.

### Course Topics

1. Japanese Arts before Buddhism
2. The Buddhism Impact: Art & Architecture
3. Tempyo Japan: The Classical Tradition
4. Early Heian: Esoteric Arts
5. Fujiwara Arts: Aristocratic Refinement
6. Kamakura: Renaissance & Realism
7. Muromachi Japan: Zen & Art
8. Momoyama: Tea Houses, Castles and Foreigners
9. Early Edo: The Great Decorators
10. Late Edo: The Floating World

### Readings

Peter C. Swann, A Concise History of Japanese Art

#### RECOMMENDED READINGS

Irie & Aoyama, Buddhist Images

H. Paul Varley, Japanese Culture: A Short History

Dale Saunders, Buddhism in Japan

\*Suggestions for additional readings will be handed out prior to each lecture period.

### Grading

Mid-term	25%
Final examination	45%
Two short papers on particular pieces of art of the student's choosing	30%

\*Attendance and class participation will be considered in borderline cases.

## The History and Ideology of the Japanese Warrior

Dr. John Shultz

Visions of the Japanese warrior in his many forms loom largely through the history of East Asia and through popular sentiments of what being a warrior is all about. Martial arts and the profession of soldiery are described in Japan as a “path” or “way.” This implies that such disciplines are not reducible to technical skills, but represent an ideology. Indeed, a continual refrain from the distant past to the present is that the spirit of the warrior lies at the very heart of Japanese people and Japanese culture.

In this course, we seek to examine the character of the Japanese warrior throughout history to determine what constitutes the worldview of combatants and to see if there is consistency with respect to these ideas over time. More specifically, we will look at archetypical warriors using prototypical weapons in exemplary battles through famous literature, films, and historical accounts.

### Course Topics

The Divine Warrior of the Legendary Past: Yamatotakeru and the Kusanagi Sword

The Ancient Mounted Archer (Tsuwamono): Taira no Masakado and The Bow

The Samurai: Minamoto no Yoshitsune and the Bow and Sword

The Warrior Monk: Mushashibō Benkei and the Naginata

The Ninja (Shinobi): Natori Masatake and Shuriken

The Samurai II: Miyamoto Musashi and Fighting with Two Swords

Warrior Philosophy: Bushidō, the Zen Swordsman, and the Virtue of Self-Sacrifice

The Infantryman: General Yamashita and the Rifle Bayonet

The Ace Pilot: Sakai Saburō and the Zero

### Requirements

There are no prerequisites for this course, and students from all academic backgrounds may enroll.

### Readings

Readings will include war tales and other classic literature, as well as academic writings on history and ideology.

### Grading

Participation	10%
Reading Quizzes/Homework Assignments	20%
Creative Webpage/Video Project	20%
Mid Term Exam/Final Exam	50%

## **From Zen to Paradise: Buddhist Art in Japan**

Prof. Karin Swanson

This is an introductory-level course designed to maximize the experience of looking at Buddhist art in Japan. Often, after visiting “must-see” famous temples, a visitor with little or no background in Japanese art or Buddhist imagery, comes away having gained very little. The goal of this class is to prepare first for group trips to temples in the Kansai area, and near the end of the semester, a visit on your own.

The class is organized so that you learn first about Buddhism as a religion, especially focusing on the earliest Buddhist arts: those of India and China. Following this brief introduction, we will learn how and why Buddhism came to Japan, and what kind of art was first made and used here. Continuing in a chronological order, from the beginnings of Buddhism in Japan in the 6<sup>th</sup> century, we will see how this religious art changed and developed throughout Japanese history, often influenced by political and social changes.

Throughout the course, changes in Buddhist art will be explored not only from the standpoint of stylistic changes, but more importantly, how the choice of images reflected popular sects and prevalent religious ideas of that particular age.

There will be field trips in the course of the semester, each done on a weekend day.

### **Readings**

A reading packet will be available in the CIE office. In addition, handouts will be provided by the instructor in the course of the semester. Many illustrated books will also be on reserve in the library.

### **Grading**

Tests	50%
Final Paper	35%
Attendance/Participation	15%



## **Culture and Everyday Life in Japan: Japanese Society in Anthropological Perspective**

Dr. Jeffry T. Hester

This survey course is designed to help students make sense of Japanese society by exploring key aspects of cultural meaning and patterns of behavior, along with the institutional contexts that provide coherence as well as make Japan a dynamically changing society.

We will pursue these aims primarily through the perspective of cultural anthropology. This discipline's greatest strength, through the method of participant-observation fieldwork, lies in its focus on the texture of people's everyday lives and experiences, and its devotion to understanding how behavior and beliefs are shaped by the cultural and historical contexts in which we live.

Topics to be explored in the course include:

- (1) the construction of a Japanese national identity, and *nihonjinron*;
- (2) normative understandings of interpersonal relations;
- (3) youth and the educational system;
- (4) gender, family and work;
- (5) social relations and identity in the urban context;
- (6) ritual, festivity and religious practice;
- (7) exchange practices and social relationships;
- (8) experiences of minorities, including "old-" and "new-comer" foreigners

Throughout the course, we will put our experiences of life in Japan to use in trying to understand changing patterns of behavior as well as the contradictions and conflicts that arise as people pursue meaning and satisfaction in their lives.

No background in the social sciences is required, but students should be prepared to reflect on their own cultural orientations, as well as work to make sense of those of people in Japan. Some cultural theory will be introduced in the course, primarily from cultural anthropology, to help provide a comparative framework for understanding Japan.

### **Readings**

Students will read selections from a sampling of the "classics" in the anthropology of Japan (e.g., Benedict, Nakane). The bulk of the reading will be from more recent, carefully crafted ethnographic work such as that of Tobin, Fukuzawa and LeTendre on school settings, Ogasawara on gender and work, and Hester on Koreans in Japan.

### **Grading**

Students' performance in the course will be evaluated on the basis of (1) in-class performance, including attendance, participation in class discussion, preparation of readings and other assignments, and mid-term and final quizzes (33%); (2) a mid-term interview report or analysis paper (33%); and (3) a final interview report or analysis paper (33%).

Students who wish to undertake a field work project or library research paper on a course-related topic, e.g., in connection with a senior thesis project, may petition the instructor to substitute a research paper for (2) and (3).

***Onna to Otoko:***  
**Gender and Sexuality in Japan**

Dr. Jeffry T. Hester

This course aims to explore beliefs and practices in Japan related to gender and sexuality, and how they shape the lives of people in Japan. Through the course, students will gain the conceptual, historical and cultural background for understanding gender issues within the context of Japanese society.

In exploring such gender-related phenomena, we will discuss the meanings underpinning contested ideas of femininity and masculinity, gender roles and the gendered division of labor in Japan, and issues of sexuality, reproduction, and the body. A comparative, cross-cultural perspective will be employed throughout the course, and students will be asked to reflect on their own culturally specific, gendered perspectives and positions.

### **Course Topics**

Topics to be covered include: (1) the symbolic construction of gender through language, religion and popular culture images; (2) the historical development of gender roles in Japan; (3) gender ideology, the politics of reproduction and the state; (4) socialization of gender roles; (5) family, work, and the gendered division of labor; (6) changing values and behavior at the intersection of sexuality and gender, including conjugal relations, commercialized worlds of sex, and commodification of the body; and (7) issues surrounding gay and lesbian identities and transgender issues in Japan.

Gender and sexuality are contested and dynamic areas of social life in Japan. Shaping this dynamism include legal changes involving equal employment opportunities in the workplace, sexual harassment, and the introduction of family and childcare leave for men; rising ages of marriage and declining rates of reproduction; labor market shifts that are eroding employment stability; shifting ideas of motherhood and fatherhood and the balance of family and work; the challenge to conventional gender roles by feminism; attempts by the state, in the face of an intensifying demographic crisis, to reshape gender roles through a "Plan for a Gender Equal Society," and a backlash from conservative quarters anxious to preserve gender role distinctions. At the same time, gender-bending and gender-blending have become mainstays of Japanese popular culture, while sexual and gender minorities make tentative progress in their struggle for rights and recognition. By the end of the course, students should have a better understanding of these issues and their linkages, and a sense of their importance to Japanese society and to the lives of individuals in Japan.

### **Readings**

Students will read a wide range of authors from the literature on gender, culture and society in Japan from both "native" and foreign scholars and commentators, including Yuko Ogasawara, Chizuko Ueno, Shigeko Okamoto, Susan Holloway, Mark McLelland, Karen Kelsky, Masako Ishii-Kuntz, Emiko Ochiai, Akiko Takeyama, Atsuko Kameda and many others.

### **Grading**

Grading will be based on (1) in-class performance, including participation in class discussion, preparation of reading and other assignments, and brief quizzes (33%); (2) a take-home midterm examination (33%); and (3) a take-home final examination (33%). A research paper may be substituted for (2) and (3) with instructor's approval of a written proposal.

## **Popular Culture as Social Practice: Fandoms, Subcultures and the Rest of Us**

Dr. Jeffry T. Hester

The aim of this course is to investigate the relationship between the consumption of popular cultural products (objects, images, discourses) and social life in Japan, based mostly on perspectives from cultural anthropology and cultural studies. The primary focus will be on fandoms, subcultures and identities structured through contemporary consumption practices.

Popular culture is intimately involved in the production and circulation of codes of meaning, forming an ever more significant aspect of what anthropologists call “culture.” While forming a huge, profit-motivated commercial sector, popular culture is also the site of the creation of dreams and longings, of styles of adornment, forms of play, social belonging, and identity. We increasingly know one another, and ourselves, through practices of pop culture consumption.

### **Course Topics**

In this course, we will critically explore selected topics from the broad field of popular culture in Japan, with a focus on the relationships between cultural products, consumption practices, and social norms, practices, and tensions within Japanese society. We will briefly discuss the historical development of popular cultural industry in Japan, followed by the recent emergence of a discourse on “cool Japan.” Most of the course will be devoted to exploring specific fandoms, subcultures or cultural categories constructed around consumption practices such as otaku, the dôjinshi world and fujoshi female consumers of male-male eroticism, J-rappers, gyaru, visual-kei fans and the legendary fans of the Takarazuka Revue. Fans’ creative “play” with norms of gender and sexuality will be a theme running throughout the course. We will also explore questions of creativity and self-expression, constructions of “deviance,” and the role of popular culture in resistance to, or reinscription of, dominant norms.

We will also follow the global circulation of cultural products to and from Japan as they slip out of the original contexts of production, are adapted to local contexts and given new meanings and social effects. Students’ own interests in and expertise on aspects of popular culture will be utilized to help us make sense of links between popular culture consumption practices and other aspects of social life.

### **Readings**

We will cover some readings on theoretical and conceptual issues in popular culture and society (e.g., John Storey, Peter Martin, David Chaney). Most readings will address recent specific Japanese popular cultural phenomena, as discussed in the writings of Ian Condry on J-rap, S. Kinsella on kawaii, L. Miller on gyaru, A. Mizoguchi on yaoi, C. Yano on enka, J. Stocker on manzai comedy, plus work on youth fashion, visual-kei musical performance, etc.

### **Grading**

Students will be evaluated based upon (1) in-class performance, including: regular attendance, preparation of readings, participating in class discussion, and in-class group presentation (33%); (2) mini ethnographic projects: fan interview report and site report (33%); and (3) a popular culture consumption reflection essay, and a final in-class exam (33%).

## **Sexuality and Culture in Japan: Shifting Dimensions of Desire, Relationship and Society**

Dr. Jeffry T. Hester

In Japan today, while data show that young people are increasingly sexually active, analysts also note a trend of flagging interest in sex on the part of large numbers of youth, giving rise to the social character of the “herbivore man.” Young people can choose mates with much less social pressure than in the past, but fewer are able to find marriage partners. Sexualization in the media continues apace, certainly of girls but also including images of boys and men packaged for the consumption of women, even as depictions in the media are subject to scrutiny and regulation. At the same time, voices from small but dynamic movements built around lesbian, gay, transgender and queer identities are making their presence felt in the public arena. Sexuality is a contested and dynamic field in Japan. In this course, we will explore this topic with the aim of building a framework for understanding the complex currents of this aspect of human life within the historical, social and cultural context of Japan.

Sexuality is often understood, and experienced, as among the most private and personal aspects of human life. But like other areas of human action, sexuality is shaped within society, and varies cross-culturally and historically. The content of our erotic desires, how we act upon them, the norms that regulate them and the consequences of breaching such norms are deeply shaped by social context. Beliefs and practices surrounding sexuality are complexly linked to legal, political and economic systems, religious beliefs, and ideas about gender, the body and the self.

Topics for exploration will include changing aspects of mating, romance and marriage; sex education in Japanese schools and recent controversies over sex education policy and practice; conjugal sexual relations, contraceptive practice, and abortion; international romance and marriage; the exploitation and commodification of sexual and emotional ties, from Japan’s licensed quarters of earlier times to military sex slaves (“comfort women”) and more recently enjo kōsai (“assisted dating” with teenagers) and recent transnational trafficking in women; mizu shōbai (the after-dark “water trades”) and eroticized servicing by hostesses and hosts; sexual images in popular culture; and lesbian, gay, transgender and other minority sexual and gender identities and practices.

### **Readings**

The English-language literature on sexuality-related issues in Japan has blossomed over the past 15 years or so. In addition to classic work by Ella Lury Wiswell and the 1970s research by Samuel Coleman, the course will be informed by the work of such authors as Sabine Früstück, Mark McLelland, Karen Kelsky, Deborah Shamoan, Sarah Soh, Akiko Takeyama, and Chizuko Ueno. In addition, several films related to course themes will be screened.

### **Grading**

Grading will be based on (1) in-class performance, including participation in class discussion, preparation of reading and other assignments, and brief quizzes (33%); (2) reaction papers on sets of readings and films screened in class (33%); and (3) a take-home final examination (33%). A research paper may be substituted for (2) and (3) with instructor’s approval of a written proposal.

## **Deaf World Japan: The Struggle of Disability, Identity and Language**

Dr. Steven C. Fedorowicz

This course is an ethnographic examination of deaf culture in Japan and Japanese Sign Language. While the focus will be on deaf people and their language, it will be in the broader context of contemporary Japan. Deafness as deficit and deaf people as bicultural will be the major theoretical models. How are deaf and disabled people treated within Japanese society in the realms of education, social welfare, identity, and communication? Deaf people will be compared/contrasted with other so-called disabled people and other minorities in Japan in terms of discrimination issues and political movements. Cross-cultural comparisons of deaf people in the United States, France, Germany, Bali and other places will also be considered. A major component of this course will be the analysis and practical study of Japanese Sign Language.

### **Course Topics**

1. Deaf Culture in Japan
2. Japanese Sign Language – Practical
3. Models of Deafness: Disability and Cultural
4. Japanese Sign Language vs. Signed Japanese
5. Deaf Schools in Japan
6. Disability and Social Welfare in Japan
7. Cross-Cultural Deaf Comparisons: United States, France, Germany, Bali
8. Deaf Identity and Politics
9. Visual Culture, Deaf Art and Performance
10. Gestural Approach to Language
11. HIV/AIDS in the Deaf World

### **Readings**

Representative readings include:

David F. Armstrong, William C. Stokoe and Sherman E. Wilcox, *Gesture and the Nature of Language* (Cambridge: Cambridge University Press, 1995).

Japanese Federation of the Deaf Institute for Sign Language Studies, *An English Dictionary of Basic Japanese Signs* (Tokyo: Japanese Federation of the Deaf, 1991).

Adam Kendon, *Gesture* (Annual Review of Anthropology 1997. 26: 109-128).

Harlan Lane, Robert Hoffman and Ben Bahan, *A Journey into the Deaf-World* (San Diego: Dawn Sign Press, 1996).

Karen Nakamura, *Deaf in Japan: Signing and the Politics of Identity* (Ithaca and London: Cornell University Press, 2006).

Contanze Schmaling and Leila Monaghan, eds., *HIV/AIDS and Deaf Communities* (Deaf Worlds: International Journal of Deaf Studies 2006. 22-1).

**Deaf World Japan:  
The Struggle of Disability, Identity and Language**

Dr. Steven C. Fedorowicz

**Grading**

Students will be evaluated as follows:

1. Class participation and activities (40%)
2. Midterm take-home exam (30%)
3. Final take-home exam (30%)

## Visual Anthropology of Japan

Dr. Steven C. Fedorowicz

We have often heard the phrases “the camera never lies,” “seeing is believing” and “a picture is worth a thousand words.” Visual anthropology, in part, deals with the presentation and representation of culture through the use of film, video, still photography, art and other graphic media. How does one visually represent a 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. Visual anthropology strives to visualize the invisible – knowledge, values, morals, beliefs, perceptions, capabilities and private spaces. In this course, ethnographic films, photography and other visual media focusing on Japan will be examined, analyzed and evaluated in terms of providing understanding of Japanese culture. Who constructs such 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 and practiced. The major student assignment of the course is the production of a short ethnographic film about some aspect of Japan such as traditional culture, popular culture, education, art, entertainment, sports, religion, gender, politics and globalization.

### Course Topics

1. The Visual Representation of Culture
2. Gathering Data: Visual Fieldwork in Japan
3. Ethics of Visual Research and Fieldwork in Japan
4. Ethnographic Photography
4. Documentaries, Video and the Ethnographic Film
5. Treatments and Study Guides: Planning and Practicing Visual Methods
6. Pre-Production, Production, Post-Production
7. Collaboration, Open Access, Creative Commons
8. Visual Representations and Imagery in the Media and Popular Culture

### Readings

Representative readings include:

Marcus Banks, *Visual Methods in Social Research* (London: Sage Publications, 2001).

Ilisa Barbash and Lucian Taylor, *Cross-Cultural Filmmaking* (Berkeley: University of California Press, 1997).

T.C. Bestor, P.G. Steinhoff and V.C. Bestor, eds., *Doing Fieldwork in Japan* (Honolulu: University of Hawaii Press, 2003).

Susan Sontag, *On Photography* (New York: Penguin Books, 1973).

## **Visual Anthropology of Japan**

Dr. Steven C. Fedorowicz

### **Grading**

1. Class Participation and Activities	20%
2. Midterm Quiz	15%
3. Final Quiz	15%
4. Film Treatment and Storyboard	20%
5. Final Film Presentation	30%



## **Japan and Globalization: A Cultural Approach**

Dr. Steven C. Fedorowicz

In today's world, it is widely held that global scale culture supercedes governments and political boundaries; economy is paramount. The contemporary buzz-word to explain this phenomenon is "globalization." But what does this relatively new 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. Globalization is an uneven process in terms of the spread of new technologies and communication. 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. This course will investigate globalization from an anthropological perspective focusing on the important and interesting movements and interactions between Japan and the rest of the world.

### **Topics include:**

1. Culture, Culture Scale and Globalization
2. Modernization and Development
3. Global Influences into Japan
4. Japanese Influences into the Globe
5. Japanese Migration
6. Sushi and Japanese Cuisine
7. Fast Food in Japan
8. Japanese and American Baseball
9. Foreign Sumo Wrestlers
10. Hello Kitty and the Culture of Cuteness
11. Japanese Pop Culture: Movies, Music, Manga
12. Technology and Communication
13. International Language in Japan

### **Grading will be based on:**

1. class participation and activities (30%)
2. midterm take-home exam (35%)
3. final take-home exam (35%)

With the approval of the instructor, a research paper may be substituted for the take-home exams.

## Intercultural Communication In Japan

Dr. Scott L. Lind

Communicating in an international context requires an understanding of factors that affect interaction between people from diverse cultural perspectives. The ability to look beyond cultural differences in order to recognize and appreciate the motivations of others is an important early step in developing communicative competence in a foreign language. Study of intercultural communication theory and research is critical to the success, relational development, and satisfaction of students who strive to maximize their language and cultural learning while in Japan.

This course is a practical introduction to theory and research in the field of intercultural communication as applied to a Japanese context. The primary course content focuses on perceptions, behaviors, values, and cultural patterns of human interaction, thereby assisting students in developing a clearer understanding of their own communicative perspectives as related to life in Japan. A variety of methods and activities, including class discussion, groupwork, lecture, cultural enactment, video critique, story telling, critical incident, written reflection, and in-class engagement, will be used to help students to develop intercultural communication competence.

### Course Topics

Communication  
 Definitions of culture  
 Development of shared goals  
 Intercultural competence  
 Approaches to learning  
 Cultural adjustment  
 Perceptions and expectations  
 Identity  
 Cultural values  
 In-group and out-group relations  
 Language and culture  
 Nonverbal communication and culture  
 Ethnocentrism, stereotypes, and racism

### Readings

Readings will be drawn from a variety of academic writings in the field of intercultural communication.

### Grading

Examinations	30%
Written assignments/Engagements	10%
Participation/Attendance	30%
Presentations	30%

## Monsters, Ghosts and the Making of Modern Japan

Dr. Mark Hollstein

The Japanese popular imagination has always been haunted by myriad monsters, ghost, demons, and goblins. Whether it was the trickster *kitsune* of ancient folklore, scenes of torment awaiting sinners in Buddhist Hell scrolls, or the *shinigami* of modern *manga* like *Death Note*, Japan's many supernatural beings have always both frightened and entertained. But these are by no means the only two roles that such creatures have played in Japanese history. In this class we will study the many ways that monsters and ghosts have symbolized and personified the issues, problems, hopes and fears that have shaped modern Japan. We will begin by looking at the importance of the horrific and grotesque in the creation of Japanese popular culture in the 17th century. We will then discuss how 19th century Meiji modernizers created the scientific study of "monsterology" to debunk peasant superstition and to redirect supernatural belief toward a divine emperor. We will also examine how artists like Kawanabe Kyōsai, and writers such as Izumi Kyōka used monsters and ghosts to both resist and satirize modernization. We end the first half of the semester by looking at how the Western observer Lafcadio Hearn used Japanese ghost stories to feed a foreign appetite for images of a mysterious Orient.

Of course, this class will also examine modern uses of monsters and ghosts. We will begin the second half of the semester by examining how manga author Mizuki Shigeru used *yōkai* to help provide continuity with the past in a postwar Japan that had been torn from its traditions. We will discuss the political origins of Godzilla and read manga by authors such as Hino Hideshi and Umezu Kazuo who used horror to express their anxieties about the state of Japanese society in the 1960s, 70s and 80s. The course will finish with a look at recent Japanese TV and movie monsters from adult horror films like *The Ring* to popular children's animation like *Pokemon*. Our main concerns will be what such media say about Japan today, and how their popularity abroad shapes foreign preceptions of the country. By the end of this course, you will have learned a great deal about Japanese monsters, myths and legends. You should also have a much deeper appreciation of Japanese history, society, media and culture.

### Readings:

Readings assignments will be drawn from an number of sources including: *Pandemonium and Parade: Japanese Monsters and the Culture of Yōkai*, by Michael D. Foster; *Civilization and Monsters: Spirits of Modernity in Meiji Japan*, by Gerald Figal. *The Fantastic in Modern Japanese Literature: The Subversion of Modernity*, by Susan J. Napier.

### Grading:

Midterm exam:	25%
Final Exam:	25%
Final Paper:	30%
Brief Class Presentation	
On Monster of your Choice:	10%
Attendance/Participation:	10%

## Japanese Popular Media and Culture

Dr. Mark Hollstein

This course focuses on three central elements of Japanese popular media—manga, anime, and television drama. However, a variety of other media—such as pop music, theatre and live-action film—will be discussed as they relate to these three main topics. The course will begin with a look at the historical development of *manga* and *anime* and their relationship with traditional Japanese popular culture. Next we will examine the rise of modern *manga* and *anime* in the postwar period by focusing on their development from works aimed primarily at children to thematically diverse media that include mature works of social criticism. Of particular interest will be how these works both reflect and shape the debate over Japan's postwar identity. We will then examine the means of production, distribution and consumption of manga and anime in Japan. Our attention will then turn to television dramas in Japan. We will examine their relationship with *manga* and *anime* while discussing how they deal with and influence a variety of current social issues. The course will finish with a look at the popularity of all three media (*manga*, *anime* and TV dramas) abroad and how they are influencing foreign understandings and attitudes about Japan.

### Readings

Assigned readings will be drawn from a variety of works including: F. Schodt, *Dreamland Japan: Writings on Modern Manga*, S. Napier, *Anime: From Akira to Howl's Moving Castle*; K. Iwabuchi, ed., *Feeling Asian Modernities: Transnational Consumption of Japanese TV Dramas*.

### Grading

Midterm Exam:	20%
Midterm Essay:	25%
Final Essay:	25%
Final Exam:	20%
Attendance and Participation:	10%

## **Geisha, Gangsters and Samurai: Japan in Western Film**

Dr. Mark Hollstein

Since the earliest days of cinema, Westerners filmmakers have used Japan as a mirror in which to reflect upon their own cultures. At times they have portrayed Japan as the model society that illuminates Western failures. At other times they have imagined the country as a corrupt world whose degenerate nature reinforces the superiority of Western values. Through it all has been a highly gendered narrative—Japan as the paradoxical land of ultra feminine geisha (soft, gentle and nurturing) and extremely masculine samurai and gangsters (cold, unyielding and dangerous). This course looks at how and why these contradictory images so easily coexist within the Western cinematic imagination. Of central concern is the way in which filmmakers have emphasized, exaggerated, distorted or ignored various aspects of Japanese culture to meet audience expectations, and the way in which images of Japan—constructed in response to specific historical events—have been recycled to justify or explain later situations. We will also consider how changes in class, gender and race relations in the West have influenced media images of the Japanese Other.

### **Readings**

Readings will be drawn from sources such as: I. Littlewood, *The Idea of Japan, Western Images, Western Myths*; G. Marchetti, *Romance and the Yellow Peril*; J. Dower, *War Without Mercy*.

### **Grading**

Midterm Exam:	20%
Midterm Essay:	25%
Final Essay:	25%
Final Exam:	20%
Attendance and Participation:	10%

## Zen Buddhism

Prof. Elizabeth R. Kenney

This course presents an overview of Zen Buddhism, with a focus on fundamental existential and religious questions. Buddhism, like any religion, provides answers to the “big questions” of human existence: How did human life first occur? Why do tragedies happen? What happens after death? How should we lead our daily lives? Zen also asks some of its own questions: Is ordinary life in some way incomplete? Can a dog become a Buddha? What is the point of meditation?

This course is open to students at all levels.

### Field Trip

Meditation at a Zen temple.

### Course Topics

Sakyamuni, the founder of Buddhism  
The Buddhist Universe  
Reincarnation  
Karma and Suffering  
The Traditional Path to Enlightenment  
Bodhidharma (Daruma), the Legendary Patriarch of Zen  
Sudden Enlightenment vs. Gradual Enlightenment  
Linji: Strange Words, and Wild Deeds  
Koans in Zen Practice  
Dogen: Meditation, Mountains, and Cooking  
Popular Zen during the Tokugawa Period  
Zen in the World Today

### Readings

This course emphasizes reading the original works that are important for Buddhism and Zen, i.e., sacred scriptures, Zen stories, brief philosophical essays, and the writings of eminent Zen monks.

### Grading

Mid-Term Examination	25%
Quiz	15%
7-page paper	50%
Class participation	10%

## Shinto

Prof. Elizabeth R. Kenney

Mythology and manga, animism and anime: Shinto, the ancient religion of Japan, is still today an important part of the Japanese cultural imagination. Shinto is visible everywhere, and there are few Japanese people who do not have some contact with Shinto, many of them on a regular basis. Yet it is not easy to answer the question, What is Shinto? We will look at Shinto from as many perspectives as possible: religious, philosophical, anthropological, and political. However Shinto is defined, there is no doubt that Japan is the place to study Shinto. Thus students are encouraged to explore Shinto in today's Japan as part of their work for the course.

### Course Topics

Shinto gods  
 Inari, the fox deity  
 Happy gods with a dark side: Ebisu and Daikoku-ten  
 Shinto mythology  
 Shamanism  
 Monsters and the imagination  
 Shinto conceptions of death  
 Shrines and everyday life  
 Shinto in popular culture: anime, manga, video games  
 The Emperor: priest, god, rice deity, silkworm god  
 Yasukuni Shrine: politics and soldier spirits  
 Shinto priests: who are they and what do they do?  
 Tokugawa Shinto philosophy  
 Insects, divine and dangerous

Readings will include primary source material (e.g., Shinto mythology and the writings of Shinto thinkers) and secondary articles of high scholarly quality.

### Grading

2 tests	70%
field report	20%
participation	10%

## Religion in Japan

Prof. Elizabeth R. Kenney

This course is an introduction to the most important types of religious expression in Japan: ancestor worship, Shinto, Buddhism, and the New Religions. We focus on contemporary beliefs and practices, especially religion that is encountered every day in Japan. Various approaches to the interpretation of religion will be discussed. This course is open to students at all levels.

**Field-trips:** Tenri (headquarters of Tenrikyo); Fushimi Inari Shrine; a Zen temple (optional).

### Course Topics

Ancestor Worship and Household Rites for the Dead

Shinto Fundamentals: Purity and Fertility

Foxes and Other Gods

The Emperor and Religion

Everyday Activities in Shinto Shrines

New Religions: Tenrikyo, Soka Gakkai, Happy Science, and Aum Shinrikyo

Buddhist Heavens and Hells

Rites for Aborted Fetuses

"Evil People Go Easily to Heaven": Shinran and Pure Land Buddhism

Jizo, the Buddhist Savior

Japanese Christians and Ancestors

### Grading

Interview write-up	Required
Mid-term examination	40%
Quiz	20%
Field report or paper	30%
Regular class attendance	10%



## The Relation of Life and Fiction in Modern Japanese Literature

Dr. Paul Berry

Japanese culture is often regarded as a complexly structured society that contains extremes of beauty and discipline, openness and secrecy, and religious fervor and secular passion. Sometimes these impressions seem to be the stereotypes created in the West, yet they may also include national themes stressed within Japan. In order to see beyond the clichés of Japan, this course examines major aspects of modern Japanese culture through the relationship of life to literature. The interest in employing the author's personal experience as the basis for serious fiction (*shishosetsu*) has been one of the key practices of writers in modern Japan. This multidisciplinary approach will discuss a variety of novels, essays, and related films to reveal varied aspects of identity, art, and politics that are important routes to understanding twentieth-century Japanese literature.

Lectures and discussions will range widely over a number of topics including the relation of sexuality and identity, questions of national image, imagination and realism, and representations of Hiroshima in fiction and film. This course assumes no special background in Japanese studies and is open to students at all levels.

### Readings

Tanizaki Jun'ichiro, *The Key* and *In Praise of Shadows*

Uno Chiyo, *Confessions of Love*

Kawabata Yasunari, *Thousand Cranes*

\*Mishima Yukio, *Kinkaku-ji* and *Sun and Steel*

Enchi Fumiko, *Masks*

\*Oe Kenzaburo, *A Quiet Life*

\*Ibuse Masuji, *Black Rain*

Tsushima Yuko, short stories

Yoshimoto Banana, *N.P.*

\*Murakami Haruki, *A Wild Sheep Chase*, selections from *Underground*

\*Murakami Ryu, *Coin Locker Babies*

Plus essays from several sources including:

J. Treat, ed. *Contemporary Japan and Popular Culture*

K. Ito, *Vision's of Desire: Tanizaki's Fictional Worlds*

P. Dale, *The Myth of Japanese Uniqueness*

\*indicates novels not in reading packet

### Films

*A Quiet Life* (*Shizukana seikatsu*) Itami Juzo (drama based on Oe's family)

Three US films on Hiroshima (edited)

*Valley of Winds Naushika*, Miyazaki Hayao (SF fantasy-apocalypse)

### Grading

Three essays on works studied in class: 40%

10-page research paper 45%

Class participation and discussion 15%

## **Anime: Method and Meaning**

Dr. Paul Berry

Japanese animation, known as *anime*, has established a world-wide reputation as a unique form of animation. This course surveys selected aspects of theatrical *anime* with some consideration of *anime* serials. The nature of animation as a whole and the special qualities of *anime* will be examined in the context of viewing a number of *anime* films. A series of papers will be assigned on different themes concerning the production and narratives of the *anime* viewed in class. Questions regarding gender, politics, culture, sexuality, identity, and representation will be discussed in connection with the ongoing development of the medium.

The following works will be viewed:

*Angel's Egg* (Tenshi no tamago), Oshii Mamoru, 1985 71”  
*Nausicaa of the Valley of the Wind*, Miyazaki Hayao, 1984 11”  
*Grave of the Fireflies* (Hotaru no haka), Takahata Isao, 1988 89”  
*Heisei Tanuki Wars* (Heisei Tanuki Gassen Pon Poko), Takahata, 1994 119”  
*Mononoke hime*, Miyazaki Hayao, 1997 134”  
*Millenium Actress* (Sennen joyu), Kon Satoshi, 2001 87”  
*A Tree of Palme* (Parumu no ki ), Nakamura Takashi, 2002 130”  
*Mind Game*, Yuasa Masaaki, 2004 103”  
*Ghost in the Shell 2: Innocence*, Oshii Mamoru, 2004 100”  
*Paprika*, Kon Satoshi, 2006 90”  
*Tekkon Kinkreet*, Michael Arias, 2006 111”  
*Summer Wars*, Hosoda Mamoru, 2010 120”  
 Recent serial *anime* selections.

### **Readings**

Paul Wells, *Understanding Animation*  
 Susan Napier, *Anime*  
 Brian Ruh, *Stray Dog of Anime -- Mamoru Oshii*  
 Patrick Drazen, *Anime Explosion*  
 Shamus Culhane, *Animation from Script to Screen*  
 Jerry Beck, *The Animated Movie Book*

### **Grading**

4 papers (one long, three short)	85%
Class participation	15%

## New Japanese Cinema 1995-2010

Dr. Paul Berry

Japanese films have had a wide international audience since Kurosawa's 1950 prize-winning film *Rashomon*. Although recent films from Japan have again been capturing attention at international film festivals, only a small fraction of the popular films of Japan have been seen by foreign audiences. This course examines a wide range of recent films - some much discussed in the West, others little known - that represent a variety of the most popular genres and directors active today. Readings and lectures will introduce not only the director's work but the cultural and literary backgrounds of the individual films. Genres include love stories, suspense, period drama, horror, *anime*, and fantasy. Some aspects of film and cultural studies will augment the analysis and appreciation of works. This course does not assume a background in film studies.

### Film List

Iwai Shunji 1963-, *Swallowtail*, 1996  
 Oshima Nagisa 1932-, *Gohatto* (Taboo, 1999)  
 Miyazaki Hayao 1941-, *Sen to Chihiro no kamikakushi* (Spirited Away, 2002)  
 Oshii Mamoru 1951-, *Kokaku kidotai* (Ghost in the Shell, 1995)  
 Takahata Shuta, *Hotel Venus*, 2004  
 Nakae Isamu 1963-, *Reisei to jonetsu no aida* (Twixt Calm and Passion, 2001)  
 Takenaka Naoto 1956-, *Tokyo biyori* (Fine Weather in Tokyo, 1997)  
 Kitano Takeshi 1948-, *Hanabi* (Fireworks, 1997)  
 Kurosawa Kiyoshi 1955-, *Kairo* (Pulse, 2001)  
 Higuchinsky 1965-, *Uzumaki*, (Spiral, 2000)  
 Tsukamoto Shin'ya 1960-, *Soseiji* (Gemini, 1999)  
 Nakashima Tetsuya 1959-, *Confession* (Kokuhaku, 2010)  
 Koreeda Hirokazu 1962-, *Wonderful Life* (Afterlife, 1998)

### Readings

Readings include background information on the directors, cast, and films. Additional readings on film studies and popular culture will be used to develop interpretive approaches to the films.

### Grading

Three short papers comparing groups of films.	45 %
A large paper of roughly 10 pages.	40%
Class participation.	15%

## Modern girls, masculine girls, *Yōkai* girls, and magical girls: Japanese *Shōjo* Studies

Prof. Akiko Sugawa

*Shōjo* (girl) is one of the most disturbing issues in Japanese culture. *Shōjo* is often associated with purity, innocence, and romance, while it is used as an object to be punished and marginalized ('abjection'). Representations of *shōjo* in manga, anime and cinema serve as sites in which Japanese societal expectations of girls as well as feminist thoughts are traced.

This course is designed as an introduction to Japanese *shōjo* culture through contemporary Japanese *shōjo* manga and anime, including war-time animation films, TEZUKA Osamu's *Princess Knight*, IKEDA Riyoko's *Rose of Versailles*, MIYAZAKI Hayao's *Nausicaä of the Valley of the Wind*, IKUHARA Kunihiro's *Revolutionary Girl Utena*, TAKEUCHI Naoko's *Sailor Moon*, *Hell Girl*, and Murobuchi Gen's *Puella Magi Madoka Magica*, also girly boys in BL (Boys' Love/Yaoi) genre. This course will explore how 20<sup>th</sup> and 21<sup>st</sup> century Japanese anime, manga and films act as a commentary on Japanese *shōjo* in society, as well as how they illuminate more general themes of consumerism, gender issues and modern life. Some of the issues we will cover are (1) development of Japanese *shōjo* culture and how *shōjo* is represented in modern visual products, (2) how social issues involving gender roles and family relations are represented by *shōjo*, functioning to reinforce or call into question these issues, and (3) the images of *shōjo* and the presumed expectations and stereotypes these images create in contrast with the realities of contemporary Japan.

### Grading

- 1) Class participation/Discussion Sessions (35%): Active participation is required for this course. Students must come to class prepared to discuss assigned visual materials and readings. These are intended to allow students an opportunity to develop their interests, clarify important issues and elaborate on lectures and readings.
- 2) Mid-term short paper (30%): Students will submit a short paper.
- 3) Individual presentation and final research paper (35%): Students are required to give a presentation at the end of the course and submit a final paper based on the presentation. Students may deal with any aspect of Japanese *shōjo* culture in anime, manga, films, and other visual materials, provided that they secure the approval of the instructor. Discussion sessions will provide time for guidance and feedback before completion of the report. The paper should be based on original research and use material from anime, manga, films, books, articles in academic journals, magazines or newspapers, Internet web sites, and/or discussions/interviews with Japanese experts.

## **Cross-Cultural Psychology**

Dr. Reginald Pawle

Who we are, how our minds work, how we behave, and how we communicate is very culturally influenced. Cross-cultural interactions easily become problematic without understanding the cultural aspects of the people involved. This course examines how humans are psychologically culturally influenced and cultural factors that are important in various kinds of cross-cultural relationships. Both Western and Asian ways of how to resolve problems that can arise are studied. Particular attention is given to the application of the psychology of peace to the transformation of cross-cultural conflict. Students are expected to participate in both self-examination and cross-cultural relationship situations. Learning how one is cultural and being willing to participate in relational dynamics is basic to this course.

### **Course Topics**

Self and identity: Collective or Individual? We-self or I-self?  
 Cross-cultural research in values  
 Cross-cultural cognitive research  
 Cross-cultural communication styles  
 Cross-cultural relationships  
 Cross-cultural negotiations  
 Cross-cultural conflict transformation – Western and Asian styles  
 Psychology of bias and hate

### **Readings**

Christie, D. J., Wagner, R. V., & Winter, D. D. (Eds.) (2001). *Peace, conflict, and violence: Peace psychology for the 21st century*. Dehli, India: I A Books.  
 Heine, Stephen. (2007). *Cultural psychology*. New York: W.W. Norton and Company.  
 Hofstede, Geert, & Hofstede, Gert Jan. (2005). *Cultures and organizations: Software of the mind*. New York: McGraw-Hill.  
 Roland, Alan. (1988). *In search of self in India and Japan: Toward a cross-cultural psychology*. Princeton: Princeton University Press.

### **Grading**

Self Discussion Report	5%
Values Discussion Report	5%
Midterm exam	30%
Project and Presentation	30%
Final exam	30%

## Mind and Body in Yoga, Buddhism, and Daoism

Dr. Reginald Pawle

This course is a study of how mind and body are engaged in the practices of yoga, Buddhism, and Daoism, and the applications of these ways of engagement in modern life and psychology. The aim is both to understand the theories and experience the practices. This course focuses on the ways of self-cultivation in these three Asian religions. Particular attention is given to the mind-body dynamic. The functions of mind that are developed, how the body is trained, the understanding of mental illness and mental health, and how to cultivate a fully alive person all are examined in yoga, Buddhist, and Daoist practices. Each class will be a combination of study and practices, so students need to be willing to participate in exercises in each class. Experiential exercises will include yoga practices, Buddhist meditation practice, Chi Gung exercises, Zen koan practice, mandala drawing, Morita exercises, Naikan exercises, breathing practices, martial art practices, and sensory awareness practice.

### Course Topics

Yoga, Buddhist, and Daoist practices  
 Self-cultivation practices  
 Historical practitioners  
 Traditional texts  
 Modern psychotherapeutic applications  
 Mental illness and mental health  
 Jung and Eastern practices  
 Body and breath practices  
 Martial art practices  
 Energy practices

### Readings

Feuerstein, G. (1979). *The yoga sutra of Patanjali*. Rochester, Vermont, USA: Inner Traditions International.

Kakar, S. (1991). *Shamans, mystics, and doctors*. Chicago, Illinois, USA: University of Chicago Press.

Kohn, L. (2009). *Introducing Daoism*. London: Routledge.

Kochumuttom, T. (1982). *A Buddhist doctrine of experience: A new translation and interpretation of the works of Vasubandhu the Yogacarin*. Delhi, India: Motilal Banarsidass.

Yuasa, Yasuo. (1993). *The body, self-cultivation, and ki-energy*. (S. Nagatomo & M. Hull, trans.). Albany, New York: State University of New York Press.

### Grading

Exercise project (choice of Yoga, Buddhist, or Daoist)	15%
Midterm exam	25%
Self-cultivation project	30%
Take-home final exam	30%

## Basic Ceramic Techniques

Mr. Yoshio Inomata

The object of this course is to establish a basic mastery of traditional Japanese techniques through actual practice, with the emphasis on wheel throwing. The course will also include, from time to time, a consideration of distinctive regional techniques, and the special characteristics of some modern Japanese pottery, presented in the context of studio practice.

A practice fee of ¥10,000 per semester, payable in advance, will be charged to all students accepted for enrollment in the course. Enrollment will be limited to 35 students. This course requires 8 hours studio practice per week, and it will be arranged around your other classes.

### Recommended Reading:

Penny Simpson, Japanese Pottery Handbook

In addition, a number of illustrated volumes in Japanese and English will be put on non-circulating reserve in the library, for general reference.

### Course Procedures:

Instruction will begin with clay wedging and proceed to building and slab construction, and the basic throwing techniques for cups and bowls. Various glaze compositions and glazing methods will be introduced at an appropriate point along with a consideration of certain decorative devices such as stamping, inlay and brushwork.

### Evaluation:

Grades will be based on the level of technical skill achieved during the semester, and on the quality of finished pieces submitted for possible inclusion in a final exhibition of student works. This overall rating of technical proficiency will constitute sixty percent of the final grade. Regular attendance is regarded as essential, and more than ten percent absence could result in a failing grade. Attendance will count for twenty percent of the final grade. The final twenty percent will be a rating of student effort and participation.

## Basic Ceramic Techniques

Mr. Yoshio Inomata

### Note:

Payment of materials fee must be completed before registration. Otherwise you cannot be enrolled in the course nor permitted to attend the class.

In case of dropping the course, the refund of the materials fee will be based upon the following schedule:

- |                           |      |
|---------------------------|------|
| 1) During orientation     | 100% |
| 2) During the first week  | 90%  |
| 3) During the second week | 80%  |
| 4) During the third week  | 70%  |
| 5) After the third week   | 0%   |



## **Intermediate Ceramic Techniques**

Mr. Yoshio Inomata

The objective of this course is to advance the techniques mastered in the "Basic Ceramic Techniques". Main items to master in this course include: various sets of ceramics works (i.e. multiples of same-sized works), large pots, large dishes, large bowls, and so on.

Students in this class will also pursue decorative techniques introduced in the previous semester, and try to combine them.

The schedule of studio practice will be the same as "Basic Ceramic Techniques".

Students eligible to apply to take this class are: 1) those who have finished "Basic Ceramic Techniques" at Kansai Gaidai, or 2) those who have more than one year experience with ceramics. (See the instructor before registration, as he gives permission based upon the student's skill with the potter's wheel.)

Material Fee: ¥10,000.-

## **Advanced Ceramic Techniques**

Mr. Yoshio Inomata

The objective of this course is to perfect the technique which is the most suitable for each student. The course also gives students the opportunity to mix glazes as well as to work on their original techniques.

The schedule of studio practice will be the same as "Basic Ceramic Techniques".

In order to apply to take this course, students must obtain permission from the instructor. They must have finished "Intermediate Ceramic Techniques" at Kansai Gaidai, or have more than two-year experience with ceramic. (See the instructor before registration in order to obtain permission. His judgment is based upon the ceramic techniques and the basic knowledge of ceramics.)

Material Fee: ¥10,000.-

## Manga Drawing A/B

Ms. Bon-Won Koo

In this studio course, students will be taught to draw and produce manga, the Japanese comics. The typical tools for manga - pen, inks, manga-papers and screen-tones will be used to draw illustrations or whole manga stories in black and white. In the first lessons, students will learn how to use the tools by drawing characters, illustrations and one-page manga. The latter half of the semester will be used to produce one or more manga-booklet/s (J., doujinshi) which will include the students' manga works. These works will be also presented in the exhibition at the end of the semester.

This course will meet twice per week and each meeting will include a theoretical component as well as a practical component. Students will also work on their manga outside of the classroom.

No prior experience in drawing is required but students should possess an ability to concentrate on their work, participate actively and practice in a disciplined manner. The most important quality for prospective students is the motivation to draw, to have fun while drawing and to enjoy showing off your silliest, most extravagant, or even secret ideas in the form of manga.

### Notes:

- No prior drawing experience is required.
- As with all studio courses, attendance, participation and creation are mandatory.
- Class enrollment is limited to 15 students.
- Payment of the ₩ 10,000 materials fee must be completed before registration. Since students will choose their favorite screen-tones, these items are not included and will be selected by each student.

**In case of dropping the course, the refund of the materials fee will be based upon the following schedule:**

1) During orientation	100%
2) During the first week	90%
3) During the second week	80%
4) During the third week	70%
5) After the third week	0%



## KANSAI GAIDAI UNIVERSITY ASIAN STUDIES PROGRAM

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