

Year in Japan Program
AY2015-2016 Tentative Japan Studies courses (Jan 26, 2015)

Fall 2015		
1	Introduction to Japanese Linguistics	HAIG, John H.
2	Japanese History	TSU, Timothy Yun Hui
3	The Business of Japanese Pop Culture	CRAIG, Tim
4	JAPANESE PERFORMING ARTS From Ancient Gods to Modern Myths	PELLECCHIA, Diego
5	Joint Seminar (Japan and Global World)	Nakamura, Koji
Spring 2016		
1	Pragmatics of Japanese	LUFT, Stephen
2	“Japanese”, “Modern”, “Literature”: Exploring Japan’s Modernity through Literary Discourse	HOLCA, Irina
3	Religious Visual Culture of Japan	PEDERSEN, Hillary
4	Socio-economics Studies of Contemporary Japan	WANG, Lynn
5.	Joint Seminar (The Model United Nations)	Zenuk-Nishide, Lori

Three credit hours except for "Joint Seminars"

Class meetings: Monday, 1:00-2:30; Friday, 1:00-2:30

Instructor: Professor John Haig

Linguistics is often described as "the science of language". In a science, one describes facts rather than opinions or preconceptions. What facts are relevant to describing language in general or a language in particular? Traditionally, linguists have described the sounds of a language (phonetics), the distribution of language sounds (phonology), the composition of words (morphology), the structure of phrases and sentences (syntax), and the meanings and relatedness of meanings of words, phrases, and sentences (semantics). Using the terminology, concepts, and analytic approaches developed in the description of these facts, we also describe the changes language undergoes over time (historical linguistics) and the way a language use is conditioned by the society and culture in which it is used (sociolinguistics).

In this class, students will acquire the descriptive terminology of linguistics and its analytic techniques by applying them to Japanese. Students will be able to analyze and describe with precision differences between English and Japanese in terms of sounds, sound systems, and phrasal and sentence structures. In addition, students will be able to describe, in general terms, socially motivated language variance and diversity. If students apply their knowledge to their language learning, they should be able to identify and acquire new words and sentence patterns. Analytic and descriptive ability will be evaluated through the assignment of problem sets, two midterms, and one final exam.

Students are expected to come to class having read the material designated on the course schedule and to have completed any assigned homework assignments before class. Class contributions are large part of your grade and it's difficult to contribute when you're unprepared.

Attendance Policy: The Konan University Year-in-Japan program has also adopted a uniform attendance policy for the afternoon Japan Studies courses. You are allowed only two unexcused absences during the semester without penalty. A third unexcused absence will reduce your grade in the course by 10 points (equivalent to one letter grade in the American system). A fourth unexcused absence will reduce your grade by another 10 points. More than four unexcused absences will result automatically in a failing grade for the course. Legitimate excuses for absence are normally limited to illnesses or accidents that require medical attention. Please consult with the Resident Director *in advance* if you believe that you have some other legitimate reason for absence. Students must document all legitimate excuses.

Academic Honesty: Normal standards of student conduct will be expected. A statement from the University of Hawai'i can be found at:

<http://www.catalog.hawaii.edu/about-uh/campus-policies1.htm>

Grading:

Homework (problem sets)	25%
Midterms	25%
Class contributions	25%
Final exam	25%
Total	100%

Text:

An Introduction to Language, 8th edition (or newer) (Fromkin, Rodman, and Hyams) Wadsworth Publishing. (available used and new at Amazon)

Course Schedule:

Note: There may be some variation depending on students' interests and class pace.

Meeting	DATE	Tuesday	Friday
1	9 / 19	Japanese Placement Tests (NO CLASS)	Orientation Chapter 1: What is Language? Chapter 2: Brain and Language
2, 3	9/22 - 9/26	Chapter 3: Morphology Words of a Language	Chapter 3 words, morphemes, free, bound, prefixes, suffixes, circumfixes
4	9/29 – 11/3	Chapter 3 derivation, hierarchical structure, word coinage	Field Trip (NO CLASS)
5, 6	10/6 – 10/10	Chapter 3 compounds, inflection, analyzing word structure	Chapter 4: Syntax Sentence Patterns grammaticality, constituents
7, 8	10/13 - 10/17	Chapter 4 syntactic categories rules for structure, tree diagrams	Chapter 4 structural ambiguity, heads and complements
9, 10	10/20 - 10/24	Chapter 4 sentence relatedness	Chapter 4
11, 12	10/27 - 10/31	Midterm I	Chapter 5: Semantics Meaning of Language Truth conditions, ambiguity, entailment
13, 14	11/3– 11/7	Chapter 5 compositionality and not, lexical relations, pragmatics	Chapter 6: Phonetics Sounds of Language identifying speech sounds
15, 16	11/10 – 11/14	Chapter 6 consonants, vowels	Chapter 6 phonetic classes, prosody
17	11/17 – 11/21	Chapter 7: Phonology Sound Patterns of Language context and variation	Field Trip (NO CLASS)
18	11/24 – 11/28	School Festival (NO CLASS)	Chapter 7 rules of phonology, syllables and moras
19, 20	12/1 – 12/5	Chapter 7 length constraints, accentuation	Chapter 7 <i>rendaku</i>
21, 22	12/8 – 12/12	Midterm II	Chapter 10: Language in Society speech levels, gendered speech
23, 24	12/15 – 12/19	Chapter 10 dialects	Chapter 11: Language Change Nara vowel system
25	12/22 – 12/26	Chapter 11 history of /p/	Winter Break

	12/29 – 1/2	Winter Break	Winter Break
26, 27	1/5 – 1/9	Chapter 12: Writing Systems word, syllable, mora, alphabet	Review
28	1/12 – 1/16	Holiday (NO CLASS)	Final Exam
	1 / 19	Reserved for Make-up Class	

Syllabus: Japanese History

Class meetings: Tuesday, 1:00-2:30; 2:40-4:10
Instructor: Timothy Tsu

Course Description

This course offers an overview of Japanese history with an emphasis on the modern period. It aims to help students recognize broad patterns of development and long-term political, social, and economic trends. Students are encouraged to explore how history has shaped the present and influences the future of Japan by enabling and constraining individual and collective choices. After taking this course, students will be able to: (1) Describe and explain patterns and trends in Japanese history; (2) discuss how history has shaped present-day Japan and influences its options for the future, and (3) analyze issues of contemporary Japan with an awareness of relevant historical contexts.

Assessment

- Reflections (350 words each): 7X10=70%
- Final essay (1,000 words): 10%
- PowerPoint Presentation (15 minutes): 10%
- Participation: 10%
- The Konan University Year-in-Japan program has adopted a uniform attendance policy for the Japan Studies courses. You are allowed only two unexcused absences during the semester without penalty. A third unexcused absence will reduce your grade in the course by 10 points (equivalent to one letter grade in the American system). A fourth unexcused absence will reduce your grade by another 10 points. More than four unexcused absences will result automatically in a failing grade for the course. Legitimate excuses for absence are normally limited to illnesses or accidents that require medical attention. Please consult with the Resident Director **in advance** if you believe that you have some other legitimate reason for absence. Students must document all legitimate excuses.

Readings

- Collcutt, Martin et al. 1988. *Cultural Atlas of Japan*. New York: Facts on File Publications.
- de Bary, Wm Theodore et al. 2006. *Sources of Japanese Tradition*, v.1 & 2 (part 1 & 2). Columbia University Press.
- Waswo, Ann. 1996. *Modern Japanese Society*. Oxford University Press.
- Johnson, Chalmer. 1982. *MITI and the Japanese Miracle*. Stanford University Press.
- Pyle, Kenneth. 2009. *Japan Rising*. Public Affairs.
- § Reading to be provided by instructor.

Class Schedule

1	Introduction
2	Physical environment, historical patterns & trends, key concepts
3	Prehistoric Japan I: Archaeological Evidence <ul style="list-style-type: none"> Read: <i>Cultural Atlas of Japan</i>, pp.32-46.
4	Prehistoric Japan II: Mythical Beginning (Discussion) <ul style="list-style-type: none"> Read: <i>Sources of Japanese Tradition</i>, The Earliest Japanese Chronicles v.1, pp.13-16; Early Shinto, v.1, 17-31. Reflection #1: What messages do the myths convey? How do they help us understand Japanese society & culture?
5	Classical Japan I: The Law-Code Period <ul style="list-style-type: none"> Read: <i>Cultural Atlas of Japan</i>, pp.48-67.
6	Classical Japan II: Encounter with China (Discussion) <ul style="list-style-type: none"> Read: <i>Sources</i>, History of the Kingdom of Wei, v.1, pp.6-8; Seventeen-Article Constitution, v.1, pp.50-55; Arrival of Buddhism\$, The Bodhisattva Gyogi, v.1, pp.115-117; Regulation of the Buddhist Orders by the Court, v.1, pp.118-119; The Merger of Buddhist and Shinto Deities, v.1, pp.120-121. Reflection #2: What do these early writings tell us about the characteristic of Japanese society at the time?
7	Late Classical Japan I: the Heian Period <ul style="list-style-type: none"> Read: <i>Cultural Atlas of Japan</i>, pp.70-103.
8	Late Classical Japan II: Heian Society & Culture (Discussion) <ul style="list-style-type: none"> Read: <i>Sources</i>, About the Malt Jizo, pp.185-187; Murasaki Shikibu, pp.201-202; Fujiwara Teika, pp.203-204. Reflection #3: How do you characterize the spirituality & aesthetics of Heian Japan as seen in the readings?
9	Medieval Japan I: Medieval Japan <ul style="list-style-type: none"> Read: <i>Cultural Atlas of Japan</i>, pp.104-127,
10	Medieval Japanese Culture (Discussion) <ul style="list-style-type: none"> Read: <i>Sources</i>, The Taira as Courtier-Warriors, v.1, pp.278-280; Chronicle of Great Peace: The Loyalist Heroes, v.1, pp.284-291; Eisai: Propagation of Zen for the Protection of the State, v.1, pp.311-317; Kitabatake Chikafusa, v.1, pp.358-363. No reflection essay.
11	Tokugawa Japan I <ul style="list-style-type: none"> Read: <i>Cultural Atlas of Japan</i>, pp.132-166.
12	Tokugawa Japan II (Discussion) <ul style="list-style-type: none"> Read: <i>Sources</i>, Zeami, v.1, pp.369-376; Tea, v.1, 393-398; The Way of the Samurai, v.2-1, pp.165-166; <i>In the shadow of leaves</i>, pp.389-393. Reflection #4: Discuss the aesthetics of No and tea ceremony or compare the two versions of the "way of the samurai".
13	Meiji Japan I <ul style="list-style-type: none"> Read: <i>Modern Japanese Society</i>, Ch. 1 & 2: On the Meiji Restoration & Creating the New Nation, p.8-34.
14	Meiji Japan II (Discussion)

	<ul style="list-style-type: none"> Read: <i>Sources</i>, New theses, v.2-1, pp.523-527; A Secret Plan of Government, v.2-1, pp.499-503; Confidential Plan of World Unification, v.2-1, pp.515-517; Kume, Assessment of European Wealth & Power, v.2-2, p.15; Kido's Observations on Returning from the West, v.2-2, p.16. Reflection #5 (300 words): How would you characterize the world view of the Japanese elite in the mid-19th century?
15	<p>Early 20th-Century Japan: Politics I</p> <ul style="list-style-type: none"> Read: <i>Modern Japanese Society</i>, chapters 5 & 6: The Military in Politics & Modernization and its Discontents, pp.76-103.
16	<p>Early 20th-Century Japan: Politics II (Discussion)</p> <ul style="list-style-type: none"> Read: <i>Sources</i>, Ishibashi, Discard Korea, Taiwan and Sakhalin, v.2-2, pp.181-183; Tokutomi Soho, v.2-2, pp.128-136; Watsuji, Way of Japanese subject, pp.285-287; Konoe, Against a Pacifism centered on England and the US, pp.291-293. Reflection #6: How did Japanese leaders in the early 20th century see their country's position in the world?
17	<p>Early 20th-Century Japan: Society I</p> <ul style="list-style-type: none"> Read: Waswo, <i>Modern Japanese Society</i>, chapters 3 & 4: Toward an Industrial Economy; Protest from Below, pp.35-75.
18	<p>Early 20th-Century Japan: Society II (Discussion)</p> <ul style="list-style-type: none"> Read: <i>Sources</i>, Kagawa, Before the Dawn, v.2-2, pp.223-225; Kawakami Hajime, v.2-2, pp.240-245; Ashigo, Call for a New Restoration, pp.267-268; Kita, An Outline for the Reorganization of Japan, pp.272-276. Reflection #7 (300 words): Was the Pacific War avoidable?
19	<p>Remembering War: Watch & Critique 24 Eyes in Class</p> <ul style="list-style-type: none"> Read: Gerow, War and nationalism in Yamato. http://japanfocus.org/-Aaron-Gerow/3545.
20	<p>Remembering War: Watch & Critique 24 Eyes in Class</p>
21	<p>Remembering War</p> <ul style="list-style-type: none"> Discuss: 24 Eyes Reflection #8: Your critique of 24 Eyes.
22	<p>Postwar Japan: Politics I</p> <ul style="list-style-type: none"> Read: <i>Japan Rising</i>, Chapter 8, The Yoshida Doctrine, pp.241-277.
23	<p>Postwar Japan: Politics II (Discussion)</p> <ul style="list-style-type: none"> Read: <i>Sources</i>, Morito, Construction of a peaceful nation, v.2-2, pp.362-364; Ienaga The Pacific War, pp.557-561; Kobayashi, On war, pp.565-568, Tamogami essay§. Reflection #9: Is postwar Japan a pacifist country?
24	<p>Postwar Japan: Economy I</p> <ul style="list-style-type: none"> Read: <i>MITI and the Japanese Miracle</i>, Chapter 7, The institutions of high-speed growth, pp.198-241.
25	<p>Postwar Japan: Economy II (Discussion)</p> <ul style="list-style-type: none"> Read: <i>Sources</i>, White Paper on People's Livelihood, v.2-2, pp.400-402; Income doubling plan, pp.403-405; Epilogue of <i>Building a New Japan</i>, pp.407-408; Overworked Teachers (<i>Mainichi Shinbun</i>)§; Inside Japan's Suicide Forest§ (<i>Japan Times</i>).

	<ul style="list-style-type: none"> • Reflection #10: Japan's economic success is admired worldwide. What is your assessment of its costs? Is it worth the sacrifices made?
26	<p>Late 20th-Century Japan</p> <ul style="list-style-type: none"> • Read: <i>Japan Rising</i>, Chapter 9, The post-Cold War interval in East Asia, pp.278-309.
27	<p>21st-Century Japan: Looking Ahead (Discussion)</p> <ul style="list-style-type: none"> • Read: Abe, Japan is back. http://www.mofa.go.jp/announce/pm/abe/us_20130222en.html: Abe, The bounty of the open sea. http://www.mofa.go.jp/announce/pm/abe/abe_0118e.html. Shinzo Abe backs big shift in Japan's military role. <i>Financial Times</i>, May 13, 2014.
28	<p>Student presentations</p> <ul style="list-style-type: none"> • PowerPoint presentation (15 minutes each) • Presentation topic (also final essay topic): Discuss one example where history has shaped present-day Japan in a significant way.
29	Student presentations
30	<p>Student presentations</p> <ul style="list-style-type: none"> • Final essay: 1,000-word (submit essay in class)

The Business of Japanese Pop Culture

Instructor: Tim Craig (tcraig@mail.doshisha.ca.jp)

KBM 211, Monday, periods 5 ~ 6

Course Description

Japanese pop culture is not only popular the world over and a source of “soft power” – it’s also big business. This course covers the business side of Japanese pop culture, including video games, pop music, manga & anime, and character goods. We will explore the degree of and reasons for J pop’s business success, both in Japan and overseas, as well as the strategies used and challenges faced by companies and individuals creating and competing in these industries.

Topics and learning goals include:

- What ‘is’ Japanese pop culture? What makes it special and different from that of other countries? What accounts for its commercial success, at home and abroad?
- How do these industries work? Who are the players? What are the business models and strategies used? What are the keys to success?
- Pop culture business at the national level: Is Japan underperforming?
- Business knowledge and skills, including strategy, product development, international expansion, and licensing

Student Projects: Write a teaching case

1. Three students per team.
2. Choose a player (e.g., an artist or company) in a Japanese popular culture industry, and identify some business problem or issue that the player faces, or faced in the past.
3. Research the player, the business environment (e.g., industry, competitors, nature of competition), and the issue.
4. Write a draft of a teaching case. Follow “Mini-guide for Writing a Teaching Case” as a guide.
5. I will ask you to report regularly on how your case research is going. On August 1, each pair will “teach” their case to the class.

Grading

As long as you participate actively in class, do the homework and assignments, and do your best on the project, you will do fine. Grading breakdown:

1. Participation, including doing homework and assignments: 50%
2. Project: 50%

Schedule

1. Oct 6 – Introduction to course and Japanese pop culture

- J pop quiz
- What does the business side of it look like? What are the commercial activities involved? Who are the players (companies and individuals)? What are the issues?
- 3 homework assignments for next week (Oct 13):
 - ① “Consume” some product of Japanese pop culture: for example manga, anime, song, TV show, movie, video game, fashion, event, TV ads – it must be new to you.
 1. What do you notice about it that is different from other countries’ pop culture?
 2. What characteristics of it make it attractive, popular, and commercially successful?
 3. Evaluate the potential and the limitations to its successful export.
 - ② Read thoroughly and prepare to discuss the case “Production I.G.: Challenging the Status Quo.” Questions for discussion:
 1. How successful is Production IG?
 2. How did it reach this level of success?
 3. Conduct either a SWOT or Porter’s 5-Forces analysis – choose the one you think is most useful.
 4. Make and justify recommendations concerning the following:
 - What is the optimum balance between manga-based and original contents?
 - How can I.G. increase its share of copyrights for its original contents?
 - What are I.G.’s key competitive advantages and what should the company do to sustain them?
 - ③ Decide the topic for your project. (Decide teams in first class.)

2. Oct 13 – Characteristics of J Pop culture; case

- Debrief homework 1 and 3
- Discuss case: “Production I.G.: Challenging the Status Quo”
- Homework for next week (Oct 20):
 - ① Work on project
 - ② Read and prepare to discuss the case “License to Overkill.”
Discussion question for the case: What’s the best strategy for Baby Ruby?

3. Oct 20 – Manga / anime; case on licensing

- Discuss case: “License to Overkill”
- Homework for next week (Oct 27)
 - ① Work on project

4. Oct 27 – Field trip to Kyoto International Manga Museum

- Homework for next week (Nov 3):
 - ① Work on project
 - ② Read and prepare to discuss the case “Hatsune Miku: Japanese Virtual Idol Ignites Global Value Co-creation.” Questions for discussion:
 1. What are the keys to Hatsune Miku’s success—as an idol and as a business?
 2. What strategy or strategies should Itoh follow to maximize Hatsune Miku’s longevity as a “star” and revenue generation from Crypton’s HM-related business?
 3. On what basis should Itoh decide which Hatsune Miku licensing and appearance requests to agree to and which to decline?
 4. Evaluate Hatsune Miku’s international appeal and market potential. Is her appeal universal, or is it culture-specific? What is the level of her market potential in other Asian countries? North America? Europe? Your home country? What are the implications of this for how Crypton should approach overseas market opportunities for Miku?

5. Nov 3 – Video games; Case

- Discuss case: “Hatsune Miku: Japanese Virtual Idol Ignites Global Value Co-creation”
- Homework for next week (Nov 10):
 - ① Work on project
 - ② Read and prepare to discuss the case “Johnny & Associates: Japanese Pop Idol Producer Looks Overseas.” Questions for discussion:
 1. What are the keys to Johnny’s success in Japan?
 2. How is the music market changing, and what are the implications of this for Johnny’s?

3. What makes the Japanese music market and the Japanese idol industry unique, or different from other markets?
4. Evaluate Johnny's international appeal and market potential. Is the appeal universal, or is it culture specific? How should Johnny's expand internationally, if at all, and to what market(s)?

6. Nov 10 – Pop music; case; “soft power”

- Discuss case: “Johnny & Associates: Japanese Pop Idol Producer Looks Overseas”
- “Soft power”: Cool Japan initiative, national policy

7. Nov 17 – Student case presentations

8. Nov 24 – Student case presentations

JAPANESE PERFORMING ARTS

From Ancient Gods to Modern Myths

Instructor:

Dr. Diego Pellecchia

diego.pellecchia@gmail.com

<https://sites.google.com/site/dpdentogeino/>

Course Description:

The Japanese performance tradition is one of the richest in Asia. For centuries, the continuous intertwining of theatrical, musical and dance styles has produced a great variety of genres, most of which are still performed today. Performance, be it ritual or entertainment, constitutes an essential component of Japanese culture that has been transmitted until the present time. In this course we will explore the developments of Japanese performing arts from the origins of Japanese civilization to the contemporary era. Classes provide essential historical background for the analysis of traditional and modern performance, spanning from Noh theatre to Kabuki, from post-war avant-garde to Takarazuka Revue. The course follows a chronological order, and will highlight elements transformation and continuity across genres and historical periods. The study of specific styles is integrated with transversal excursus on topics such as 'realism' and 'gender', providing specific insights into specific subjects across Japanese history.

Methodology:

Lessons are based on primary sources, critical readings, and audio-visuals. Topics and theories examined will be explored in seminar sessions in which we will read plays, watch videos, and discuss context and interpretation of the various performance styles introduced. The course is enriched by field trips to performances and practical workshops with specialists. (see course content below). A dedicated website, <https://sites.google.com/site/dpdentogeino/> provides additional information on the course, as well as readings, links to websites, videos, etc., that students can use in preparation for papers, presentations and exams. A forum embedded in the website will facilitate communication among students, and with the instructor.

Learning Outcomes:

Upon completion of the course students should be able to:

- Identify major Japanese performance traditions and describe the cultural context in which they originated, their conventions and training methods.
- Trace patterns of evolution, change and continuity in Japanese performing arts, putting in relation the various traditions studied.

Required readings:

Students are expected to prepare required readings in advance. Readings typically include one general reading overviewing the subject of each class in its historical context, and one or more readings examining specific aspects of the subject. Our reference books will be Benito Ortolani's *Japanese Theatre: from Shamanic Ritual to Contemporary Pluralism* (for theatre history) and Paul Varley's *Japanese Culture* (for historical references). Optional readings are marked as [optional]. Study packets with required readings will be provided in advance.

Recommended readings:

The publications listed below serve as reference in preparation for classes and/or papers and exams. All books listed are available at Konan University Library.

Varley, Paul. *Japanese Culture*. 4th ed. Honolulu: University of Hawaii Press, 2000

Hall, John W. et al. *The Cambridge History of Japan*. 6 vols. Cambridge University Press, 1998

Ortolani, Benito. *Japanese Theatre: from Shamanistic Ritual to Contemporary Pluralism*. Leiden; New York: Brill, 1990.

Brandon, James. R. *Noh and Kyogen in the Contemporary World*. Honolulu: University of Hawaii Press, 1997

Hironaga, Shuzaburo. *The Bunraku Handbook*. Tokyo: Maison des Arts, 1976.

Leiter, Samuel L. and James R. Brandon, eds. *Masterpieces of Kabuki: Eighteen Plays on Stage*. Honolulu: University of Hawaii Press, 2004

Powell, Brian. *Japan's Modern Theatre: A Century of Change and Continuity*. London: Japan Library, 2002

Attendance policy:

Students are expected to attend all class sessions. You are allowed only two unexcused absences during the semester without penalty. A third unexcused absence will reduce your grade in the course by 10 points (equivalent to one letter grade in the American system). A fourth unexcused absence will reduce your grade by another 10 points. More than four unexcused absences will result automatically in a failing grade for the course. Legitimate excuses for absence are normally limited to illnesses or accidents that require medical attention. Please consult with the Resident Director in advance if you believe that you have some other legitimate reason for absence. Students must document all legitimate excuses.

Grades for this course will be determined as follows:

Participation: 20%
Paper 1: 15%
Paper 2: 15%
Mid-term exam: 20%
Final exam: 30%

Presentations provide a good chance for students to receive feedback from their peers and from the instructor. They are therefore compulsory, but will not be formally marked.

Plagiarism:

We take the issue of plagiarism (use of another's work, words, or ideas without attribution) very seriously. Plagiarism carries very serious penalties, ranging from failure of the work submitted to failure of all work submitted during the term.

Important dates:

January 23: course begins
February 13: paper #1 is due
February 29: presentation #1
March 17: mid-term exam
April 14: paper #2 is due
May 25: presentation #2
June 19: final exam

Course content:

JANUARY

1. 23 (Thu) Myth, ritual and performance

a) Course overview

b) Readings:

- ① Ortolani, Benito. 'Beginnings'. *Japanese Theatre from Shamanistic Ritual to Contemporary Pluralism*. Leiden; New York: Brill, 1990. 1-12
- ② Turner, Victor. 'Are there universals of performance in myth, ritual and drama', *By Means of Performance: Intercultural Studies of Theatre and Ritual*. Richard Schechner and Willa Appel (eds.) Cambridge; New York: Cambridge University Press, 1990. 8-18

2. 27 (Mon) The emergence of Japanese civilization: Kagura and Gigaku

a) Readings:

- ① Ortolani. 'Kagura', 'Gigaku'. 13-38
- ② Lancashire, Terence. 'From Spirit Possession to Ritual Theatre: A Potential Scenario for the Development of Japanese Kagura'. *Yearbook for Traditional Music*. 36 (2004). 90-108

3. 30 (Thu) Rise of the Japanese court: Gagaku and Bugaku

a) Readings:

- ① Ortolani. 'Bugaku'. 39-53
- ② Garfias, Robert. 'Gradual Modifications of the Gagaku Tradition' *Ethnomusicology*. 4.1 (1960) 16-19
- ③ Tōgi, Masatarō. *Gagaku: Court Music and Dance*. New York: Walker/Weatherhill, 1971.

FEBRUARY

4. 6 (Thu) Medieval aesthetics and arts

a) Readings:

- ① Varley, Paul. 'The Advent of a New Age', 'The Canon of Medieval Taste'. *Japanese Culture*. 4th ed. Honolulu: University of Hawaii Press, 2000. 77-90, 91-139
- ② Ortolani. 'Theatrical Arts in the Ninth to Thirteenth Century'. 54-82
- ③ [optional] Keene, Donald. 'Japanese Aesthetics'. *Appreciation of Japanese Culture*. Tokyo; New York: Kodansha International, 1981. 11-25

5. 13 (Thu) Noh (paper #1 due)

a) Readings:

- ① Ortolani. 'Nogaku'. 85-153
- ② Komparu, Kunio. *The Noh Theatre: Principles and Perspectives*. New York; Tokyo: Weatherhill/Tankosha, 1983 TBA

6. 17 (Mon) Reading Noh text

a) Readings:

- ① The play we read will depend on the on Feb 23rd performance.
- ② Yokomichi, Mario. *The Life Structure of the Noh*. Trans. Frank Hoff and Willi Flindt. Tokyo: Nogaku Shorin, 1973

7. 20 (Thu) Kyogen

a) Readings:

- ① Ortolani. 'Nogaku'. 150-161
- ② Komparu, Kunio. 'Kyogen: The Beginnings of Japanese Comedy' 96-106
- ③ Haynes, Carolyn. 'Parody in Kyogen. Makura Monogurui and Tako'.
Monumenta Nipponica. 39.3 (1984) 261-279

8. 23 (Sun) Field trip: Noh performance

- a) We will attend the *teiki* monthly performance at the Kongo Noh Theatre, Kyoto.
- b) Preparatory readings will be assigned.

9. 27 (Thu) Presentation #1

- a) In groups, students will present on a subject of their choice, among those studied so far.

MARCH

10. 3 (Mon) Noh workshop

a) Readings:

- ① Bethe, Monica and Karen Brazell. 'The Practice of Noh Theatre'. *By Means of Performance: Intercultural Studies of Theatre and Ritual*. Richard Schechner and Willa Appel (eds.) Cambridge; New York: Cambridge University Press, 1990. 165-193
- ② Emmert, Richard. 'Training of the Noh Performer'. *Theatre Research International*. 12.2 (1987) 123-133

11. 10 (Mon) Ways of Learning: secrecy and cultivation

a) Readings:

- ① Pilgrim, Richard. 'Zeami and the Way of Noh'. *History of Religions*. 12.2 (1972) 136-148
- ② Rubin, Jay. 'The Art of the Flower of Mumbo Jumbo'. *Harvard Journal of Asiatic Studies*. 53.2 (1993) 513-541

12. 10 (Thu) Kyogen workshop

- a) With Izumi Shinya (Izumi-ryu)

13. 17 (Mon) MID-TERM EXAM

14. 20 Sengoku period and reunification of Japan

a) Readings:

- ① Varley. 'The Country Unified', 'The Flourishing of Bourgeois Culture'. 140-164, 165-204

15. 24 (Mon) Bunraku

a) Readings:

- ① Ortolani, 'The Puppet Theatre'. 208-231
- ② Gerstle, Andrew. 'Introduction', 'Musical Conventions'. *Circles of Fantasy: Convention in the Plays of Chikamatsu*. Cambridge (Mass.) and London: Harvard University Press, 1986. 1-37
- ③ [Optional] Barthes, Roland. 'On Bunraku'. *TDR*. 15.2 (1971) 76-80

16. 27 (Thu) Bunraku performance

a) Bunraku-za, Osaka

- ① Preparatory readings will be assigned.

17. 31 (Mon) Kabuki

a) Readings:

- ① Ortolani, 'Kabuki' 162-206
- ② Kawatake, Toshio. 'The Stylized Beauty of a Fusion of the Arts'. *Kabuki: Baroque Fusion of the Arts*. Tokyo: International House of Japan, 2003. 85-121
- ③ Thornbury, Barbara. 'Actor, Role and Character: Their Multiple Interrelationships in Kabuki'. *The Journal of the Association of Teachers of Japanese*. 21.1 (1977) 31-40

APRIL

18. 3 (Thu) Reading Kabuki text

a) Readings:

- ① Brandon, James. 'Introduction', 'Sukeroku: Flower of Edo'. *Kabuki: Five Classic Plays*. Honolulu: University of Hawaii Press, 1992. 1-47, 49-92

19. 7 (Mon) Kabuki video: *Sukeroku, the Flower of Edo*

a) Readings:

- ① Keister, Jay. 'Urban Style, Sexuality, Resistance, and Refinement the Japanese Dance "Sukeroku"'. *Asian Theatre Journal*. 26.2 (2009) 215-249

20. 10 (Thu) Meiji encounters with the West.

a) Readings:

- ① Varley, 'Encounter with the West'. 245-270
- ② Eppstein, Ury. 'The Stage Observed. Western Attitudes Towards Japanese Theatre'. *Monumenta Nipponica*. 48.2 (1993) 147-166
- ③ Berg, Shelley C. 'Sada Yacco in London and Paris, 1900: Le reve realise'. *Dance Chronicle*. 18.3 (1995) 343-404

21. 14 (Mon) Modern theatre (Paper #2 due)

a) Readings:

- ① Varley, 'The Fruits of Modernity'. 271-303
- ② Rimer, Thomas. 'Modernization or Westernization: The Movement for a Modern Theatre in Japan Before 1925'. *Toward a Modern Japanese Theatre*. Princeton University Press, 1975, 7-55

22. 17 (Thu) Realism East and West

a) Readings:

- ① Keene, Donald. 'Realism and Unreality in Japanese Drama'. *Appreciations of Japanese Culture*. Tokyo; New York: Kodansha International, 1981. 53-7
- ② Poulton, Cody. 'The Rhetoric of the Real'. *Modern Japanese Theatre and Performance*. Eds. David Jortner, Keiko McDonald and Kevin J. Wetmore Jr. Lanham: Lexington Books, 2006. 17-31

23. 21 (Mon) Performing imperialism: Noh and Kabuki during the rise of Nationalism

a) Readings:

- ① Shinko, Kagaya. 'Dancing on a Moving Train: Nō Between Two Wars'. *Noh Theatre Transversal*. Stanca Scholz-Cionca and Christopher Balme (eds.) Munich: Iudicium, 2008. 19-30
- ② Brandon, James R. *Kabuki's Forgotten War 1931-1945*. Honolulu: University of Hawaii Press, 2009 TBA

24. 24 (Thu) Avant-gardes

a) Readings:

- ① Varley 304-351
- ② Ortolani, 'Modern Music and Dance Theatre'. 268-279
- ③ Powell, Brian. 'New Acting, New Productions, Some New Playwriting'. *Japan's Modern Theatre: A Century of Change and Continuity*. London: Routledge, 2002. 24-54

MAY

25. 8 (Thu) Presentation #2

- a) In groups, students will present on a subject of their choice, among those covered so far.

26. 12 (Mon) Gender and performance: Takarazuka Review

- a) Readings:

- ① Robertson, Jennifer. 'Introduction'. *Takarazuka: Sexual Politics and Popular Culture in Modern Japan*. Berkeley; Los Angeles; London: University of California Press, 2001. 1-24
- ② Leiter, Samuel. 'From Gay to Gei: The Onnagata and the Creation of Kabuki's Female Characters'. *Comparative Drama*. 33.4 (2000) 495-515
- ③ Thornton, Peter. 'Thornton, Peter - Monomane, Yugen and Gender in Izutsu and Sotoba Komachi'. *Asian Theatre Journal*. 20.2 (2003) 218-225

27. 15 (Thu) Japanese theatre transcultural

- a) Readings:

- ① TBA

28. 19 (Mon) FINAL EXAM

Japan Studies XIII (Japanese Culture in Globalization)

Syllabus

Koji Nakamura, Professor of English and International Education

Konan University, Kobe, Japan: koji@konan-u.ac.jp (E-mail), Office #6612

<http://www.kilc.konan-u.ac.jp/~koji/> (Koji Nakamura's Online Desk)

The purpose of Japan Studies XIII is to discuss Japanese culture in globalization in order to develop Japanese cultural literacy, cross-cultural literacy and global literacy for human solidarity. Oxpeace 2013 and 2015, and the International Conference for Peace at Oxford University (in which I have been involved as a guest speaker) will be discussed in class. The key words of this course are Japanese cultural identity in globalization, cultural relativism, transnational/transcultural identities, and human solidarity and security.

First we will discuss the kernel of Japanese culture in globalization as the core of this joint seminar, as the participants of the class are both International students and Konan students who are interested in Japanese culture and literature in global world. We will explore the depth of Japanese 'habits of the heart' thorough Soseki's inner conflicts between traditional Japanese values and the influences of modernization and westernization. Along with Soseki's *Kokoro* we will also discuss the pendulum between fantasy and reality in the works *Norwegian Wood* and *Kafka on the Shore* by Haruki Murakami. We will also look into the significance for today of Hayao Miyazaki's animated films which express clear messages to contemporary people.

Next, we will do a brief overview of Japanese modern history from the perspective of peace studies. As history is a dialogue between the past and the present which predicts the future, it is worth examining the issue of Japan's modernization as influenced by Western powers, the Asia-Pacific War (1931-1945), the events in Hiroshima and Nagasaki, as well as Japan's recovery from the ashes of its unconditional surrender in 1945. Has Japan learned enough from her history to be a true peace activist in the 21st century?

We will also examine the power of transnational NGOs in terms of "**partnership**" and "**empowerment**." in the midst of global poverty and economic disparity. In addition, we will analyze the issue of national identity and pride in globalization from a comparative perspective.

As I have been a guest lecturer at JICA (Japan International Cooperation Agency) for 20 years, we will study Japan's contribution to developing countries in terms of international cooperation which we declared at the San Francisco Peace Conference in 1951. As a field trip, we will visit JICA to learn about international cooperation and volunteer activities. JICA Hyogo will show us the scope and the significance of Japan's Official Development Aid program (ODA) and how Japanese young overseas volunteers are working in developing countries for the purpose of "education for all."

Texts available from Koji Nakamura's Online Desk) <http://www.kilc.konan-u.ac.jp/~koji/>

Nakamura, Koji (2013). Fostering Awareness of Hiroshima and Nagasaki among Exchange Students from North America and Europe: *The Journal of the Institute for Language and Culture*, Konan University. Vol.17, (pp.15-59). 2013

Natsume, Soseki.(2007). ***Kokoro***, Translated by Meredith Mckinney, Peter Owen London.

Nakamura, Koji (2012). Soseki's ***Kokoro*** as Cross-Cultural Significance for Exchange Students: *The Journal of the Institute for Language and Culture*, Konan University. Vol.16, (pp.1-56). 2012

Nakamura, Koji (2014). The Representation of Miyazaki's Whisper of the Heart-Japanese Identities Combined with Western Individualism: *The Journal of the Institute for Language and Culture*, Konan University. Vol.18, (pp.13-24). 2014

Nakamura, Koji.(2008). International Education for Peace for Student Teachers in Japan: Promoting Cultures of Peace. *Transforming Education for Peace*, ed. By Edward Brantmeier & Jing Lin: ***Transforming Education for Peace***: Information Age Publishing, New York. pp.113-128、 2008.

Nakamura, Koji (2006). The compatibility of British Identities with European Citizenship: Qualitative and Quantitative Research: ***Identity, Education and Citizenship-Multiple Interrelations***. (Ed) by Jonas Sprogø & Thyge Winther-Jensen, Frankfurt: Peter Lang, pp. 65-90 2006.

Nakamura, Koji (2010). Exploring the Possibility of an Asian Union through the Voices of JICA Participants from Asia. ***The Journal of the Institute for Language and Culture, Konan University***. Vol. 14. (pp.1-34). 2010

Recommended Books

Boulding Elise (2000). ***Culture of Peace***; The Hidden Side of History. Syracuse University Press, New York.

Benedict Ruth (1946).***The Chrysanthemum and the Sword: Patterns of Japanese Culture***. Houghton Mifflin Company, 1946. Vermont: Tuttle, 1972

Said Edward (1978). ***Orientalism-Western Conceptions of the Orient*** (1978). Penguin

Class Schedule – Japan Studies XIII (Japanese Culture in Globalization)

Autumn 2015-2016

Week	Friday – 3 rd Period 13:00-14:30	Friday – 3 rd Period 13:00-14:30
September 18, 25	The Heart of Japanese Culture , The beauty of Japanese Poetry (Haiku and Tanka) Bushido; The Soul of Japan by Inazo Nitobe: The Harmony of Shintoism, Zen Buddhism and Confucianism	Soseki's Kokoro : The exploration of the depth of human heart Confession, Love Triangle and Dramatic Irony (Movies and Discussion)
October 2, 9	Soseki's Kokoro : Confession, Love Triangle and Dramatic Irony as universal human agony Field Trip (Exchange Students)	Soseki's Kokoro : Today's significance of Soseki's works; The issue of human loneliness in modernization
October 16, 23	The World of Haruki Murakami : the harmony between fantasy and reality	Norwegian Wood and Kafka on the Shore Murakami's works have been loved by people of the world. Why?
October 30, November 6	Today's Significance of Hayao Miyazaki : Whisper of the Heart Japanese Identities Combined with Western Individualism and independence	The message from Hail's Moving Castle and Princess Mononoke (Movies and Discussion)
November 13, 20	The Causes and Effects of Asian Pacific War Field Trip (Exchange Students)	Hiroshima and Nagasaki , The point of departure for world peace; Causes and Effects

November 27 December 4	The living witness of Atomic Bombing and Poetries written by the victims	Today's Significance of Hiroshima, Nagasaki and Okinawa as 70th anniversary
December 11, 18	Japan's Recovery <i>The Chrysanthemum and the Sword: Patterns of Japanese Culture.</i> Benedict's Cultural Relativism Demilitarization, Democratization with Article 9 of the Japanese Constitution	Globalization and global disparity and poverty v.s. Transnational Human Solidarity Partnership of Global NGOs and Empowerment MSF and Oxfam
January 8, 15	Japan's International Cooperation. Japan's Roles in Asia and the world. The roles of Japan International Cooperation Agency (JICA)	Field Trip to JICA Kansai The Voices of Japan Youth Volunteers Overseas

Course Description

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Teaching Styles

In this course we will explore the possibility of creating a communicative and interactive learning community for Japanese culture in globalization together with Exchange students and Japanese Students.

The class will be taught in a lecture/presentation/discussion/fieldwork format. Students will be expected to give oral presentations (based on their research papers) on some aspects of Japanese Culture/literature in globalization from comparative and interdisciplinary perspectives.

Course Evaluation and Course Credit

Course Evaluation and Course Credit

You will be expected to research some aspects of Japanese Culture in globalization. This should be developed further into a 5-page research paper with at least three sources. The paper may be longer if you like, but I expect it to be clear and direct. It will be due (electronically or paper-based) by December 18, 2015. You will also be expected to make a final oral presentation based on your research in January. Class participation in the readings and discussion are of course expected.

Grading will be: Research Paper on Japanese culture in globalization 40%, Oral Presentation (including power-point presentation) 30%, and Class Participation including attendance 30%.

Attendance Policy

The Year-in-Japan program has adopted a uniform attendance policy for the afternoon Japan Studies courses. You are allowed only two unexcused absences during the semester without penalty. A third unexcused absence will reduce your grade in the course by 10 points. A fourth unexcused absence will reduce your grade by another 10 points. More than four unexcused absences will result automatically in a failing grade for the course. Legitimate excuses for absence are normally limited to illnesses or accidents that require medical attention. Please consult with KIEC in advance if you believe that you have some other legitimate reason for absence. Students must document all legitimate excuses.

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**University of Pittsburgh
Pragmatics of Japanese
Japanese 1035
Spring**

2:00pm-2:50pm MWF

Course Syllabus (subject to change)

Instructor Information / Class Location and Time:

Stephen Luft 110B OEH 648-0848 luft@pitt.edu
Office Hours: TR 12:00-1:00pm, or by appointment

2:00pm-2:50pm MWF G18 CL

Course Text / Materials:

Various journal articles and book chapters on pragmatics and pragmatics of Japanese (see schedule)

Course Outcomes:

This course is intended to introduce students to the field of Japanese pragmatics by achieving the course outcomes listed below:

1. Students will have extensive understanding of how Japanese is used in context by native speakers.
2. Students will have extensive understanding of Japanese cultural norms for social interaction.
3. Students will be familiar with some of the most recent research in the field of Japanese pragmatics.
4. Students will have in-depth knowledge of a specific topic related to Japanese pragmatics, of their choosing.
5. Students will be able to critically read and interpret research articles.
6. Students will be able to communicate ideas related to Japanese pragmatics in a clear and organized manner.

These outcomes will be accomplished through (a) participation in seminar-style class discussions, based on selected topics and out-of-class readings; (b) leading of a class discussion on an out-of-class reading; (c) presentation of an article related to Japanese pragmatics; (d) writing a research paper on a topic related to Japanese pragmatics.

Readings are intended to (a) cover a variety of language functions (i.e., illocutionary acts), (b) cover a variety of language forms (e.g., particles, discourse markers, etc.), (c), cover a variety of contexts of use (e.g., workplace, restaurant, etc.), (d) cover topics of particular interest to the field of Japanese pragmatics (e.g., honorifics), and (e) include some of the most recent research in the field. Material is organized into four topical units: (a) language forms, (b) language functions, (c) honorifics, and (d)

Grading:

Your final grade for this course will be based on the following:

- Class Participation	10%
- Discussion Leading	5%
- Article Presentation	10%
- Mid-Term Exams	25%
- Research Paper Presentation	15%
- Final Research Paper	35%
o Proposal, Outline and Bibliography, and Rough Draft	(5%)
o Final Paper	(30%)

It is estimated that 2-3 hours of preparation will be required for each class period.

All assignments are to be submitted electronically. Hard copies will not be accepted without pre-approval from the instructor. Assignments may be submitted after the due date. 10% will be deducted from the final score for each day that the assignment is late, including weekends.

Class Participation:

Class participation will be assessed each class. Active participation in class discussions that demonstrates thorough preparation will be sufficient for full credit. Thorough preparation is evidenced by comments that demonstrate (a) thorough understanding of the reading assigned for the class, and (b) critical thinking about the reading assigned for the class. The following rubric will be used to assess class participation:

- 4.0 Comments demonstrated both understanding and critical thinking.
- 3.0 Comments were made, but did not demonstrate understanding or critical thinking.
- 2.0 No comments were made.
- 0.0 Absent.

Students may submit a written summary and reflection prior to the beginning of class. This assignment is optional. Students who submit a summary/reflection that demonstrates both understanding and critical thinking, and which does not exceed two paragraphs, will receive a score of 3.0 in participation even if no comments are made in-class.

Tardiness will result in a respective reduction of one's participation grade.

Discussion Leading:

Each student will choose an article assigned as a reading for the class (i.e., listed on the schedule) and lead the discussion of that article. Full credit will be given to discussion leaders who (a) provide others with opportunities to demonstrate understanding of the assigned reading, (b) encourage critical thinking about the assigned reading (e.g., through thought-provoking discussion questions), (c) encourage synthesis of the assigned reading with other knowledge (e.g., other readings, personal experience with Japanese, etc.). The discussion leader should conclude their discussion about 10 minutes before the end of class, so that the instructor can bring up any additional discussion items he feels are relevant.

Article Presentation:

Each student will choose a scholarly article related to Japanese pragmatics that is not assigned reading for the course and present the article to the class. The presentation will include (a) a

summary of the contents of the article, (b) a critical analysis of the article's shortcomings and limitations, and (c) how the article relates to other research on the same or a similar topic. The presentation will take 8-10 minutes, and will be followed by questions. Visual aids (e.g., PowerPoint) are required. All articles are subject to instructor approval. Students are encouraged to use articles that relate to the topic of their research paper for this assignment.

Mid-Term Exams:

The mid-term exams are open book take-home essay exams based on content covered in class discussions and readings. The main purpose of the exams is to assess students' understanding of the field of pragmatics in general and a broad range of topics related to Japanese pragmatics. Students will have approximately 5 days to complete each exam. Students are not allowed to collaborate in completing the mid-term exams.

Final Research Paper & Presentation:

Each student will complete a research paper and presentation on a topic of their choice related to Japanese pragmatics. All topics are subject to instructor approval. The research paper will be 8-12 pages in length, typed, double-spaced, 12-point font, excluding the title page and reference pages. The paper should conform to APA style. Rough drafts and final papers will be submitted in Microsoft Word (.doc, .docx) format.

The research paper itself will constitute 25% of students' final grades. The paper will be graded on content and style. It should be more than a mere summary of previous studies. It should include critical examination of those studies and synthesis.

The research proposal, outline and bibliography, and rough draft will constitute 5% of students' final grades. These items will be given full credit if the completed item is submitted by the deadline (see the course schedule).

Research Proposal: Students will submit a research proposal, explaining what they would like to study for their research paper, which must be approved by the instructor. The proposal has no length requirement (a single sentence may be sufficient). The proposal may be submitted by email or paper hard copy.

Outline and Bibliography: Students will submit an outline and bibliography for their research paper. The outline will summarize the organization of students' final paper. It need not be fleshed; simple headings are sufficient. Students are welcome to change the organization of their paper after submitting their outline.

Rough Draft: Students will submit a rough draft of their paper. The rough draft is due on the day of their presentation. Instructor feedback will not be given in writing for the rough draft. Rather, students are to take comments made about their presentation into account when revising their rough draft. The rough draft will be graded on length: 7 pages minimum, excluding title page and references, will be sufficient for full credit.

Additionally, students are welcome to submit a rough draft of their paper at any time prior to the day of their presentation for instructor feedback. Students should allow at least one week's time to receive instructor feedback.

Research Presentation: Students will orally present a summary of their paper to the class. The presentation will include visual aids, such as Powerpoint, and will last no more than 10 minutes. Presentations will be graded on content and clarity of both oral and visual elements.

Final Paper: The rubric that follows will be used to assess students' final papers. To receive the given score, all conditions must be met.

A: Information is accurate. Thesis is well reasoned. The evidence presented supports the thesis. Counter evidence and other perspectives have been acknowledged. Organization is clear and logical. Paper conforms to APA style, conventions of academic English, and formatting guidelines stated in the syllabus.

B: Information is mostly accurate. Thesis is partially supported by evidence, but some evidence fails to support the thesis or some supportive evidence is missing. Counter evidence and other perspectives are only partially acknowledged. Organization is mostly logical. Paper mostly conforms to APA style, conventions of academic English, and formatting guidelines stated in the syllabus.

C: Some information is inaccurate. Thesis is not well supported. Thesis may not be reasonable considering the evidence. Counter evidence and other perspectives are not acknowledged. Organization is confusing. Paper fails to conform to APA style, conventions of academic English, and formatting guidelines stated in the syllabus.

D: Information is incomplete and/or mostly inaccurate. Thesis is unclear or non-existent. Counter evidence and other perspectives are not acknowledged. Organization is confusing. Paper fails to conform to APA style, conventions of academic English, and formatting guidelines stated in the syllabus.

Extra Credit:

To receive 1% of extra credit, added to your final grade: Attend an activity sponsored by the University of Pittsburgh that is related to Japanese language or culture and write a paper in (must be between one-half and one full page) about the event. Include a description of the activity and anything you observed during the activity related to Japanese pragmatics.

Final Grading Scale:

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

Notes:

Cheating/plagiarism will not be tolerated. Students suspected of violating the University of Pittsburgh Policy on Academic Integrity, noted below, will be required to participate in the outlined procedural process as initiated by the instructor. A minimum sanction of a zero score for the quiz, exam or paper will be imposed.

The integrity of the academic process requires fair and impartial evaluation on the part of faculty and honest academic conduct on the part of students. To this end, students are expected to conduct themselves at a high level of responsibility in the fulfillment of the course of their study. It is the corresponding responsibility of faculty to make clear to students those standards by which students will be evaluated, and the resources permissible for use by students during the course of their study and evaluation. The educational process is perceived as a joint faculty-student enterprise, which will perforce involve professional judgment by faculty and may

involve—without penalty—reasoned exception by students to the data or views offered by faculty. (Senate Committee on Tenure and Academic Freedom, February 1974)

If you have a disability for which you are or may be requesting an accommodation, you're encouraged to contact both your instructor and Disability Resources and Services, 216 William Pitt Union, 412.648.7890 / 412.383.7355 (TTY), as early as possible in the term. DRS will verify your eligibility and determine reasonable accommodations for this course.

Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their e-mail via other service providers (e.g., Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to <http://accounts.pitt.edu>, log into your account, click on **Edit Forwarding Addresses**, and follow the instructions on the page. Be sure to log out of your account when you have finished. (For the full E-mail Communication Policy, go to www.bc.pitt.edu/policies/policy/09/09-10-01.html.)

Observers may visit class periodically. The class may be videotaped on occasion.

Syllabus: “Japanese”, “Modern”, “Literature”: Exploring Japan’s Modernity through Literary Discourse

Instructor: Irina Holca (irina.holca@gmail.com)

Class meetings: Wed& Fri, 4th period

Course description:

This course will focus on two main themes and several sub-themes, in order to explore developments and trends in modern Japanese literature and culture. In the first half of the course we will read literary works dealing with the encounters between Japan and the world from the beginning of the Meiji period to the present. Next, we will turn our attention to literary works illustrating the way modernization redefines human relations, and focus on topics such as family, friendship, love, etc. This course will also provide background information and analytical methodologies which will help you put literary texts into perspective, while questioning the dichotomies “Japan-West”, “modern-traditional”, and looking at “literature” as their locus of dialogue.

Course requirements:

You are expected to attend classes regularly, read all assigned materials in time, think about them carefully, and participate actively in class discussions. Most materials will be in English, with the occasional short excerpt in the Japanese original. At the end of each class, you will be asked to submit short analytical comments and/or critical questions (150-200 words) about the material covered in class. You will also have to write two papers (2000-2500 words) related to each of the two main topics of the course. For these papers you can, for example, choose one of the works discussed in class and analyze it in more detail, or choose to analyze a completely different work related to the two themes. Both papers are due at the end of the semester (deadline: 05/20). Guidance about topic choice and essay development will be offered on demand. Formatting instructions will be made available at the beginning of the course.

Required readings:

- The novels and short stories listed in the course schedule (or fragments thereof, if so instructed) must be read before they are scheduled for class discussion. I suggest that you start reading some of the longer ones before class starts.
- Selected critical works will be provided during the course; other supplemental materials will also be available on demand.

Grading:

Attendance: 10%

Participation: 20%

Comments/ questions: 20%

Paper 1: 25%

Paper 2: 25%

Course schedule:

01/23 (Fri): Course guidance: grading, requirements, etc; historical periods of modern Japan; what is literature, and how do we read it?

I. East-West encountersJapan opens to the world: lo and behold!

01/28 (Wed): Pierre Loti: *A Ball in Edo* (short story; available online in PDF)

01/30 (Fri): Mishima Yukio: *Rokumeikan* (play; will watch DVD)

02/13 (Fri): Akutagawa Ryūnosuke: *The Ball* (short story; copies or PDF files will be made available)

Japan goes to the West: a world of strife ensues

02/18 (Wed): Mori Ogai: *The Dancing Girl* (short story; available online in PDF)

02/20: (Fri) Mori Ogai, *The Dancing Girl* (cont.), Nagai Kafū: *American Stories*

02/25: (Wed) Nagai Kafū: *American Stories* (travel writing; available online in PDF; will read excerpts)

Japan brings the West home

02/27: (Fri) Tanizaki Jun'ichirō: *Naomi* (novel)

03/04: (Wed) Tanizaki Jun'ichirō: *Naomi* (cont.)

03/06: (Fri) Murakami Haruki: *Hear the Wind Sing* (novel; available online in PDF)

★03/07 (Sat): Field trip (Kobe)

Post-modern East-West encounters

3/11 (Wed): Mizumura Minae: *Shishosetsu, from Left to Right* (novel)

3/18 (Wed): Hideo Levy: *A Room Where the Star-Spangled Banner Cannot Be Heard* (novel)

3/20: (Fri) "East-West encounters" wrap-up; introduction to second topic.

II. Redefining relations: family, friendship, love

A typical Japanese family? Where? When?

3/25 (Wed): Higuchi Ichiyō: *Growing Up* (short story; copies or PDF files will be made available)

3/27 (Fri): Higuchi Ichiyō: *Growing Up* (cont.)

4/1 (Wed): Shimazaki Tōson: *The Family* (novel; copies or PDF files will be made available; will read excerpts)

4/3 (Fri): Shimazaki Tōson: *The Family* (cont.)

4/8 (Wed): Yoshimoto Banana: *Kitchen* (novel; available online in PDF)

Master, student, and everything in between

4/10 (Fri): Tayama Katai: *The Quilt* (novel; available online in PDF)

4/15 (Wed): Tayama Katai: *The Quilt*

4/17 (Fri): Natsume Sōseki: *Kokoro* (novel; available online at:
www.ibiblio.org/eldritch/ns/soseki/html)

4/22 (Wed): Natsume Sōseki: *Kokoro*

In the twilight zone

4/24 (Fri): Kawabata Yasunari: *The Old Capital* (novel; available online in PDF)

★4/25 (Sat): Field trip (Kyoto)

4/29 (Wed): Dazai Osamu: *The Setting Sun* (novel; available online in PDF)

5/8 (Fri): Dazai Osamu: *The Setting Sun* (will watch DVD)

5/13 (Wed): Course wrap-up, conclusions; suggestions for further reading.

N.B. Both the content of the course and the order of the topics discussed are subject to change.

Religious Visual Culture of Japan

Instructor: Hillary Pedersen

Inquiries: Email questions to hillyped@yahoo.com

Themes and goals: Visual culture is best understood as **a way of studying societies and cultures through images, rather than words**. We will explore how religious paintings, sculpture, architecture, internet-based media, film and television contribute to different perceptions of religious practice in Japan. We will study the formal characteristics and functions of Japanese sculpture, painting, architecture and other visual media. While the visual culture of major Japanese religious traditions such as Buddhism and Shinto will be a large part of our study, we will also cover that of other religions in Japan, such as Christianity. The theme of cross-cultural exchange will be ever-present in lectures, as well as in the writing assignments and discussions that reinforce course content.

Texts: The following three books can be found in the KIEC library:

Mason, Penelope. *History of Japanese Art*. 2nd. ed. Upper Saddle River, NJ: Pearson Education, 2004.

Tanabe, George, ed. *Religions of Japan in Practice*. Princeton: Princeton University Press, 1999.

Bowring, Richard. *The Religious Traditions of Japan 500-1600*. Cambridge: Cambridge University Press, 2005.

All other readings will be delivered to you in hard copy in class, or in PDF to your email.

Grading: 20% Participation and attendance
30% Six quizzes
20% Two field trip response papers (1-2 pages each)
5% One formal analysis (2-3 pages)
25% One final paper (8-10 pages)

90-100% = A range (excellent)

80-89% = B range (good)

70-79% = C range (fair)

60-69% = D range (barely satisfactory)

Below 60 = F (unsatisfactory)

Attendance Policy: Attendance in this class is mandatory. Students will be permitted two free, unexcused absences in a semester without penalty. A third unexcused absence will reduce your grade in the course by 10 points (equivalent to

one letter grade in the American system). A fourth unexcused absence will reduce your grade by another 10 points. More than four unexcused will result automatically in a failing grade for the course. Legitimate excuses for absence are normally limited to illness or accidents that require medical attention. Please consult with the Resident Director **in advance** if you believe that you have some other legitimate reason for absence. Students must document all legitimate excuses.

Classroom policies: Please turn off cell phones, ipods, and other electronic devices.
Please come to class prepared, on time, and ready to participate.
Do not bring food or drink into this room.
Do not bring outside reading material to the class during class time (books, newspapers, magazines).
Do not sleep in class.

Academic misconduct: I do not tolerate plagiarism (盗用), cheating, or helping others to cheat. Plagiarism is defined as misrepresenting the work of others (whether published or not) as your own. Any facts, statistics, quotations or paraphrasing of any information that is not common knowledge should be cited. Any instances of plagiarism or cheating will result in an automatic failing grade in the course.

For more information on paper writing, including how to avoid plagiarism and how to use citations, check the web for many excellent resources. For example:
<http://www.writing.ku.edu/~writing/guides/>

Schedule

(subject to change)

- All readings are mandatory and should be completed by the date under which they appear.
- Please write two discussion questions **per reading** to submit in class.
- For readings that are in PDF form (and will be sent to your email at least a week ahead), please print them out and read them, or take very detailed notes to bring to class discussion.
- The Mason, Tanabe and Bowring books can be found in the KIEC library.

Week 1 Course introduction

9/19 (Th)

Week 2 Prehistoric and Shinto Religious Visual Culture

9/24 (T) Penelope Mason, *History of Japanese Art*. 2nd. ed. (Upper Saddle River, NJ: Pearson Education, 2004), pp. 22 ("The Yayoi Period") -27 ("Ceramics").

Victor Harris, *Shinto: the Sacred Art of Ancient Japan* (London: British Museum Press, 2001), 90-93, 97-105.

9/26 (Th) Mason, pp. 53-57.

Haruki Kageyama, *The Arts of Shinto* (New York, Tokyo: Weatherhill, Shibundo, 1973), pp. 9-12, 15-32.

George J. Tanabe, "Shinto in the History of Japanese Religion" in George Tanabe, ed. *Religions of Japan in Practice* (Princeton: Princeton University Press, 1999), p. 451-467.

Sokyo Ono, *Shinto: the Kami Way* (Rutland, VT, Tokyo: Tuttle, 1962), pp. 20-49.

Week 3 Introduction to Buddhism and Early Japanese Buddhist visual culture

10/1 Denise Patry Leidy, *The Art of Buddhism* (Boston: Shambhala Publications, 2008), pp. 1-5.

Mason, pp. 57-67, to "Kōfukuji" and pp. 70-77, from "Tori Busshi" to "Hakuhō sculpture."

10/3 Donald McCallum, "Yakushiji" in *The Four Great Temples: Buddhist Archaeology, Architecture, and Icons of Seventh-Century Japan* (Honolulu: University of Hawai'i Press, 2009), pp. 201-236, 288-92.

Week 4 Early Japanese Buddhist visual culture con't.

10/8 **Quiz #1 on Prehistoric, Shinto and Asuka period visual culture**

David Morgan, *The Embodied Eye: Religious Visual Culture and the Social Life of Feeling* (Berkeley: University of California Press, 2012), pp. 27-54, 210-213.

Mason: pp. 77-84, from "Hakuhō sculpture" to "Early Nara Sculpture."

10/10 Richard Bowring, *The Religious Traditions of Japan 500-1600* (Cambridge: Cambridge University Press, 2005), pp. 64-76

Week 5 Nara period visual culture

10/15 Mason, pp. 67-70.

Mimi Yiengpruksawan in Michael Cunningham et al, *Buddhist Treasures from Nara* (Cleveland; New York: Cleveland Museum of Art, 1998), pp. 1-21.

Allan G. Grapard, *The Protocol of the Gods: A Study of the Kasuga Cult in Japanese History* (Berkeley: University of California Press, 1993), pp. 44-57, 188-210.

10/17 NO CLASS

10/20 FIELD TRIP TO NARA (Kasuga Taisha, Todaiji, Kofukuji)

Week 6 Nara and Heian period visual culture

10/22 **Response paper #1 due**
Mason, pp. 94-99.
Bowring, pp. 77-98 to "Buddhist Scholarship"

10/24 **Quiz #2 on Hakuho and Nara period visual culture**
Early Heian period: introduction and Esoteric Buddhist imagery
Mason, pp. 100-103 to "Heian and the Imperial Palace," pp. 122-141 to "Architecture of the Middle Heian."

Sylvan Barnett and William Burto, "Thinking About Buddhist Ritual Objects," *Orientalism* 35:1 (Jan./Feb. 2004), pp. 67-69.

Week 7 Early Heian period visual culture

10/29 Elizabeth ten Grotenhuis, *Japanese Mandalas: Representations of Sacred Geography* (Honolulu: University of Hawai'i Press, 1998), pp. 1-9, 78-95.

Cynthia Bogel, "Canonizing Kannon: The Ninth-Century Esoteric Buddhist Altar at Kanshinji," *The Art Bulletin*, Vol. 84, No. 1. (Mar. 2002), pp. 30-64.

10/31 Mason, pp. 161-165 (from "Shinto Arts).
Christine Guth Kanda, *Shinzō: Hachiman Imagery and its Development* (Harvard: Harvard University Press, 1985), pp. 1-23 to "Styles and Techniques in the Kamakura Period," 26-30 plus images.

Week 8 Later Heian period visual culture

11/5 **Quiz #3 on Early Heian visual culture**
Mason: pp. 141-161

11/7 Mimi Hall Yiengpruksawan, "The Phoenix Hall at Uji and the Symmetries of Replication," *The Art Bulletin* (vol. 77, no. 4) Dec., 1995, pp. 647-672.

Week 9 Later Heian period visual culture

11/12 Lucia Dolce, "The Worship of Celestial Bodies in Japan: Politics, Rituals and Icons," *Culture and Cosmos: A Journal of the History of Astrology and Cultural Astronomy* (Vol. 1, No. 1 and 2, Spring/Summer and Autumn/Winter) 2006, pp. 3-45.

Ian Reader and George Tanabe, Jr., *Practically Religious* (Honolulu: University of Hawai'i Press, 1998), 206-225.

11/14 NO CLASS

Week 10 Kamakura period visual culture

11/19 **Quiz #4 on Later Heian visual culture**
Kamakura period: Introduction and temples
Mason, pp. 166-171 to "Rakuchū Rakugai," and pp. 184-195 (check images on p. 196)

Samuel Morse, "Revealing the Unseen: The Master Sculptor Unkei and the Meaning of Dedicatory Objects in Kamakura-Period Sculpture," *Impressions* (no. 31) 2010, pp. 25-41.

11/21 NO CLASS (Year in Japan Program Field Trip)

Week 11 Kamakura period introduction and Buddhist visual culture

11/26 Katonah Museum of Art, Anne Nishimura Morse, Samuel Morse, *Object as Insight: Japanese Buddhist Art and Ritual* (New York: Katonah Museum of Art, 1995), pp. 8-17, 26-31, 34-47.

11/28 Samuel Morse, "Animating the Image: Buddhist Portrait Sculpture of the Kamakura Period," *Oriental Arts* 35:1 (Jan/Feb 2004), pp. 22-30.

Guth Kanda, *Shinzō*, pp. 23-25, 31-34.

Week 12 Kamakura and Muromachi period visual culture

12/3 **Quiz #5 on Kamakura period visual culture**
Muromachi period: Zen Buddhism and temples
Mason, pp. 211-233.

12/5 NO CLASS

12/8 **Formal Analysis due**
FIELD TRIP TO KYOTO

Week 13 Muromachi, Edo and Momoyama visual culture

12/10 **Response Paper #2 due**
Yukio Lippit, "Awakenings: the Development of the Zen Figural Pantheon," in
Awakenings: Zen Figural Painting in Medieval Japan (New York: Japan Society,
2007): 35-51.

Charles Lachman, "Art," in Donald Lopez, ed., *Critical Terms for the Study of*
Buddhism (Chicago: University of Chicago Press, 2005), 37-55.

12/12 Momoyama and Edo period visual culture
Mason, pp. 235-238, 272-278.

Week 14 NO CLASS

12/17 NO CLASS

12/19 NO CLASS

Week 15 Momoyama and Edo religious culture

1/7 Yoshimoto Okamoto, *The Namban Art of Japan* (New York: Weatherhill, 1972),
pp. 26-67, 96-113.

Mason, pp. 305-311

Patricia Graham, *Faith and Power*, pp. 150-174, 295-97.

1/9 **Quiz #6 on Muromachi, Momoyama and Edo visual culture**

Week 16 Course conclusion

1/14 NO CLASS

1/16 **FINAL PAPERS DUE**

Socio-economic Studies of Contemporary Japan

Course Description

By having a closer look at recently-coined words, terms and expressions in Japanese, this course will give students a broad overview about contemporary Japan's socio-economic transformation from a multi-disciplinary approach, which includes economics, sociology, linguistics and cultural studies. It is intended to help students gain a basic understanding of contemporary Japanese economy and society.

This course will investigate the intricate interrelationship between economy and the socio-cultural dimension in contemporary Japan. One important question that will be addressed in this course is whether and how socio-cultural understanding can contribute to the proper analysis of economic issues in Japan.

This course will meet twice per week. The majority of class time will be spent on interactive lectures and active class discussion. Audio-visual materials will supplement lecture.

Course Objectives

1. developing students' international learning experiences and diversity awareness
2. developing a wide range of knowledge of Japan
3. helping students to learn about the methods and theories of the various disciplines contributing to the study of Japan
4. deepening students' understanding of the ways in which economy, society and culture have interacted with each other in modern Japan
5. encouraging students to compare Japan with their own countries
6. stimulating students' academic interest in various aspects of Japan

Grading Policy

Reading materials (in electronic format) and question paper will be available in advance. Students are required to attend class having read the materials and answered all questions on question paper. Students need to submit answer sheet for each lesson, explain their answers to the class, make presentations about what they read and participate in class discussions. The quality of answer sheets, presentations and contributions to class discussions will be a part of final grades.

Attendance will be taken and students who fail to attend regularly will automatically receive a failing grade (see "Attendance Policy" below).

At the end of the course, students are required to submit a term paper consisting of

more than 10 pages. The subject of the term paper should be related to the topics of the course.

Answer Sheets: 30%

Class Participation (including attendance, presentation and discussion): 30%

Term Paper: 40 %

Attendance Policy

Students are expected to attend all class sessions. Students are allowed only two unexcused absences during the semester without penalty. A third unexcused absence will reduce your grade in the course by 10 points (equivalent to one letter grade in the American system). A fourth unexcused absence will reduce your grade by another 10 points. More than four unexcused absences will result automatically in a failing grade for the course.

Legitimate excuses for absence are normally limited to illnesses or accidents that require medical attention. All legitimate absences must be supported with documentation, such as a note from a medical professional, a receipt from a hospital or clinic, etc. Please appeal to the Resident Director if you feel you have reasons why an absence should be excused without documentation.

Books and Materials

Readings will be drawn from the following list:

Wang, Ling. *Modern Japan As Seen From Newly-Made Words*. Working Draft (English Version).

Aoki, Masahiko and Dore, Ronald. *The Japanese Firm: The Sources of Competitive Strength*. Oxford Press.

Benedict, Ruth. *The Chrysanthemum and the Sword: Patterns of Japanese Culture*. Houghton Mifflin Company.

Durlabhji, Subhash and Marks, Norton E. *Japanese Business: Cultural Perspectives*. State University of New York Press,

Hoshi, Takeo and Kashyap, Anil, K. *Corporate Financing and Governance in Japan: The Road to the Future*. The MIT Press.

Nakane, Chie. *Japanese Society*. University of California Press.

Nitobe, Inazo. *Bushido: The Soul of Japan*. Kodansha International Ltd.

Sugimoto, Yoshio. *An Introduction to Japanese Society (2nd edition)*. Cambridge University Press.

Articles about Japan in newspapers and magazines, such as *Financial Times*, *The*

Economists, The Wall Street Journal, The Japan Times, will also be used.

Tentative Course Schedule (on Tuesdays & Thursdays)

1st time: Introduction

2nd time: *Kon-katsu* [1]

(Marriage partner seeking activity)

3rd time: *Kon-katsu* [2]

4th time: *Parasaito-shingulu* [1].

(Single adults living with and dependent on their parents)

5th time: *Parasaito-shingulu* [2]

6th time: *Yutori-kyōiku & Datsu-yutori-kyōiku*

(Relaxed-education policy reform and its counter-reform)

7th time: Presentation about “Japanese Youth” by Team

8th time: *Iku-men* [1]

(Fathers actively participating in child-rearing)

9th time: *Iku-men* [2]

10th time: *Hataraku-mama & 103 man en no kabe*

(Working mothers and wall of 1.03 million yen)

11th time: *Sōsyoku-danshi*

(Herbivorous men)

12th time: Presentation about “Gender Stratification in Japan” by Teams

13th time: *Dankai-sedai*

(The baby-boom generation)

14th time: *kaigo-risyoku*

(Quitting jobs due to family care)

15th time: *Baburu-sedai*

(The bubble generation)

16th time: *Rosujyene & Yutori-sedai* [1]

(The lost generation and the generation having received relaxed-education)

17th time: *Rosujyene & Yutori-sedai* [2]

18th time: Presentation about “Generational Variations in Japan” by Teams

19th time: *Waakingu pua* [1]

(Working-poor)

20th time: *Waakingu pua* [2]

21st time: *Kachi-gumi & Make-gumi* [1]

(Winners and losers)

22nd time: *Kachi-gumi & Make-gumi* [2]

23rd time: Presentation about “Economic Inequality in Japan” by Teams

24th time: *Mono-iu-kabunushi*

(Shareholders who speak up)

25th time: *Hagetaka-fando*

(Vulture fund)

26th time: NISA

27th time: Presentation about “Financialization in Japan” by Teams

28th time: Review

Model United Nations Course

1 Course Summary and Objectives(授業の概要・到達目標)

Course Objectives:

- To develop understanding on the operation of the United Nations and global development issues before the U.N.
- To build skills for public speaking and negotiation through in-class simulations preparing for the Japan English Model United Nations (JUEMUN) conference in June 2016.
- To develop writing, research and critical thinking through conference preparations.

Course Content:

This course combines studies of major global development issues before the U.N. and workshops to learn how to do a Model United Nations. Students will research general foreign policy of one country in order to represent that country as Ambassador in a simulated conference. Finally, students will have an opportunity participate in an international university Model United Nations conference, (JUEMUN) in Kyoto, June 2016.

Expected outcome:

It is expected that students will develop substantive knowledge on global development issues and Model United Nations; obtain English skills (including position paper, resolution, and amendment writing, discussion, negotiation and public speech); and deepen understanding on the cultural diversity among countries through this experiential learning course.

2 Course Contents(授業内容)

第 1 回 Model United Nations Background; Country Selection & Agenda Workshop:

第 2 回 Workshop: Formal/ Informal Debate & Session on country

Agenda Presentations

第 3 回 Workshop: Policy Research & Position Paper writing

第 4 回 Workshop: Speech Making & Caucusing

第 5 回 Workshop Working Paper

Position paper due

第 6 回 Workshop Resolution Writing

第 7 回 Informal Debate

Working Paper plan due

第 8 回 Formal & Informal Debate

第 9 回 Amendment writing, voting & adjourning the meeting Working papers

第 10 回 Goals for the simulation & Meeting Rules of Procedure

第 11 回 Simulation

第 12 回 Simulation

第 13 回 Simulation

第 14 回 Simulation

第 15 回 Debriefing on Simulation Course Reflection

3 Prerequisites and registration requirements (履修上の注意・準備学習)

- Students must be prepared and willing to research, and participate in class discussions. Preparation is required for each class.
- After taking this course students will be able to participate in an inter university MUN – the Japan English University Model United Nations (JEUMUN) Conference in Kobe.

Agenda and schedule of JEUMUN are available at: <http://juemun.weebly.com/>

Detailed information will be provided during the class.

4 Textbook(s)(教科書)

Materials will be distributed during the class.

5 Evaluation

- Portfolio 50%
- Participation 50%