

Japanese Modern Architecture

Monday: 1:10 – 4:25

Instructor: Benoit Jacquet benoit.jacquet@efeo.net

This seminar is an introduction to Japanese architecture through the prism of the history and theory of architecture in Japan. The objective is to provide a comprehensive understanding of “what is Japanese architecture?” Apart from the existing literature and the present-day knowledge on the field of Japanese architecture, the presence of architectural heritage in Japan and in Kyoto city in particular is also a valuable way to discover Japanese architecture “on site”. The topic of this seminar is to understand the synchronicity of both contemporary and ancient architecture in the XXIst century, and the importance of being immersed in this human-made heritage. The formation and the production of Japanese modern architecture is the result of a historical process, and interpretations of the past, which have adapted to the contemporary milieu, and physical, social and mental possibilities. Thus, this seminar will alternate a theoretical approach, through on-class seminar presentations, and “fieldwork”, as active on-site visits of architectural works.

Learning outcomes:

- Understand what an architectural heritage is, and the importance of preservation of material and immaterial assets.
- Recognize the various styles, specific architects, dates, and locations of important buildings.
- Understand the climatic, technological, socioeconomic, and cultural factors that have shaped the architecture.
- Learn to create an architectural analysis of a building, through its structural, spatial and socioeconomic aspects, in order to produce a building/architectural diagnostic.

Class schedule (field trip dates are subject to change):

- 1- Introduction: The Plan/City (Kyoto). Visit to Kyoto City Planning office
- 2- The Hut/Townhouse (*machiya*). Visit of a *machiya* (Hatake)
- 3- The Warehouse/Shrine (*kura/jinja*). Visit to a Shintō shrine (Fushimi Inari)
- 4- The Monastery/Monument (*garan*). Visit to a Buddhist monastery (Kōdaiji)
- 5- The teahouse (*chashitsu*) and Zen culture. Visit to a Zen temple/garden (in Daitokuji).
- 6- Domestic architecture: Shinden/Shoin/Sukiya style/New Sukiya style. Visit of an “expressionist” building (architect Murano Togo).
- 7- Wooden architecture and carpentry. Visit to Nakagawa Kitayamachō (Kitayama sugi) or 2m26 Atelier in Keihoku.
- 8- The development of modern architecture. Visit to Okazaki, Kyoto Rohm Theater (Maekawa Kunio) and Itō Chūta architecture in Kyoto.
- 9- Post war architecture and Metabolism. Visit to Kyoto Kokusai Kaikan.
- 10- Housing in Japan. Visit of Kyoto University Yoshida and Kumano dormitories.
- 11- Recent buildings in Japan. Visit to Naitō Hiroshi architecture Toraya and Kyūkyōdō.
- 12- End of seminar student presentations.

Primary Texts

Benoît Jacquet, Teruaki Matsuzaki, Manuel Tardits, *The Carpenter and the Architect: A History of Wood Construction in Japan* (Lausanne: EPFL Press, 2021).

Benoît Jacquet, Jeremie Souteyrat, *The Architecture of the Future in Japan: Utopia and Metabolism* (Poitiers: Le Léopard Noir, 2020).

Recommended Texts

Fujimori Terunobu, *Japan in Architecture: Genealogies of its Transformation* (Tokyo: Kenchiku Shiryō Kenkyū-sha, 2019).

Fujimori Terunobu, *et al.*, *The Contemporary Teahouse: Japan's Top Architects Redefine a Tradition* (Tokyo: Kodansha, 2007).

Igarashi Tarō, *Contemporary Japanese Architects: Profiles in Design*, trans. David Noble (Tokyo: JPIC, 2018).

Isozaki Arata, *Japan-ness in Architecture*, trans. David Stewart (Cambridge: MIT Press, 2003).

Rem Koolhaas and Hans Ulrich Obrist, *Project Japan: Metabolism Talks...* (Cologne: Taschen, 2011).

Ōnishi Maki, Hyakuda Yūki, *onishimaki + hyakudayuki architects / o+h / 8 stories* (Tokyo: LIXIL Publishing, 2014).

Jonathan Reynolds, *Maekawa Kunio and the Emergence of Japanese Modernist Architecture* (Berkeley: University of California Press, 2001).

Matthew Stavros, *Kyoto: An Urban History of Japan's Premodern Capital* (Honolulu: University of Hawai'i Press, 2014).

David B. Stewart, *The Making of a Modern Japanese Architecture* (New York, NY: Kodansha International, 2003).

Tange Kenzō, Ishimoto Yasuhiro, Walter Gropius, *Katsura: Tradition and Creation in Japanese Architecture* (Tokyo, New Haven: Yale University Press, 1960).

Tange Kenzō, Kawazoe Noboru, Watanabe Yoshio, *Ise: Prototype of Japanese Architecture* (Cambridge: MIT Press, 1965).

Wil De Jong, Andrea Flores Urushima, Benoît Jacquet, Takahashi Takuya, « Cedars of the North Mountains: Historical forest culture and practices in modern day nature policies », *International Forestry Review*, Vol. 24 (1), 2022.

Course Requirements

Attendance: Daily attendance is mandatory. NO make-up classes will be given. In the event of illness or other absence, please notify your instructor or the office staff as soon as possible.

Homework: Consists primarily of readings or translations (approximately 20 pages per week). Read the assigned readings by Monday of every week in order to be able to discuss them in class.

Weekly Assignments: 12 x 5%= 60%.

Write a short essay on A4 page on the content of each week class or field trip. Submit by email in PDF format, after the relevant lecture and before the next week's lecture.

Essay and Presentation: 40%

Prepare a 1000 to 2000-word illustrated essay about a building visited during the semester or about another space you saw during your stay in Japan. Submit by email in PDF format at the end of the semester.

Grading

A+ 95-100 A 85-94 A- 80-84 B+ 75-79 B 70-74 B- 65-69 C+ 60-64 C 55-59 D 50-54 F less than 50%

Policies

All work must be submitted on the scheduled dates. Unless prior permission has been given, 5% will be deducted from the total mark for that assignment for every day it is late. Assignments submitted more than one week late without prior approval will receive a mark of zero.

Academic Integrity

As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity. Collaborative scholarship requires the study of other scholars' work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own.

This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited. In practical terms, this means that, as students, all work submitted in this course, whether in draft or final form, must be your own. You must be responsible for the full citations of others' ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent. Any

breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated.

The use of ChatGPT or any other AI tools for course assignments (with the exception of artificial neural networks like DeepL for machine translations, duly cited as instructed in pages 2-3) is tantamount to plagiarism. Plagiarism is defined as:

- The use of the whole or part of a written work including the use of paragraphs or sentences in essays or other assessable work which are neither enclosed in quotation marks nor otherwise properly acknowledged.
- The paraphrasing of another's work without attribution.

To avoid plagiarism students should use the Chicago reference style:

https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html

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Any cases of plagiarism or cheating will be reported to Columbia Undergraduate Global Engagement and the academic advisor at your home institution and are subject to the code of academic conduct there. In such cases, your final grade will be determined by your home institution and not by KCJS.

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If you are a student with a disability and have a Disability Services-certified 'Accommodation Letter' from your home institution, please send me this letter before the first day of class to confirm your accommodation needs. If you believe that you might have a disability that requires accommodation and do not have an accommodations letter, you should contact the Center for Undergraduate Global Engagement at Columbia University (uge@columbia.edu).

Specific aspects of the seminar:

Although laptops are allowed in class for taking notes, we recommend that students take handwritten notes. Cell phones must not be used during the seminar (in class), and must be turned off or put on silent mode.

Migration and minorities in contemporary Japan

Miloš DEBNÁR

mdebnar@world.ryukoku.ac.jp

Objectives

Japan has been perceived as a negative case in terms of allowing immigration among the highly developed countries for a long time, which oftentimes went hand-in-hand with perception of Japan as a mono-ethnic, mono-cultural society. While Japan and its political elites are still clearly opposing open door immigration policy especially towards low-skilled migrants there has been a number of significant changes in past three decades that led to increasing numbers of foreign nationals living in Japan and opening further possibilities to legally enter and settle in Japan. Especially, after lifting the COVID-19 restrictions, the growth in foreign nationals residing in Japan started to surge and breaking previous records.

This course will provide students with a better understanding of the contemporary migration and fallacy of the mono-ethnic Japan perception. It will address the issues related to historical minorities, pre-war migration to Japan and a detailed overview of the contemporary migration patterns and integration of migrants into the fabrics of the Japanese society since 1990s. Furthermore, the course aims to deepen students' understanding of the Japanese society through looking at its minorities and international mobility of people in recent years. Thus, we will briefly address issues related to a surge in inbound tourism in the last decade or Japan's out-migration as well. This should provide us with further and more complex understanding of contemporary meanings of Japan for people who choose it as their destination and those who leave it behind in search for better lives.

Content and organization

The course will start with an overview of the history and social position of the major historical minorities in the Japanese society, such as burakumin and Zainichi (or Korean residents). Discussions of a struggle for recognition and inclusion of these minorities in the structures of the Japanese society should serve us as a basis for understanding some of the issues concerning the present-day minorities in Japan.

The second (core) part of the course will be dedicated to discussions of contemporary migration that have emerged since the late 1980s in various forms – ranging from the 'ethnic' migration of Nikkei Brazilians, through 'Asian brides' or women entertainers from the Philippines to high-skilled workers, international students, low-skilled workers disguised in various forms such as technical trainees

(TITP) and the most recent special skilled workers (SSW) scheme. Exploring these different patterns will lead us to important issues related to migration such as integration or the notion of multi-cultural coexistence (tabunka kyōsei), meanings of (national) belonging, the myth of Japanese ethno-cultural homogeneity, racism and xenophobia as well as it will provide us with an opportunity to address broader topics such as demographic changes and a shrinking labor force, social and gender inequalities, individualization or globalization, its meanings and manifestations in the contemporary Japan.

Format

Regular classes will consist of short lectures and student-led discussion based on reading assignments. Part of the classes will be dedicated to other activities, such as field trips (e.g., sites and facilities related to historical minorities), fieldwork (e.g., interviewing or collaborating with local students), a film screening with discussion. The destinations and content of the fieldtrips/other activities depend on the class size and other factors and will be announced by the beginning of the semester.

Study materials/readings:

Reserve copies of the books listed in the syllabi will be available in the KCJS office. Copies of other readings (journal articles, etc.) will be made available in pdf format by the professor.

Class requirements and grading

Attendance and class participation:

Active participation and regular attendance of class meetings and field trips is required for completing the course. Students are required to come prepared for classes and active participation in class and discussion are an essential part of the course.

- No make-up classes will be given.
- Unexcused absences will lower your final grade.
- In the case of illness or unforeseen circumstances, inform your instructor before the class starts (or as soon as you can).
- Do not come to class if you have a fever of 37.5 or higher (even if you tested negative for Covid-19).

Critical reading summary:

Each student will prepare a critical summary of two or three (depending on the class size) reading assignments during the course. Each summary will cover the main topics, important concepts, and critical assessment of the reading assignment. Students will present their summary and analysis of the

reading with critical comments and prepare questions for discussion and submit it to the instructor in a written form after the class. All students are required to complete readings before the class.

Fieldtrip/other activities notes:

For each of the additional activities (film screening, fieldwork or field trips), students will be required to submit a summary of their fieldtrip notes and a short essay (500-800 words long).

Final paper:

Students are required to submit a final paper (no shorter than 1500 words and no longer than 2000 words) on a topic of their interest that is related to minorities, migration, or integration. Papers should utilize concepts, ideas and data discussed during the classes or in other relevant sources. Final papers can also build on material and ideas used for group presentations, yet papers will be submitted individually and should reflect comments from discussion after the presentations.

Evaluation:

1. Attendance and class participation	20%
2. Reading summaries	30%
3. Fieldtrip notes/short essay	20%
4. Paper	30%

Late assignment submission: Failing to submit class assignment (short essays, final paper) or missing your turn in presentation without prior consultation and eligible cause will lower your grade by one letter (e.g., from A to B).

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Policy

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- Do not input personal information;
- Do not input information that violates IP or general contract terms and conditions;
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- Check the output of Generative AI tools for bias;
- Disclose the use of Generative AI tools;
- Comply with third-party intellectual property rights.

For more detailed information, please refer to the following page.

<https://provost.columbia.edu/content/office-senior-vice-provost/ai-policy>

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Students with a Disability:

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Accommodating Students with Disabilities: If you are a student with a disability and have a DS-certified 'Accommodation Letter' please see the KCJS assistant director to confirm your accommodation needs. If you believe that you have a disability that requires accommodation, you can contact your home school's Disability Services or Columbia's Disability Services at

disability@columbia.edu. The Center for Undergraduate Global Engagement (UGE) can also assist you to connect with Columbia's Disability Services.

Schedule: schedule is tentative and subject to change. The number of readings and content of the fieldtrips/other activities will be adjusted based on the number of participants.

Week 1 September 7th

Topic(s): General introduction

Reading assignment:

1. none
2. Liu-Farrer, G., 2020, "Introduction: Japan as an Ethno-nationalist Immigrant Society", *Immigrant Japan – Mobility and belonging in an ethno-nationalist society*, Cornell University Press, p. 1-22

Week 2 September 14th

Topic(s): Historical minorities in Japan

Reading assignment:

1. Oguma, E., 2014, *The Boundaries of 'the Japanese': Okinawa 1818-1972, Inclusion and Exclusion*, Introduction: pp. 1–15
2. Yamawaki K., 2003, "Foreign workers in Japan: a historical perspective", in Douglass, M. & G.S. Roberts, *Japan and Global Migration: Foreign Workers and the Advent of a Multicultural Society*, pp. 38–51

Week 3 September 21st

No class

Week 4 September 28th

Topic(s): Historical minorities today/fieldtrip

Reading assignment/content:

1. Itagaki, R., 2015, "The Anatomy of Korea-phobia in Japan", *Japanese Studies*, 35:1, pp. 49-66 <https://doi.org/10.1080/10371397.2015.1007496>
2. Fieldtrip/other activity 1

Week 5 October 5th

Topics: Contemporary migration and labor migrations

Reading assignment:

1. Liu-Farrer, G., 2020, "Chapter 1: Immigrating to Japan", *Immigrant Japan – Mobility and belonging in an ethno-nationalist society*, Cornell University Press, p. 23-39
2. Liu-Farrer, G., 2025, Normalizing exceptions and accepting differences: Japan's pragmatic pathway to becoming an immigrant country, *Contemporary Japan*, 1–19, <https://doi.org/10.1080/18692729.2025.2485715>
3. Chiavacci, D., 2025, Dam break in Japan's immigration policy: the 2018 reform in a long-term perspective, *Social Science Japan Journal*, 28(1), <https://doi.org/10.1093/ssjj/jyae033>

Week 6 October 12th

No class

Week 7 October 19th

Topic(s): High-skilled migrants

Reading assignment:

1. Holbrow, H. J., 2025, "Chapter 1: Inside the circle – the continuity and change in elite Japanese firms", *The Future is Foreign: Women and Immigrants in Corporate Japan*, ILR Press
2. Oishi, N., 2012, "The Limits of Immigration Policies: The Challenges of Highly Skilled Migration in Japan", *American Behavioral Scientist*, 56(8): 1080-1100, <https://doi.org/10.1177/0002764212441787>
3. Fieldtrip/other activity 2

Week 8 October 26th

Topic(s): International students, other forms of migration

Reading assignment:

1. Kharel, D., 2022, "Student Migration from Nepal to Japan: Factors behind the Steep Rise." *Asian and Pacific Migration Journal* 31(1):26–51. <https://doi.org/10.1177/01171968221085766>
2. Kim, V., N.G. Balgoa and B. A. Yamamoto, 2021, "International marriages, past and present", in V. Kim, N.G. Balgoa and B. A. Yamamoto, *The Politics of International Marriage in Japan*, Rutgers University Press
3. Hof, H., 2022, "Chapter 3: Global City Tokyo – Japan's Diversification from Within", *The EU Migrant Generation in Asia: Middle-Class Aspirations in Asian Global Cities*, Bristol University Press.

Week 9 November 9th

Topic(s): Economic integration and working in Japan

Reading assignment/content:

1. Liu-Farrer, G., 2020, "Chapter 3: Working in Japan", *Immigrant Japan – Mobility and belonging in an ethno-nationalist society*, Cornell University Press, p. 62-83
2. Holbrow, H. J., 2025, "Chapter 2: (In)visible inequalities – Foreign workers' place in elite firms", *The Future is Foreign: Women and Immigrants in Corporate Japan*, ILR Press
3. Holbrow, H. J., 2025, "Chapter 3: The long shadow of the secretary – Gender inequality and "gender progressive" climate", *The Future is Foreign: Women and Immigrants in Corporate Japan*, ILR Press

Week 10 November 16th

Topic(s): Social integration

Reading assignment/content:

4. Holbrow, H. J., 2025, "Chapter 4: Working "the Japanese way" – the limits of acculturation", *The Future is Foreign: Women and Immigrants in Corporate Japan*, ILR Press
5. Liu-Farrer, G., 2020, "Chapter 5: To Leave, to Return", *Immigrant Japan – Mobility and belonging in an ethno-nationalist society*, Cornell University Press, p. 105-125
6. Coates, J., 2015, "'Unseeing' Chinese Students in Japan: Understanding Educationally Channeled Migrant Experiences." *Journal of Current Chinese Affairs* 44(3):125–54. <https://doi.org/10.1177/186810261504400306> (Open access)

Week 11 November 23rd

No class

Week 12 November 30th

Topic(s): Multiculturalism and *tabunka kyosei*

Reading assignment:

1. Liu-Farrer, G., 2020, "Chapter 8: Home and Belonging in an Ethno-nationalist Society", *Immigrant Japan – Mobility and belonging in an ethno-nationalist society*, Cornell University Press, p. 154-176
2. Shiobara, Y., 2024, The Changing Implications of 'Tabunka Kyōsei in Regional Societies': The Confused Reformation of Official Concepts of Multicultural Co-

Living in Japan in the 2010s, *Japanese Studies*, 44(2), 229–248.

<https://doi.org/10.1080/10371397.2024.2375051>

3. Fieldtrip/other activity 3

Week 13 December 7th

Topic(s):

Reading assignments:

1. Holbrow, H. J., 2025, “Chapter 5: Criminals and superstars – Anti-Asian biases and Asians’ workplace representations”, *The Future is Foreign: Women and Immigrants in Corporate Japan*, ILR Press
2. Holbrow, H. J., 2025, “Chapter 6: Banking on the *gaijin* card – pro-Western biases and the Western male pay advantage”, *The Future is Foreign: Women and Immigrants in Corporate Japan*, ILR Press

Week 14 December 14th

Topic(s): Children of migrants and second generation

Reading assignment/content:

1. Liu-Farrer, G., 2020, “Chapter 8: Growing up in Japan – Identity Journeys”, *Immigrant Japan – Mobility and belonging in an ethno-nationalist society*, Cornell University Press, p. 176- 199

Film screening: Hafu +

Religious Visual Culture of Japan

Thursdays 1:10-4:25

Instructor

Hillary Pedersen

Inquiries

Email questions to hpedersen405@gmail.com

Themes of the course

Visual culture is best understood as a way of studying societies and cultures through images, rather than words. It is an investigation into the lives of images, and focuses on subjects first, and their materiality second. This course explores how ideas related to religious belief and practice are made manifest in Japanese visual media such as sculpture, painting, architecture, ritual objects, prints, anime, and manga. The course begins with an introduction to the basic tenets of Japanese religion in tandem with its visual incarnations, investigating the iconography, formal characteristics, functions, and the sacred nature of Buddhist and Shinto subjects and objects. We will then explore how historical developments in religious visual culture have altered how such images and themes are perceived. Examination of religious imagery in contemporary media such as manga, anime and video games is woven throughout all units of the course, and students are encouraged to synthesize and contextualize their own knowledge of such media with new content learned in the course's weekly readings, lectures, and site visits. We will take advantage of the fall festival season and visit temples and shrines in Kyoto so that students can observe first-hand interactions between religious visual culture and contemporary belief and practice.

Course goals

Through this course students will develop and sharpen visual analysis skills, gain knowledge of religious signifiers, and deepen their understanding of Japanese religious visual culture in its historical, ritual, and social context. It is hoped that these skills will enable students to engage with religious visual culture as they explore Japan during the program and beyond.

Texts

All readings will be provided by the instructor.

Grading

15%	Attendance and participation
10%	Five in-class quizzes
25%	Five out of six possible site visit response papers (approx. 700 words)
20%	Final presentation (5-10 minutes) on a topic of your choosing
30%	Research paper (1500-2000 words) on your final presentation topic. Details will be explained in class.

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

It is to your benefit to attend all lectures and site visits. If you will be late or absent, contact me (not your classmates) as soon as possible. Missing two classes (lectures or site visits) without an appropriate reason will automatically drop your attendance grade by one full letter grade; egregious tardiness (three or more) will yield the same penalty. Four unexcused absences over the semester will result in the participation grade turning to zero. I reserve the right to give pop quizzes or assign additional work if people are coming to class unprepared. If you are ill or have a personal emergency, you must provide acceptable documentation in order to be excused.

Tardiness is not accepted in this class. If you are 10 minutes late to class two times, it will count as one absence.

Missed assignments

Scores of late assignments will automatically be reduced by 5% for each day late. If you miss an assignment, it is your responsibility to consult with me about a make-up or late submission. Arrangements will be made on a case-by-case basis. Make-up quizzes will not be offered.

Structure of the class

This class is comprised of in-class lectures on specific topics related to Japanese religion and visual culture, as well as site visits that will allow you to see sites, objects, and practices that you have learned about through lectures and readings. Some classes will be devoted to in-class activities, some to site visits, and some will be a combination of both (i.e. a 45-minute in-class lecture followed by a site visit).

Site visit response papers

This course requires one 700-word response paper for five out of the six site visits. You will receive a rubric and some writing prompts to guide you; the papers should synthesize information from in class lectures, discussion, readings, and what you saw and experienced at the site. Each response paper must have an introduction, body, and conclusion, and include references to **at least two** of the required class readings. Please use the citation format based on the Chicago Manual of Style using the "Notes and Bibliography Style." For more information see: https://www.chicagomanualofstyle.org/tools_citationguide.html

Please submit only Microsoft Word documents, NOT pdfs.

Participation

This class will include discussion (both in class and on-site visits) of relevant topics, and you will be evaluated on the quality, rather than the quantity, of the responses. One helpful comment or question is more valuable than talking for talking's sake.

Classroom policies

Use of technology in the classroom should be limited to the topic at hand. I encourage you to take notes by hand, rather than on a digital device.

Please come to class prepared, on time, and ready to participate.

Do not bring food or drinks into the classroom, especially tuna sandwiches or Doritos.

Do not read outside reading material during class time.

Get enough sleep so that you are not tempted to sleep in class.

Please follow proper email etiquette when contacting your instructor. **Always sign your emails with your first and last name.** I may not be able to immediately respond to emails, but I will do my best to get back to you within 24 hours.

Please follow proper etiquette when visiting sites.

Academic Integrity

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6. 1 disclose the use of Generative AI tools;
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For more detailed information, please refer to the following page.

<https://provost.columbia.edu/content/office-senior-vice-provost/ai-policy>

Tentative Schedule

(subject to change)

All readings are mandatory and should be completed by the date under which they appear.

Week 1 Course introduction

- 9/10** Course introduction (visual culture basics, intro to Japanese religion, and syllabus)
Tour of nearby Shinto shrine

Week 2 Visual Culture of Shinto: Myth and Practice

9/17 In-class lecture

Raji Steineck, "Religion in Japan: One, Many, or None?" in Tomoe Irene Maria Steineck, Martina Wernsdorfer, Raji C. Steineck, eds., *Tokens of the Path: Japanese Devotional and Pilgrimage Images* (Arnoldsche Art Publishers: Völkermuseum der Universität, 2014), pp. 14-23.

John Nelson, *Enduring Identities: the Guise of Shinto in Contemporary Japan* (University of Hawai'i Press, 2000), Ch. 3.

Site visit # 1: Kamigamo Jinja

Week 3 Visual Culture of Buddhism: Introduction

9/24 Site visit response paper #1 due

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

James Dobbins, *Behold the Buddha: Religious Meanings of Japanese Religious Icons* (University of Hawai'i Press, 2020), pp. 25-74.

Quiz #1

Introduce Final Project

Week 4 Visual Culture of Shinto: Celebrations

10/1 In-class lecture

Joseph Cali and John Dougill, *Shinto Shrines: a Guide to the Sacred Sites of Japan's Ancient Religion* (University of Hawai'i Press, 2013), pp. 29-51.

Other reading TBA

Site visit #2 to Kitano Tenmangu Shrine for Zuiki Matsuri Procession

Week 5 Visual Culture of Buddhism: Rituals, Objects, and Display

10/8 Site visit response paper #2 due

Anne Nishimura Morse and Samuel Morse, "Introduction," in Katonah Museum of Art, Anne Nishimura Morse, Samuel Morse, eds., *Object as Insight* (Katonah Museum of Art, 1995), pp. 26-31, and James H. Foard, "Ritual in the Buddhist Temples of Japan," *Object as Insight*, pp. 34-47.

Quiz #2

Introduction to Site visit #3, to be completed by 11/23 (independent visit to Ryukoku Museum exhibition on Buddhist images from Fumonji Temple; details TBA)

Pamela Winfield, "Curating Culture: The Secularization of Buddhism through Museum Display," Richard K. Payne, ed., *Secularizing Buddhism: New Perspectives on a Dynamic Tradition* (Shambhala Publications, Inc., 2021), pp. 95-114.

Week 6 Visual Culture of Buddhism: Esoteric Schools

10/15 Site visit #4 to Toji

Elizabeth ten Grotenhuis, *Mandalas: Representations of Sacred Geography* (University of Hawai'i Press, 1998), pp. 78-95, and skim introduction pp. 1-12.

Bernard Faure, *Gods of Medieval Japan, vol. 1, The Fluid Pantheon* (University of Hawai'i Press, 2016), pp. 115-142 and skim pp. 143-166.

Week 7 Visual Culture of Buddhism: Pure Land Schools

10/22 Site visit #4 response paper due

Mimi Yiengpruksawan, "A Pavilion for Amitabha: Yorimichi's Phoenix Hall in Transcultural Perspective, in Victor Mair, ed., *Buddhist Transformations and Interactions* (Cambria Press, 2017), 401-516 (especially 401-412 and 469-485).

Quiz #3

Week 8 Visual Culture of Buddhism: Pure Land Schools

10/29 Site visit #5 to Byōdōin

Final Project Proposal due

FALL BREAK 11/6 no class

Week 9 Visual Culture of Buddhism: Zen Schools

11/12 Site visit #5 response paper due

Martin Colcutt, "Zen Art in a Monastic Context: Zen and the Arts in Medieval Kenchōji," in Gregory P. Levine and Yukio Lippit, eds., *Awakenings: Zen Figure Painting in Medieval Japan* (Japan Society, 2007), 34-51.

Quiz #4

Week 10 Zen Temple Visual Culture

11/19 Site visit #6 to Myōshinji

Jørn Borup, *Japanese Rinzai Buddhism: Myōshinji, a Living Religion* (Brill, 2008), 7-48.

Joshua A. Irizarry, "Signs of Life: Grounding the Transcendent in Japanese Memorial Objects," *Signs and Society*, Vol. 2, No. S1 (Supplement 2014), pp. 160-187.

Week 11 Popular Deities

11/26 Site visit #6 response paper due

In-class lecture and activity

Week 12 Popular Deities

12/3 In-class lecture and activity

Patricia Graham, *Faith and Power in Japanese Buddhist Art, 1600-1900* (University of Hawai'i Press, 2007), pp. 96-126.

Quiz #5

Week 13

12/10 Presentations (5-7 minutes)

Final papers due **Wednesday, Dec. 16th, 5PM**

Monsters, Media, and the History of the Supernatural in Modern Japan

Kyoto Consortium for Japanese Studies

Instructor: Drew Richardson (dkrichar@ucsc.edu) Time and Location TBD

Objectives

This course is a study of modern Japanese history from the late Edo period to the present day. It examines the cultural lives of monsters and transformations in meaning through major events in Japanese history. This course is an examination of the intellectual, cultural, and social histories of monsters and their entanglement with the emergence of science and folklore; the formation of the nation-state; racism, politics, and war; urbanization and kinship structures; and capitalism and virtual worlds.

Students will learn the importance of monsters in each of these historical contexts, and though the meanings inscribed on monsters are particular to a time and a place, they have long afterlives. The significance of Japanese monsters is an accumulation of layered meanings. Monsters are unstable, unpredictable and multi-faceted, and haunt each moment with the possible return of their collected pasts. Each week we study a different period and consider new meanings for monsters within that historical context, while also considering the influence of previous meanings on each moment.

Learning Outcomes

SKILL DEVELOPMENT

- Identifying key arguments
- Reading challenging material and historical monographs
- Researching and locating historical documents
- Presenting and demonstrating the importance of humanities research
- Honing visual as well as textual analysis in a variety of media
- Distinguishing between and integrating primary and secondary sources

SUBJECT KNOWLEDGE

- Reinforcing knowledge of main themes, events, and persona of modern Japanese history
- Detailed knowledge of major movements in Japanese intellectual and cultural history
- Historical contextualization of cultural phenomena
- Understanding multiple theoretical frameworks
- Developing tolerance for ambiguity and imbricated meanings

Class Materials

Required: Foster, Michael Dylan. *The Book of Yokai: Mysterious Creatures of Japanese Folklore*. Oakland, CA: California UP, 2015.

All other texts are available as .pdfs on the course website.

Most weeks contain readings from secondary and primary sources, marked as '(S)' and '(P),' respectively. Students are advised to read the secondary source materials first and then apply their concepts to readings of primary sources.

Evaluation

Participation Quizzes	20%
Primary Source Analyses (x10)	30%
Secondary Source Reading Assignment (x10)	20%
Essay Outline & Annotated Bibliography/Mediography	10%
Mediographical Monster Essay	20%

Participation

Ten times throughout the quarter, at random intervals, students will receive a simple pop quiz at the end of class. Each pop quiz is worth two percent ($10 \times 2\% = 20\%$). Pop quizzes are based exclusively on the content of the textbooks.

Missed quizzes cannot be made up. Students who miss many classes are still able to achieve a high score if they complete all four essays and the final exam.

Field Trips

This course includes five field trips to historical sites in the Kyoto area; participation in these trips is mandatory. Details and location of these trips are subject to change.

- 1.) Mount Kurama and Kurama-dera Temple (Tengu Hike for Monsters and Place Unit)
- 2.) Nintendo Museum? (Depending on ticket availability)
- 3.) "Kaikai Yokai Festival," Toei Studio Park (This fieldtrip may be rescheduled depending on availability)
- 4.) Seimei Shrine (Occult Boom and Onmyodo sorcery Unit)
- 5.) Kyoto International Manga Museum (May be rescheduled depending on special exhibit offerings.)

Pokelids Scouting Exercise

Primary Source Analyses

Primary sources are the original materials that historians study to understand the past; these include: letters,

scrolls documents, photographs, paintings, postcards, literary materials, etc. Part of doing historical work is understanding how a primary source fits into a broader context. Moreover, media studies uncovers the ways that different media operated within a larger environment of production, dissemination, adaptation, and usage. In this course, students will examine a new primary source each week and place it within a historical context and media environment.

At the beginning of week, students are required to submit a one-page primary source analysis on each of the primary source readings assigned that week -- there is one per week. Primary sources are indicated on the schedule by (P). In total students will complete fourteen primary source analyses for a total of 30% of their final grade.

Use the “Primary Source Analysis Worksheet” to answer the questions about each primary source.

Extra-credit Opportunity: In meeting five, there is an optional reading for extra credit. If students complete an additional Primary Source Analysis for this reading, it will replace their lowest score within this category. Note: the lowest grade will only be replaced if all primary source analyses have been completed.

Secondary Source Reading Assignment

Secondary sources are the commentary and analyses of other scholars that historians use to frame their arguments. Often, these are other works of history or other disciplines such as literature, film, or anthropology. Historians use secondary sources to engage with other scholars in their field. Close reading of secondary sources allows us to understand the “conversation” of history – that is, the central issues and discussions that frame a topic. In this course, these are all the ways that monsters matter.

At the end of each week, students will complete a reading assignment on the secondary source readings of that week.

Mediographical Essay, Outline & Annotated Bibliography/Mediography

For this research-based project, students will select any Japanese monster and prepare to write a “mediographical essay.” This assignment allows students to track the changes historical contexts of a single monster, as well as its media appearances.

The essay should introduce the reader to your monster. It must discuss any changes in name, visual representation, characteristics, and meaning across time. The essay should also explain the significance of the monster in historical contexts – in what historical contexts does the monster (re)emerge? What is the possible meanings for the monster in each of these contexts? (play, nature, science, folklore, politics, nationalism, race, war, environmentalism, capital, affect, databases, travel, etc.)

To help you choose a monster, refer to the “Yokai Codex” in Michael Dylan Foster’s *The Book of Yokai*. Students are encouraged to discuss their choice with me during office hours. Students are also encouraged to review the model provided.

This assignment consists of two parts with different deadlines. The components are worth 10% and 20% of the final grade, respectively, for a total of 30%.

Week 10: Outline & Annotated Bibliography / Mediography due

Week 14 : Essay Due

Lecture Schedule & Readings

Readings must be completed before the class in which they are listed as we will discuss them in class. Viewing lists media that may be shown in class [in part or in full.] It is also optional viewing for students who want to trace the evolution of fantasy genre tropes.

Week I

INTRODUCTION TO JAPANESE MONSTERS

(S) Reading 1

Foster, Michael Dylan. "Introducing Yokai," *The Book of Yokai: Mysterious Creatures of Japanese Folklore*. Oakland, CA: California UP, 2015: 3-32.

Lecture 1

Syllabus, Course Design, Introductions / "What are Yokai and Why Do Monsters Matter?"

Viewing

"Japanese Yokai - 1. Japan, the Land of Yokai," Japan Foundation, 2021.

<https://www.youtube.com/watch?v=egXQKQC7ur4>

"Japanese Yokai - 2. Birth of the Yokai," Japan Foundation, 2021.

<https://www.youtube.com/watch?v=w-OvkJji6sA>

"Japanese Yokai - 3. Oni, the Quintessential Yokai," Japan Foundation, 2021.

<https://www.youtube.com/watch?v=QgaYoKebk2U>

"Japanese Yokai - 4. Kappa, the Quintessential Yokai," Japan Foundation, 2021.

<https://www.youtube.com/watch?v=V6twmBa6fUw>

"Japanese Yokai - 5. The Edo Period Yokai Explosion," Japan Foundation, 2021.

<https://www.youtube.com/watch?v=QUh0ba64Q6A>

"Japanese Yokai - 6. Hokusai and Kuniyoshi," Japan Foundation, 2021.

<https://www.youtube.com/watch?v=wEhHITcrHe0>

"Japanese Yokai - 7. The Spread of Yokai Culture," Japan Foundation, 2021.

https://www.youtube.com/watch?v=_A1LCbNWnEE

(S) Reading 2

Foster, Michael Dylan. "Shape-Shifting History," *The Book of Yokai: Mysterious Creatures of Japanese Folklore*. Oakland, CA: California UP, 2015: 33-73.

Lecture 2

Monster Scrolls and Late Edo Monster Culture

(P) Reading

Yumoto, Koichi. "Picture Scrolls, A Cast of Colorful Yokai," *Yokai Museum: The Art of Japanese Supernatural Beings from YUMOTO Koichi Collection*. Tokyo: PIE International, 2013: excerpts.

Week II

APPROACHES TO MONSTER STUDIES

- (S) Reading 1 Foster, Michael Dylan. "Yokai Practice/Yokai Theory," *The Book of Yokai: Mysterious Creatures of Japanese Folklore*. Oakland, CA: California UP, 2015: 74-101.
- Lecture 1 Yokai Theory, Monster Theory, and the Growth of Yokai Studies
- Viewing in Section Night Parade of a Hundred Demons Clips (*Pom Poko*, *Spirited Away*, *Paprika*)
[Download from Canvas]
- (S) Reading 2 Foster, Michael Dylan. "Natural History of the Weird," *Pandemonium and Parade: Japanese Monsters and the Culture of Yokai*, 30-76.
- Lecture 2 Thinking Through the Encyclopedia
- (P) Reading Toriyama, Sekien. "The Illustrated Demon Horde's Night Parade," *Japandemonium Illustrated: The Yokai Encyclopedias of Toriyama Sekien*, Eds. Matt Alt and Hiroko Yoda, 1-74.

Week III

MONSTERS AND THE NATION; MONSTERS AND PLACE

- (S) Reading 1 Hansen, Wilburn. *When Tengu Talk: Hirata Atsutane's Ethnography of the Other World*. Honolulu: Hawai'i UP, 2009: 42-73.
- Lecture 1 Raising National Spirits: Hirata Kokugaku and Supernatural Nativism
- Viewing in Section "Yukionna," *Kwaidan*. Directed by Kobayashi Masaki, Toho, 1965.
[Download from Canvas]
- (S) Reading 2 Marcon, Federico. "Nature in Cultural Circles," and "Nature Exhibited," *The Knowledge of Nature and the Nature of Knowledge in Early Modern Japan*. Chicago: Chicago UP, 2015: 179-227.
- Lecture 2 Regional Identity and Monsters of the Snow Country
- (P) Reading Suzuki Bokushi. *Snow Country Tales: Life in the Other Japan*. Tokyo: John Weatherhill, Inc., 1986: 3-21, "Snow Insects" 37-38, "Foxfire" 99-101, "The Giant Cat of Tomariyama" 146-148, "Strange Beasts" 274-280.
- FIELD TRIP #1

Week IV

CHINESE ROOTS IN FOLKLORE AND LEGEND

- (S) Reading 1 Fleming, William. *Strange Tales from Edo: Rewriting Chinese Fiction in Early Modern Japan*. Cambridge, MA: Harvard UP, 2023: excerpts.

<u>Lecture 1</u>	Adapting Chinese Tales as Kidan and Kaidan
<u>Viewing</u>	<i>Tales of Moonlight and Rain.</i> <i>Suikoden</i> (Hokusai illustrations, 1805)
<u>(S) Reading 2</u>	Robert J. Antony, <i>Rats, Cats, Rogues, and Heroes: Glimpses of China's Hidden Past</i> , excerpts.
<u>Lecture 2</u>	Water Margin, Wuxia, and the Suikoden Boom
<u>(P) Reading</u>	Pu Songling, <i>Strange Tales from a Chinese Studio</i> . (New York, Penguin Classics): 110-149. Takizawa Bakin, Glynne Walley trans., <i>Eight Dogs or Hakkenden: Part One, An Ill Considered Jest</i> , 273-329.

Week V

SCIENCE, MODERN MONSTERS, AND MEIJI JAPAN

<u>(S) Reading 1</u>	Figal, Gerald. "Bakumatsu Bakemono," and "Modern Science of the Folk," <i>Civilization and Monsters: Spirits of Modernity in Meiji Japan</i> . Durham: Duke UP, 2007: 21-37, 77-104.
<u>Lecture 1</u>	From Catfish to Modern Monsters and the Meiji State
<u>Viewing in Section</u>	<i>Eijanaika</i> . Directed by Imamura Shohei, Shochiku Films Ltd., 1981. [Download from Canvas]
<u>(S) Reading 2</u>	Tanaka, Stefan. "'Nothing is the Way it Should Be,'" <i>New Times in Modern Japan</i> . New Jersey: Princeton UP, 54-84.
<u>Lecture 2</u>	New Disciplines; New Temporalities; and World-Renewal
<u>(P) Reading</u>	Minakata, Kumagusu. "Remarkable Sounds." <i>Nature</i> . 1896: No. 1371, Vol. 53, 318. ---. "Remarkable Sounds." <i>Nature</i> . 1896: No. 1375, Vol. 53, 414. ---. "Remarkable Sounds." <i>Nature</i> . 1896: No. 1383, Vol. 53, 605. ---. "Remarkable Sounds." <i>Nature</i> . 1896: No. 1387, Vol. 54, 78. ---. "Illogicality concerning Ghosts." <i>Nature</i> . 1900: No. 1589, Vol. 61, 564. ---. "Hobgoblins' Claws." <i>Notes & Queries</i> . 1904: s10-I, 93. ---. "Ghosts' Markets." <i>Notes & Queries</i> . 1904: s10-I, 206. ---. "Corpse Bleeding in Presence of the Murderer." <i>Notes & Queries</i> . 1911: s11-III, 398.

Week VI

FOLKLORE AND MINZOKUGAKU

<u>(S) Reading 1</u>	Christy, Alan. "The Discipline of the Foot," and "Western Social Science and the Japanese Task," <i>A Discipline on Foot: Inventing Native Japanese Ethnography</i> , 1910-1945: 169-214.
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<u>Lecture 1</u>	The Birth of Japanese Folklore Studies
<u>Viewing in Section</u>	"Oshirasama," Directed by Saga Takako & Haruhiko, The Throat Singing Society, 2021. https://www.youtube.com/watch?v=wXX2XR08H8o "Zashiki-Warashi, Part 2," <i>Mononoke</i> . Directed by Nakamura Kenji, Toei Animation, 2007. [Download from Canvas]
<u>(S) Reading 2</u>	Foster, Michael Dylan. "Museum of the Weird," <i>Pandemonium and Parade: Japanese Monsters and the Culture of Yokai</i> . Berkeley: California UP, 2005: 115-59
<u>Lecture 2</u>	Authenticity, Preservation, and Museumification Yanagita, Kunio. <i>The Legends of Tono</i> . Tr. Ronald Morse. Plymouth, UK: Lexington Books, 2008: 5-74. [Optional Reading for Extra Credit Primary Source Analysis]:
<u>(P) Reading</u>	Mizuki, Shigeru. <i>Tono Monogatari</i> . Translated by Zack Davisson. Montreal: Drawn & Quarterly, 2021: excerpts.
	FIELD TRIP #2

Week VII

TRANSNATIONAL MONSTER MAKING

<u>(S) Reading 1</u>	Manning, P. (2019). Goblin spiders, ghosts of flowers and butterfly fantasies: Lafcadio Hearn's transnational, transmedia and trans-species aesthetics of the weird. <i>Japan Forum</i> , 32(2), 259–283.
<u>Lecture 1</u>	Re-writing Yuki-onna and Japanese Monstrosity in the works of Lafcadio Hearn
<u>Viewing</u>	<i>Kwaidan</i> (1965)
<u>(S) Reading 2</u>	Foster, Michael Dylan. "Museum of the Weird," <i>Pandemonium and Parade: Japanese Monsters and the Culture of Yokai</i> . Berkeley: California UP, 2005: 115-59
<u>Lecture 2</u>	H.P. Lovecraft and the Cthulhu Mythos in Japan
<u>(P) Reading</u>	Selections from <i>Lair of the Hidden Gods: Night Voices, Night Journeys</i> . (2005) Inoue Masahiko, trans. Edward Lipsett, "Night Voices, Night Journeys. Kamino Okina, trans. Steven P. Venti, "27 May 1945."

Week VIII

MONSTERS AND WAR

- (S) Reading 1 Dower, John. *War Without Mercy: Race & Power in the Pacific War*. New York: Random House, 1986: 234-262.
- Lecture 1 Racializing Monsters: Ijin, Demons, and the Momotaro Paradigm
- Viewing *Momotaro's Sea Eagles*. Directed by Seo Mitsuyo, Shochiku, 1942.
Godzilla vs Mechagodzilla. Directed by Fukuda Junji, Toho, 1974.
[Download from Canvas]
- (S) Reading 2 Papp, Zilia. "Monsters at War: The Great Yokai Wars, 1968-2005," *Mechademia* 4: War/Time: 225-239.
Igarashi, Yoshikuni. "Naming the Unnameable," *Bodies of Memory: Narratives of War in Postwar Japanese Culture, 1945-1970*: excerpts.
- Lecture 2 Fighting Monsters in the Post-War
- (P) Reading *Yokai Daisenso*. Dir. Kuroda Yoshiyuki, Daiei Film, 1968.
- FIELD TRIP #3

Week IX

ENDANGERED MONSTERS

- (S) Reading 1 Ivy, Marilyn. "Narrative Returns, Uncanny Topographies," *Discourses of the Vanishing: Modernity, Phantasm, Japan*. Chicago: Chicago UP, 1995: 98-140
- Lecture 1 Re-Discovering Monsters' 'Native Place'
- Viewing *Pom Poko*. Directed by Isao Takahata, Studio Ghibli, 1994.
[Download from Canvas]
- (S) Reading 2 Ortabasi, Melek. "(Re)animating Folklore: Raccoon Dogs, Foxes and Other Supernatural Japanese Citizens in Takahata Isao's Heisei tanuki gassen pompoko." *Marvels & Tales*. Vol. 27.2, *The Fairy Tale in Japan* (2013): 254-275.
- Lecture 2 Environmentalism and Monstrous Ecologies
- (P) Reading Mizuki, Shigeru. *The Birth of Kitaro*. Translated by Zack Davisson. Montreal: Drawn & Quarterly, 2016.

Week X

ONMYODO SORCERY AND THE OCCULT BOOM

(S) Reading 1

Noriko Reader, *Japanese Demon Lore: Oni from Ancient Times to the Present*, 113.

Lecture 1

Re-Orienting the Cosmos: *Teito Monogatari*

Viewing

Tokyo: The Last Megalopolis (1988), *The Great Yokai War* (2005), *The Great Yokai War: Guardian* (2021)

(S) Reading 2

Laura Miller, "Extreme Makeover for a Heian-era Wizard," *Mechademia*, Vol. 2.

Lecture 2

The Onmyodo & Abe no Seimei Booms

Masao Higashi, "A Mammoth Story which Leads Reality: The Impact of *Teito Monogatari*," *Kwai* vol. 23. ; Aramata Hiroshi, *Teito Monogatari* (excerpts.)

(P) Reading

FIELD TRIP #4

Week XI

MONSTROUS CAPITAL, MONSTROUS COLLECTION

(S) Reading 1

Allison, Anne. "Pokemon: Getting Monsters and Communicating Capitalism," in *Millennial Monsters: Japanese Toys and the Global Imagination*. Berkeley: California UP, 2006: 192-233.

Lecture 1

Japanese Toys and the Media Mix

"Bye Bye Butterfree," *Pocket Monsters*. Directed by Tamagawa Akihiro, TV Tokyo, 1997.
[Download from Canvas]

Viewing

"Yokai are Here!/A New Student." *Yo-Kai Watch*. Directed by Ushiro Shinji, TV Tokyo, 2014.
[Download from Canvas]

(S) Reading 2

Richardson, Drew. "Pokémon, Yo-Kai Watch, Yuru Kyara: Economies of Friendship and Ethnography at Play." *Replaying Japan* 3 (2021): 115-125.
DOI: <http://doi.org/10.34382/00014540>

Lecture 2

Capitalism and Virtual Monsters

(P) Reading

"Pokemon Trainer's Guide." Instruction Manual. Game Freak, *Pokemon Blue*, 1998.
"Pokemon Official Nintendo Player's Guide." *Nintendo Power*. 1998: excerpts.

Week XII

MONSTERS, FRIENDSHIP, AND AFFECT

(S) Reading 1

Raffles, Hugh. "Yearnings." *Insectopedia*. New York: Vintage Books, 2010: 343-383.

<u>Lecture 1</u>	Love for Bugs and the Beetle Boom: An Insectile History of Monsters
<u>Viewing in Section</u>	<i>Beetle Queen Conquers Tokyo</i> . Directed by Jessica Oreck, Myriapod Productions, 2009. [Download from Canvas]
<u>(S) Reading 2</u>	Kinsella, Sharon. "Cuties in Japan." <i>Women, Media, and Consumption in Japan</i> . Honolulu: Hawaii UP, 1995: 220-252.
<u>Lecture 2</u>	Kawaii Characters and Monstrous Affect
<u>(P) Reading</u>	Midorikawa, Yuki. <i>Natsume's Book of Friends</i> , Vol. 1. San Francisco: VIZ Media LLC, 2010: 5-105.

Week XIII **MAKING MONSTERS: THE DATABASE AND FOLKLORESQUE**

<u>(S) Reading 1</u>	Foster, Michael Dylan and Jeffrey Tolbert. "Introduction" and "The Folkloresque Circle: Toward a Theory of Fuzzy Allusion," <i>The Folkloresque: Reframing Folklore in a Popular Culture World</i> . Boulder: Colorado UP, 2016: excerpts.
<u>Lecture 1</u>	Inventing 'Fakelore' & Database Monsters
<u>Viewing</u>	"Nyango Star: The Heavy Metal Cat Mascot Saving a Japanese Farm." Vice News, 2019. https://www.youtube.com/watch?v=Dntu3VDep8w "A National Contest of 865 Characters -- the Yuru Kyara Grand Prix." ANN News, 2012. https://www.youtube.com/watch?v=5XD3L-ZIQA4 "Chiitan." <i>Last Week Tonight with John Oliver</i> . HBO, 2019. https://www.youtube.com/watch?v=f4fVdf4pNEc
<u>(S) Reading 2</u>	Azuma, Hiroki. "Database Animals," <i>Otaku: Japan's Database Animals</i> . Trans. Jonathan E. Abel and Shion Kono. Minneapolis: Minnesota UP: 3-54.
<u>Lecture 2</u>	The Yuru Kyara Explosion
<u>(P) Reading</u>	"Pickers of Empty Cocoons." <i>Mushishi</i> . Television. Directed by Nagamama Hiroshi, Artland, 2006.
	FIELD TRIP #5

Week XIV **MONSTERS IN GLOBAL FANTASY**

<u>(S) Reading 1</u>	Susan Napier, <i>Miyazaki World</i> , excerpts.
<u>Lecture 1</u>	The Fantasy of Studio Ghibli

Viewing

On Your Mark, Princess Mononoke, Spirited Away

(S) Reading 2

Price, Paul. "A survey of the story elements of isekai manga." *Journal of Anime and Manga Studies*, vol. 2 (2021).

Lecture 2

Isekai and the Emergence of Global Fantasy

(P) Reading

Hayao Miyazaki, *Starting Point: 1979-1996*, excerpts.
Taiki Kawakami, *That Time I got Reincarnated as a Slime*.

***The Tale of Genji* and the Vibrant World of Heian-kyō (Kyoto)**

Instructor: Ekaterina (Kate) Komova

COURSE DESCRIPTION

This course offers an in-depth exploration of *The Tale of Genji* (*Genji monogatari*, c. 1008), one of the most—if not *the* most—esteemed works in the Japanese literary canon. Written by the female courtier Murasaki Shikibu during the so-called Golden Age of aristocratic culture, the text not only provides a vivid depiction of court life in Heian-kyō (present-day Kyoto), but also offers a portrayal of desire, loss, jealousy, and impermanence so extraordinary that it has earned it the title of the world's first psychological novel.

Over the course of the semester, we will explore the text through Royall Tyler's English translation. While the students are encouraged to read the work in its entirety, because of its length and complexity, the class discussion will focus on a carefully curated selection of key chapters and passages, with other sections covered through excerpts and guided summaries. This selective approach will, in return, give us the opportunity to situate the *Genji* within the broader literary, cultural, and material world that has shaped both its composition and afterlife. For example, we will draw on readings and conventions from contemporary Heian texts such as the *Kokinshū*, *Pillow Book*, *Kagerō Diary*, or *Ise Stories*, and get to dip our feet into the fascinating world of *Genji* reception.

One defining feature of the course also lies in its sustained immersion in Kyoto as a living archive of *Genji* culture. In addition to engaging in close textual analysis in class, students will participate in a number of field trips and workshops foregrounding material culture and sensory experience, including visits to museums, temples, and historically resonant sites, as well as hands-on activities such as silk dyeing and incense-matching. Through these site-based encounters, we will consider how *The Tale of Genji* has been visualized, interpreted, ritualized, and remembered over the past thousand years, and how literary meaning is translated into spatial, material, and performative forms. By reading the *Genji* alongside its cultural contexts and afterlives—and by encountering these traditions within the landscape of Kyoto itself—we will thus approach the work not only as a monumental text, but as an evolving cultural tradition shaped by place, practice, and reception.

COURSE REQUIREMENTS AND GRADING

1) Attendance and class participation (25% of final grade)

As this seminar is centered on informed, active discussion of each week's readings, it is crucial that students come prepared having completed all the assigned sections of the *Genji* as well as having read/viewed any relevant secondary materials. To receive full participation marks, students must attend classes regularly, make effort to come to all the fieldtrips, and engage in thoughtful and respectful dialogue with their peers. In the event of an unavoidable absence, the students are expected to contact the instructor beforehand and, where appropriate, make arrangements to make up any missed work. Unexcused absences, consistent tardiness, lack of preparation, and failure to contribute to class dialogue will adversely affect grades.

2) Fieldtrip reflections (20% of final grade)

Taking advantage of our location in Heian-Kyō (Kyoto), the quintessential setting of the *Tale of Genji*, our classes will be supplemented by a number of fieldtrips and workshops to

help us better visualize, locate, and contextualize this classic. The students will be expected to write a short report on a minimum of five of our trips (of their choosing), reflecting on what they learned and how the experience enhanced their understanding of *Genji* and of our course themes at large.

3) Discussion leadership (15% of final grade)

Each student will have the opportunity to lead one in-class discussion section. The sign-up schedule will be distributed in Week 2. To prepare, the student should put together a concise handout (1-2 pages) analyzing some aspect of the primary reading for that week, in addition to addressing any relevant issues raised by the secondary readings and/or materials. The handout should avoid simple plot summaries, take approximately 10 minutes to present, and must also include three or more questions to guide the subsequent discussion.

4) In-class presentation on a work of *Genji* reception (15% of final grade)

At the end of the semester, each student will have the opportunity to do one mini-presentation (approximately 7 minutes) to introduce a work of *Genji* reception to the class. The students are encouraged to pick a work we might have encountered on one of our fieldtrips, but are generally free to choose anything across different media or from different periods, including picture scrolls, writings of criticism or apocrypha, Noh plays, film, video games, manga, etc. Besides providing a *brief* background information on the work, the presenter is encouraged to highlight how it engages with the themes discussed in class and/or how its content diverges from the source material.

5) Final paper or creative project (25% of final grade)

For the final requirement, students will complete an independent project that engages critically with *The Tale of Genji* and its cultural contexts or afterlives. Students may choose to write a traditional research paper that examines a thematic, formal, historical, or interpretive aspect of the text and its reception, drawing on primary and secondary sources discussed in the course. Alternatively, students may pursue a creative project that produces an original work of *Genji* reception in any medium (visual, literary, performative, digital, or otherwise). Creative projects must be accompanied by a reflective artist/author statement that explains the project's source materials, interpretive choices, and intended audience, and situates the work in relation to the themes, practices, and reception history explored in the course. More guidelines and criteria will be provided later in the semester.

COURSE MATERIALS

Required text: Tyler, Royall, trans. 2001. *The Tale of Genji* (unabridged). New York: Penguin Books.

*Though a digital copy of the main text may be available, students are encouraged to buy a physical copy for easier reference. All other course materials will be made available online and/or distributed in class. In the event that some materials become difficult to obtain, the instructor will make necessary adjustments to the syllabus.

POLICY ON ABSENCES AND LATE WORK

Due to the participation and discussion-based nature of this course, regular attendance is mandatory. In the event of unavoidable absences, including illness, students are strongly

encouraged to email the instructor in advance. Unexplained and unexcused absences will negatively impact one's grade.

Late assignments will be deducted a penalty of one grade per day (A becomes A- if one day late, B+ if two days late, etc.) unless there are advance arrangements made with the instructor, the Office of Disability Services, or the student's advising dean.

ACCESSIBILITY AND DISABILITY ACCOMMODATIONS

Any students that may have a condition or disability that can adversely affect their ability to complete their coursework on time, prevent them from engaging in certain classroom activities, or otherwise require special accommodations are encouraged to seek assistance through the main office—both for the sake of a formal notification and to ensure that proper arrangements can be made in a timely manner.

Anyone who has a certified "Accommodation Letter" is kindly asked to get in touch with the instructor at their earliest convenience, ideally within the first two weeks of classes, to confirm their accommodation needs.

ACADEMIC INTEGRITY

Plagiarism and academic dishonesty in any shape or form will not be tolerated. Students are expected to submit their own original work, and only their own original work, for any and all assignments to be completed for the class. The unauthorized use of generative Artificial Intelligence (GenAI) tools to complete assignments, including fieldtrip reflections and papers, is strictly prohibited. Note in particular that AI is prone to fabricating certain data, materials, sources, etc. and students will be held responsible for any errors and misinformation that appear in their work as a consequence of using this shortcut. For any concerns regarding proper use and citations of materials, please consult with the instructor as ignorance of rules of attribution and citation is not considered a legitimate mitigating factor.

COURSE SCHEDULE

- NOTE: Students are encouraged to read as much of *The Tale of Genji* as their time and interest allow. However, due to the length and complexity of the work, weekly assignments will focus on selected chapters or passages that will be communicated beforehand, and students will be provided with summaries for sections that are not read in full. The chapter ranges listed in the schedule thus indicate the overall chronological range of the text covered each week, but do not imply that all pages within those ranges are required reading.

Week 1: Introduction: Into the World of the Shining Genji

Class 1:

- **No Readings.**

- ▷ Course overview. ▷ Introduction to the text, its author, and cultural/literary background. ▷ Comparison and discussion of available English translations.

Class 2:

- ▶ Main reading: *The Tale of Genji* “Intro”
- ▶ Fieldtrip: Visit to the Heiankyō Sōsenkai Museum

Week 2: Entering the Cycle of Love, Death, and Longing

Class 3:

- ▶ Main reading: *The Tale of Genji* Chapters 1-2 (“The Paulownia Pavilion” through “The Broom Tree”)
- ▶ Additional reading:
 - The *Kana* Preface + selection of poems from the *Kokinshū* in *Traditional Japanese Literature* (Shirane eds., 2007)
 - Dore Jesse Levy’s (1988) English translation of “Song of Everlasting Sorrow”

Class 4:

- ▶ Main reading: *The Tale of Genji* Chapters 3-4 (“The Cicada Shell” through “The Twilight Beauty”)
- ▶ Additional reading:
 - Selections from Sei Shōnagon’s *The Pillow Book* (McKinney trans.)
- ▷ Optional secondary readings:
 - Catherine Ryu’s “A Flight of Cultural Imagination in Heian Japan: The Image of Yang Guifei in *Genji monogatari* and ‘Chang hen ge,’” in *Crossing Boundaries and Confounding Identity: Chinese Women in Literature, Art, and Film* (2023), pp. 65–88.
 - Richard Okada’s Chapter 8 “Feminine Representation and Critique: ‘Hahakigi,’” in *Figures of Resistance: Language, Poetry, and Narrating in The Tale of the Genji and Other Mid-Heian Texts* (1991), pp. 197–213.
 - Aileen Gatten’s “The Order of the Early Chapters in *The Genji monogatari*,” in *Harvard Journal of Asiatic Studies* 41, no. 1 (June 1981), pp. 5–46.

Week 3: Forbidden Passions: Substitutes, Affairs, and Possessing Spirits

Class 5:

- ▶ Main reading: *The Tale of Genji*, Chapters 5-9 (“Young Murasaki” through “Heart-to-Heart”)
- ▶ Additional reading:
 - Selections from *The Ise Stories* (Tyler & Mostow trans.), esp. *kaimami* episodes

Class 6:

► **Fieldtrip:** Visit to the Costume Museum, focusing on the “Rebirth of *The Tale of Genji*” scale exhibit.

▷ Optional secondary readings:

- Selections from Doris Bergen’s Chapter 3 “Narrating Courtship Through a Gap” pp. 57–63, in *Mapping Courtship and Kinship in Classical Japan: The Tale of Genji and Its Predecessors* (2015).
- Doris Bergen’s “Spirit Possession in The Context of Dramatic Expressions of Gender Conflict: The Aoi Episode of *The Genji monogatari*,” in *Harvard Journal of Asiatic Studies* 48, No. 1 (June 1988), pp. 95–130.

Week 4: Transgressions, Punishments, and Exile

Class 7:

► **Main reading:** *The Tale of Genji*, Chapters 10-13 (“The Green Branch” through “Akashi”)

Class 8:

► **Fieldtrip:** Visit to Arashiyama and Sagano

▷ Optional secondary readings:

- Haruo Shirane’s Chapter 2 “The Poetics of Exile,” in *The Bridge of Dreams: A Poetics of The Tale of Genji* (1987), pp. 17–23.
- Selections from Rajyashree Pandey’s Chapter 3 “Erotics of Power in *The Tale of Genji*,” in *Perfumed Sleeves and Tangled Hair: Body, Woman, and Desire in Medieval Japanese Narratives* (2016), pp. 55-81.

Week 5: The Hero’s Glorious Return and Echoes of Past Mistakes

Class 9:

► **Main reading:** *The Tale of Genji*, Chapters 14-19 (“The Pilgrimage to Sumiyoshi” through “Wisps of Cloud”)

Class 10:

► **Fieldtrip:** Visit to the Toribeno (Toribeyama) Cemetery and the Imperial Mausoleum of Empress Teishi

▷ Optional secondary readings:

- Haruo Shirane’s “The Aesthetics of Power: Politics in *The Tale of Genji*,” in *Harvard Journal of Asiatic Studies* 45, No. 2 (Dec. 1985), pp. 615–647.

- Joshua Mostow's "'Picturing' in the *Tale of Genji*," in *The Journal of the Association of Teachers of Japanese* 33, no. 1 (April 1999), pp. 1–25.
- Aileen Gatten's "Weird Ladies: Narrative Strategy in the *Genji monogatari*," in *The Journal of the Association of Teachers of Japanese* 20, No. 1 (April 1986), pp. 29–48.

Week 6: Collecting Women, Building a Residence for All Seasons

Class 11:

- ▶ Main reading: *The Tale of Genji*, Chapters 20-23 ("The Bluebell" through "The Warbler's First Song")

Class 12:

- ▶ Fieldtrip: Yuzen silk fabric dyeing workshop

▷ Optional secondary readings:

- Edith Sarra's Chapter 3 "The Rokujōin: The House of Wishful Thinking," in *Unreal Houses: Character, Gender, and Genealogy in the Tale of Genji* (2020), pp. 85–125.
- Tomiko Yoda's "Fractured Dialogues: *Mono no aware* and Poetic Communication in *The Tale of Genji*," in *Harvard Journal of Asiatic Studies* 59, No. 2 (Dec. 1999), pp. 523–57.

Week 7: Fatherly Transgressions and the Rise of the Second Generation

Class 13:

- ▶ Main reading: *The Tale of Genji*, Chapters 24-31 ("Butterflies" through "The Handsome Pillar")

Class 14:

- ▶ Fieldtrip: Visit to the Kyoto Imperial Palace and the surrounding areas

▷ Optional secondary readings:

- Haruo Shirane's Chapter 7 "Pseudo-Incest: The Tamakazura Sequence," in *The Bridge of Dreams: A Poetics of The Tale of Genji* (1987), pp. 88–106.
- Richard Okada's Chapter 9 "A Figure of Narrating: Tamakazura," in *Figures of Resistance: Language, Poetry, and Narrating in The Tale of the Genji and Other Mid-Heian Texts* (1991), pp. 214–231.

Week 8: At the Height of Genji's Social Power

Class 15:

- ▶ Main reading: *The Tale of Genji*, Chapters 32-34 ("The Plum Tree Branch" through "Spring Shoots I")

- [In class viewing] Clips from Kōzaburō Yoshimura’s film “Genji monogatari” (“Tale of Genji,” 1951) and “Hikaru Kimi-e” (“Dear Radiance,” 2024) (63rd NHK *taiga* drama).

Class 16:

► **Fieldtrip:** Genji-ko incense blending workshop at Jikido ICHIFUNE

▷ Optional secondary readings:

- Selections from Norma Field’s Chapter 2 “A Minor Heroine and the Unmaking of the Hero,” in *The Splendor of Longing in the Tale of the Genji* (1987), pp. 86–159.
- Selections from *The Diary of Lady Murasaki* (Richard Bowring trans., 1999).

Week 9: Beginning of the End—The Disaster of the Third Princess

Class 17:

► Main reading: *The Tale of Genji*, Chapters 35-37 (“Spring Shoots II” through “The Flute”)

► Additional materials:

- Selections from *The Kagerō Diary* (Antzen trans.)
- Viewing & discussion of select images from the *Genji monogatari emaki*

Class 18:

► **Fieldtrip:** Visit to Kyoto National Museum

▷ Optional secondary readings:

- Royall Tyler’s “Genji and Suzaku (I): The Disaster of the Third Princess,” in *Essays on The Tale of Genji* (2009), pp. 63–96.
- Valerie Henitiuk’s “Seeking Refuge in Prepubescent Space: The Strategy of Resistance Employed by the *Tale of Genji*’s Third Princess,” in *Canadian Review of Comparative Literature* 28, No. 2-3 (June/Sept. 2011), pp. 193–214.

Week 10: The Heroine’s Death and the Hero’s Undoing

Class 19:

► Main reading: *The Tale of Genji*, Chapters 38-41 (“The Bell Cricket” through “The Seer”) + “Vanished into Clouds”

Class 20:

► **Fieldtrip:** Visit to Ishiyama-dera

▷ Optional secondary readings:

- Steven Carter’s “‘The End of a Year—The End of a Life as Well:’ Murasaki Shikibu’s Farewell to the Shining One,” in *Approaches to Teaching Murasaki Shikibu’s The Tale of Genji* (1993), pp. 124–31.

- Royall Tyler's "'I am I:' Genji and Murasaki," in *Monumenta Nipponica* 54, No. 4 (Winter 1999), pp. 435–80.
- Excerpts from Jane Tanabe's "The Lotus Lectures: *Hokke Hakkō* in the Heian Period," in *Monumenta Nipponica* 39, No. 4 (Winter 1984), pp. 393–407.

Week 11: To the Peripheries of Uji: Enter the Third Generation

Class 21:

- ▶ Main reading: *The Tale of Genji*, Chapters 42-43 ("The Perfumed Prince" through "Red Plum Blossoms")
- ▶ Additional materials:
 - Selections from *Mumyōzōshi* (Marra trans.)

Class 22:

- ▶ Main reading: *The Tale of Genji*, Chapters 44-45 ("Bamboo River" through "The Maiden of the Bridge")
- ▶ Additional materials:
 - Selections of *Genji kuyō* (Harper trans.)

▷ Optional secondary readings:

- Paul Schalow's Chapter 5 "The Uji Chapters: 'Maidens of the Bridge,'" in *A Poetics of Courtly Male Friendship in Heian Japan* (2006), pp. 163–87.
- Royall Tyler's "Rivalry, Triumph, Folly, Revenge: A Plot Line through 'The Tale of Genji,'" in *The Journal of Japanese Studies* 29, No. 2 (Summer 2003), pp. 251–87.

Week 12: Finding Agency in Death, Resisting Substitution

Class 23:

- ▶ Main reading: *The Tale of Genji*, Chapters 47-49 ("Trefoil Knots" through "The Ivy")
- ▶ Additional materials:
 - Selected stories from *Ōjōgokurakuki*

Class 24:

- ▶ Fieldtrip: Visit to The Tale of Genji Museum & Byōdo-in Temple

▷ Optional secondary readings:

- Aileen Gatten's "Death and Salvation in the *Genji monogatari*," in *New Leaves: Studies and Translations of Japanese Literature* (1993), pp. 5–27.
- Esperanza Christensen-Ramirez's "The Operation of the Lyrical Mode in the *Genji Monogatari*," in *Ukifune: Love in the Tale of Genji* (1982), pp. 21–61.

Week 13: The Aesthetics of Isolation

Class 25:

- ▶ Main reading: Primary reading: *The Tale of Genji*, Chapters 50-52 (“The Eastern Cottage” through “The Mayfly”)
- ▶ Additional materials:
 - Clips from Noh play *Yume no Ukihashi*

Class 26:

- ▶ **Student final presentations session #1**
- ▷ Optional secondary readings:
 - Haruo Shirane’s Chapter 11 “Repetition and Difference: Ukifune” pp. 151–68, in *The Bridge of Dreams: A Poetics of The Tale of Genji* (1987).
 - Amanda Stinchecum’s “Who Tells the Tale? ‘Ukifune:’ A Study in Narrative Voice,” in *Monumenta Nipponica* 35, No. 4 (Winter 1980), pp. 375–403.

Week 14: Across the Bridge of Dreams: From Source Text to a Thousand-Year Classic

Class 27:

- ▶ Main reading: *The Tale of Genji*, Chapters 53-54 (“Writing Practice” through “The Floating Bridge of Dreams”)

Class 28:

- ▶ **Student final presentations session #2**
- ▷ Optional secondary readings:
 - Tomi Suzuki’s “The Tale of Genji, National Literature, Language, and Modernism,” in *Envisioning ‘The Tale of Genji:’ Media, Gender, and Cultural Production* (2008), pp. 243–87.
 - Michael Emmerich’s “Making Genji Ours: Translation, World Literature, and Masamune Hakuchō’s Discovery of *The Tale of Genji*,” in *Review of Japanese Culture and Society* 20 (Dec. 2008), pp. 226–45.

Kyoto's Modern History
KCJS Course
Daniel Milne

Introductory Information

Course Title: Kyoto's Modern History
Term: Fall
Class day/time: Thursday 1:10-4:25 pm
Class Location: TBA
Format: Lecture and fieldwork, English

Daniel Milne
danielkyotouni@gmail.com

Course Description

Kyoto is a city with a cultural legacy arguably unmatched by any other city in Japan. Its national and global significance did not stop with the transfer of the capital to Edo/Tokyo at the end of the 19th century, however. Rather, from its early development of modern systems of education, industry, and transportation, to being at the forefront of efforts to counter climate change and overtourism in recent decades, Kyoto has been at the forefront of Japanese modernity.

In this course, students will learn both about the continuities and transformations in the city from the Bakumatsu period (1853–1868) through the imperial, war, postwar, and present era. The course will be organized thematically, examining modern Kyoto's culture and politics through topics such as: center of rebellion, search for a modern identity, transformations of the imperial institution, tourism and touristification, discrimination and minority experiences, war and peace, *hanamachi* districts, music and film, urban planning, and festivals and religion. As part of assessment, students will research an aspect of modern Kyoto history and, based on the example of modernkyotoresearch.org, present their findings online.

Student Learning Outcomes

By the end of the course, students will have an understanding of the modern history of Kyoto and the people, movements, ideas, and places that helped shape it. They should

also come away with basic skills about fieldwork and how to make a simple website for sharing their research. Skills in presentation, group work, and report writing will also be developed.

Recommended Texts

Kyoto's Renaissance: Ancient Capital for Modern Japan (John Breen, Maruyama Hiroshi, Takagi Hiroshi, 2022); *Modern Kyoto: Building for Ceremony and Commemoration, 1868–1940* (Alice Y. Tseng); website modernkyotoresearch.org.

Course Requirements/Grading

- Weekly discussion questions based on readings: 30%
- Fieldwork report: 30%
- Research website: 30%
- Presentation: 10%

Each week we will have two **back-to-back periods**. Some first period will be devoted to discussing the week's readings and the second to fieldwork trips. For longer trips, both periods will be on site. You will be provided with **discussion questions** about the readings. Make sure the readings and your answers are finished before class.

Students will be placed into small groups to research and write about a topic on modern Kyoto, such as important figures, events, industries, or sites. This will be presented as a **written report** half way through the course, as a **website** based on the example of modernkyotoresearch.org, and then as an **oral presentation**.

Research must refer to **previous or related scholarship** and include **fieldwork** with academic methodologies such as interviews, surveys, and observation. Students are also encouraged to conduct research using newspapers and other archival sources. The project must be presented as an **online site** with visual materials and maps, as in the examples. It must be at least 1,500 words (up to 3,000) and be formatted in the APA style. This will be presented to the class in the 10th or final week. Grading will be based on this project, your presentation, and class participation.

Daily attendance is mandatory. NO make-up classes will be given. In the event of illness or other absence, please notify your instructor, the Resident Director or the office staff as soon as possible by telephone or via e-mail.

Course Policy

Students are expected to attend each class and to submit all work on time. During class, phones must be put away and students ready to focus and learn. All essays will be checked for plagiarism. Don't cheat yourself. As [recent research](#) shows, overdependence on Chat GPT and other generative AI has a negative impact on your learning.

As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity. In practical terms, this means that, as students, you must be responsible for the full citations of others' ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent. Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated.

The use of ChatGPT or any other AI tools for course assignments (with the exception of artificial neural networks like DeepL for machine translations, duly cited) is tantamount to plagiarism. Any cases of plagiarism or cheating will be reported to Columbia Undergraduate Global Engagement and the academic advisor at your home institution and are subject to the code of academic conduct there. In such cases, your final grade will be determined by your home institution and not by KCJS.

Students with disabilities

If you are a student with a disability and have a DS-certified 'Accommodation Letter' please see the KCJS resident director to confirm your accommodation needs. If you believe that you have a disability that requires accommodation, you can contact your home school's Disability Services. The Center for Undergraduate Global Engagement (UGE) can also assist you to connect with Columbia University's Disability Services.

SCHEDULE

The schedule below is approximate and may change.

WEEK 1: Introduction - What is special about modern Kyoto?

This week you will be introduced - through lecture, film, and discussion - to some of the themes of the course, such as the changing image of Kyoto, modernization, music, rebellion, discrimination, the emperor, entertainment districts, tourism, war, and peace. You will also be introduced to modernkyotoresearch.org, which will provide a model for your course project.

WEEK 2: Bakumatsu and rebellion

Kyoto became a magnet for anti-Tokugawa and anti-foreign sentiment in the *bakumatsu*, a volatile period in the last years of the Tokugawa shogunate. We will look at two of a number of important incidents from this time.

- “Off with Their Heads! The Hirata Disciples and the Ashikaga Shoguns.” Anne Walthall. *Monumenta Nipponica* 50, no. 2 (Summer, 1995) (pp. 137–170).
- “Expelling the Barbarian and the Last Stand: Examining the Newly Established Meiji Government’s Reaction to Foreign Pressure and National Strife in 1868.” Eleanor Robinson-Yamaguchi. 愛知県立大学外国語学部紀要第 47 号. (pp. 47-81).
- Visit Tōji-in, site of the Tōji-in Incident.

WEEK 3: Emperor system and Iwakura Tomomi

Iwakura is well-known as the leader of Meiji Japan’s missions to learn from and negotiate its treaties with the West. He was also perhaps the most important figure in the early modernization of Kyoto. What was his role in this?

- Reading: “The Emperor System and Kyoto: Images of the Ancient Capital” (Takagi Hiroshi, pp. 3-32). In *Kyoto's Renaissance: Ancient Capital for Modern Japan* (John Breen, Maruyama Hiroshi, Takagi Hiroshi, 2022).
- *The Origins of the Modern Japanese Bureaucracy* (Shimizu, 2020, pp. 5-38).
- Visit Iwakura Tomomi house

WEEK 4: Transformations of the imperial capital

The emperor and imperial court had been the center of Kyoto’s life for centuries. After this was all relocated to Tokyo, the heart of the city—the Imperial Palace and its surroundings—was abandoned and the city in crisis. How were city leaders able to utilize its imperial history to remake the city?

- “Bridge to the Modern” (173-184). In *Kyoto: An Urban History of Japan's Premodern Capital* (Matthew Stavros, 2014).
- “Ch 1: A New Imperial Garden and Imperial Shrine.” *Modern Kyoto: Building for Ceremony and Commemoration, 1868–1940* (Alice Y. Tseng, pp 23-65).
- Visit Imperial Palace

WEEK 5: Modern gardens in Kyoto

Kyoto is known worldwide for its gardens. They are not, however, simply legacies of an ancient past, but shifted in important ways during the Meiji, Taisho, and Showa periods, and became places of politics and the emergence of new national and local identities.

- “Building New Gardens—The Meiji and Taishō Periods.” (pp 57-95). In *Turning Gardens in Japan into Japanese Gardens*. (Christian Tagsold, 2025).
- “A Kyoto Garden Renewal? From Meiji to Early Showa Period.” (Toshio Watanabe, pp 163-181). *Kyoto Visual Culture in the Early Edo and Meiji Periods The arts of reinvention* (Edited By Morgan Pitelka, Alice Y. Tseng, 2016).
- Visit Heian Shrine and Murin-an

WEEK 6: Meiji & imperialism: Fushimi

It was not only the center and east of the city but also the Fushimi area to the city's south that became important to Kyoto's new identity and tourism, especially following the construction of the immense—but now rarely visited—Meiji Emperor tomb. Why was it built here and not in Tokyo?

- “Warlords, Generals, and Emperors: Branding Fushimi Momoyama in Modern Japan.” *Japan Review*. (Oleg Benesch and Ran Zwigenberg, p 1-26).
https://nichibun.repo.nii.ac.jp/record/2000437/files/jare_2025_ea_BeneschZwigenberg.pdf
- Visit Meiji Mausoleum and vicinity

WEEK 7: Festivals & ceremonies

Festivals played an important role in attracting visitors to Kyoto, especially the Jidai Matsuri, which emphasized the city's central and long role in Japanese history. What is the story behind Kyoto's modern festivals?

- “Performing History: Festivals and Pageants in the Making of Modern Kyoto” (John Breen, pp. 33-64). In *Kyoto's Renaissance: Ancient Capital for Modern Japan* (John Breen, Maruyama Hiroshi, Takagi Hiroshi, 2022).
- Selections from *Kyoto's Gion Festival: A Social History* (Mark Teeuwen, 2023).
- Visit Jidai Matsuri (Oct 22, departs Goshō at 12:00, arrives at Heian Shrine at 2:30).

WEEK 8: Discrimination & minorities

Kyoto, like many cities around the world, has a long history both of discrimination and of survival and resistance by minorities. Here we will focus on Koreans in Kyoto.

- “A Place of “Re-collect”: Zainichi Experiences with/in Utoro, Japan.” (Han, Min Wha, 2023). *Seoul journal of Korean studies* 36(2), pp. 415-441.
- “The Struggle against Loss of Living Space: Squatter Resident Practices and Local Politics in Postwar Japan” (Motooka & Mizuuchi, pp. 82-92). In *Transforming Asian Cities* (2007).
- Visit Utoro Peace Museum https://www.utoro.jp/en/top_en/

Higashi Kujo Madan festival (Nov 1)

Project Report due

FALL BREAK

WEEK 9: Hanamachi & gender

A central part of Kyoto’s tourist and wider city branding is its *hanamachi* and the geisha/geiko and maiko who inhabit them. How did modern fashion, laws, and awareness of women’s rights reshape these districts?

- Campbell’s section in modernkyotoresearch.org
 - <https://www.modernkyotoresearch.org/modern-geisha-1918-1941>
- “Social Discrimination and Architectural Freedom in the Pleasure District of Kyoto in Early Modern Japan” (Nicolas Fiévé). In *Japanese Capitals in Historical Perspective: Place, Power and Memory in Kyoto, Edo and Tokyo* (Edited By Nicolas Fieve, Paul Waley, 2003).
- Visit Sumiya, Shimabara. <https://sumiyaho.sakura.ne.jp/>

Nov 15 (Sakamoto Ryoma Lantern Parade)

WEEK 10: Tourism & war 1; Presentation Group 1

Modern Kyoto has been shaped by domestic and international tourism perhaps more than any other city. This is largely because of the survival of its rich architectural and cultural heritage, even through the bombings of World War II. How did it survive when most other cities were greatly destroyed? How might this have shaped the tourism of the city today?

- Ch 5: “Kimono Crowds Inhabiting Heritage on the Beaten Path in Higashiyama.” (pp. 153-180). In *Kyoto Revisited: Heritage Tourism in Contemporary Japan* (Jennifer Prough, 2022).
- “Remembering and Forgetting the War Dead at Ryōzen Kannon: A Site of Entangled and Transnational War Memories.” *Japan Focus* 12(11:2). (Daniel Milne & David Moreton, 2022).
- # Half the class will present their project.

WEEK 11: Tourism & war 2

Drawing from what we learned last week, and sections from [modernkyotoresearch.org](https://www.modernkyotoresearch.org), this week we will visit sites of tourism and war in the Shichijo/Gion area of east Kyoto.

- Inbound Tourism in Kyoto, 1872–1941. Andrew Elliott.
<https://www.modernkyotoresearch.org/inbound-tourism-1872-1941>
- Kyoto during the Asia-Pacific War: Modern Warfare in the Old Capital, 1931–1945 (Moxham). <https://www.modernkyotoresearch.org/war-in-the-old-capital-1931-1945>
- War in the City of “Peace and Tranquility” (Daniel Milne).
<https://www.modernkyotoresearch.org/modern-kyotos-war-sites>
- Visit Shichijo and Gion district to learn about war and tourism in Kyoto.

WEEK 12: Music & activism

Kyoto has not only been a hub of ‘traditional’ Japanese music but – as evident in the city’s folk and punk music scenes – also sometimes one for modern music. Kyoto has also seen important activist movements against established politics and development, often in collaboration with musicians. What were these music scenes? What causes have stirred activism?

- *Don’t Be Swindle* (Mahon Murphy & Ran Zwigenberg, 2025).

- Ch 1: “Origins and Infrastructures of Kyoto Scene.”
 - Ch 2: “The Organization of the Wider Kyoto Punk Scene.”
- Ch 1: “Invisible Infrastructures of Protest in Kyoto.” (pp. 20-63). *Dream Super Express: Shinkansen*. (Jessamyn Abel, 2022).
- Walk Demachiyanagi and Kyoto University area to learn about activism and music.

WEEK 13: Presentations Group 2

The latter half of the class will present their project.