Japan and the United States, Past and Present

Spring Term

Class days/times - TBC

Lecture

Number of points - TBC

Instructor: Professor T French, College of International Relations

french@fc.ritsumei.ac.jp

Office Hours / Location: TBC

Course Description

This course seeks to deepen students' understanding of the current and historic political, diplomatic and security relations between Japan and the U.S. The US-Japan relationship is described by many as the most important foreign relationship either country has, and since 1945 relations with the United States have formed the central focus of Japanese foreign policy and security strategy. This course aims to improve students' awareness of the origins and evolution of US-Japan relations and will examine the changing relations between the two countries and the evolution of their relationship from bitter rivalry to today's close partnership. Students of this course will deepen their understanding of the various layers of the US-Japan relationship and will be introduced to the major themes and issues which both underpin and, at times, strain, the 'alliance'. The course will include fieldtrips, guest speakers, and an in-class table top simulation of an international crisis in the region. Works authored by Japanese scholars or created for Japanese students (translated into English) will be used as the primary reading material in order to help students broaden their perspectives on the subject.

Keywords: War, 'alliance', the great powers, diplomacy, occupation, the balance of power, sovereignty, international law, bandwagoning, balancing, free-riding, containment, Cold War, Yoshida doctrine, the influence of identity on IR, Japan's reactive / adaptive diplomacy, trade friction, war memory, public history, nationalism.

Student Learning Outcomes

Primary Aims:

Students will deepen their understanding of the US-Japan relationship and will be introduced to the major themes and issues which both underpin and, at times, strain, the 'alliance'.

Secondary Aims:

Students will further develop their skills of critical analysis by making sense of the issues through the various conceptual frameworks employed in the module. The teaching methods of the module are designed to develop cognitive, writing and presentational skills, in particular:

- Participation in group discussions
- Engaging in structured debates
- Researching topics via the creative use of library and internet sources
- Writing scholarly essays
- Taking part in simulations

Required and Recommended Texts:

Required:

M. Iokibe (ed), The History of US-Japan Relations: From Perry to the Present, Palgrave Macmillan, 2018

M. Sato, F. Gomi, T. Takano (eds), 英文詳説日本史: JAPANESE HISTORY for High School, Yamakawa Shuppansha, 2024

John Dower, Embracing Defeat: Japan in the Wake of World War II, WW Norton, 2000

Recommended:

T. French (ed), The Economic and Business History of Occupied Japan: New Perspectives, Routledge, 2017

T. French, National Police Reserve, The Origin of Japan's Self Defense Forces, Global Oriental, 2014

W. Lafeber, The Clash: U.S.-Japanese Relations Throughout History, WW Norton, 1998

G. McCormack, Client State: Japan in the American Embrace, Verso, 2007

M. Schaller, Altered States: The United States and Japan since the Occupation, Oxford, 1997

E. Takemae, Inside GHQ: The Allied Occupation of Japan and Its Legacy, Continuum, 2002

Note: A reading list will be provided and additional readings will be assigned at the start of the course.

Course Requirements

Assignments

Date	Assignment	Percentage of Grade	Details
Varies	Discussion leadership	15%	Assigned equally, and to each student at least once. Discussion leaders are expected to prepare a short 5 minute intro to the topic an raise two questions for class discussion
All weeks	Participation	25%	Contributions to the class including completing polls, doing readings, active contribution to class discussions, attendance
Last third	Simulation preparation	20%	Production of a set of notes on the policy and capabilities of the actor you are assigned.
Penultimate session	In class final timed paper and exam (Handwritten in 85 minutes)	Section A: 15%	A test of factual knowledge on the content of the course
		Section B: 25%	This is not an open-book exam but limited notes (one two sided piece of A4 paper) may be used and a bibliography (using at least 5 quality sources) will be prepared and submitted by students in advance. To be cited in the APA style.

Weekly Readings/Homework

Amount of reading: approximately 100 pages/week, depending on course materials. Other assignments will be occasionally assigned in addition to or instead of readings.

Field Trips

At least one fieldtrip (to the Kyoto Musuem for world Peace – near Kinkakuji) will be conducted. Relevant readings, lectures, pre/post-trip assignments will be assigned.

Class Schedule

Tuesday, January 12	First day of classes
Tuesday, January 19	Deadline for course registration
Thursday, February11	National Holiday 建国記念日 (no classes)
Fri – Sat, February 5 – 6	KCJS Spring trip
Tuesday, February 23	Emperor's Birthday 天皇誕生日 (no classes)
Monday, March 1	Spring break begins
Monday, March 8	Classes resume

Monday, March 22	National holiday 春分の日 (no classes)
Friday, April 16	Last Day of classes

Sessions:

1. America Encounters Japan, 1836–94
2. The Emergence of Japan on the Global Stage, 1895–1908
3. The Great War and Shifting Relations, 1909–19
4. The 1920s: The Washington Treaty System and the Immigration Issue
5. The 1930s: Japan's War with China and American Non-Recognition
6. Field Trip – Kyoto Museum for World Peace
7. War In East Asia 1931-45
8. The Occupation of Japan: 1945 – 1952
9. Regaining Autonomy? From San Francisco to the ANPO Protests
10. The 1960 ANPO Crisis
11. The Self Defense Forces and the US-Japan Alliance
12. Japan and the Cold War in Asia
13. The 1960s: Japan's Economic Rise and the Maturing of the Partnership
14. The 1970s: Stresses on the Relationship
15. S.O.F.A - So good? US Bases in Japan
16. The 1980s: The Decade of Neoliberalism
17. Trade Friction- from Textiles to the TPP
18. The Nakasone - Reagan Era - Late Cold War
19. The 1990s: From a Drifting Relationship to a Redefinition of the Alliance
20. The Gulf War to the Iraq War: An End to Checkbook Diplomacy?
21. US–Japan Leadership in the Post–9/11 World
22. US-Japan Relations 2010 - Present - the 'Ostrich Policy', Ospreys and 'Operation Tomodachi'
23. Simulation (2 classes)
24. Simulation
25. Interpretations – the 4 (and more) Japans
26. Final Evaluation

Course Policies

Classroom Policies:

Attendance and Lateness:

1. Class attendance is mandatory. You are required to have an attendance record of at least 80% in order to pass this class.
2. Attendance will be taken at the start of each class – it is your responsibility to make your presence known to the instructor so that they can record your attendance correctly
3. Since discussion is an essential part of this course please come to class prepared and on time.
4. If you are more than 10 minutes late you will be marked absent

5. NO make-up classes will be given due to student absences
6. Let the instructor know if you have an emergency / illness and will not be able to come to class.
7. Content Warnings: Many of the works discussed will feature violence and difficult scenes; I will endeavour to warn students about these verbally in lectures or before media are shown or consumed by the class. These warnings are given so that all students may be able to fully participate in the course. Let me know if you think my warnings are insufficient.

Devices:

1. Laptops, tablets and phones are not allowed in class for taking notes or for any other purpose. Take notes by hand.
2. Cell phones must be turned off in class. It is inappropriate and disrespectful to go outside to make calls or to send or read text/SNS/email messages during class

Participation:

1. Course readings for each week are assigned in advance and come to class having read them and be prepared to discuss them
2. Actively participate in group discussions
3. No sleeping in class
4. Please do not speak whilst the instructor or your classmates are addressing the class – to do so is disrespectful
5. Respectfully listen to and try to absorb the viewpoints of others – you may still disagree but you will hopefully further understand their points of view. All students should be respectful of each others' experiences and perspectives. Failing to do so will result in intervention by the instructor.

Academic Integrity and AI:

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, 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.

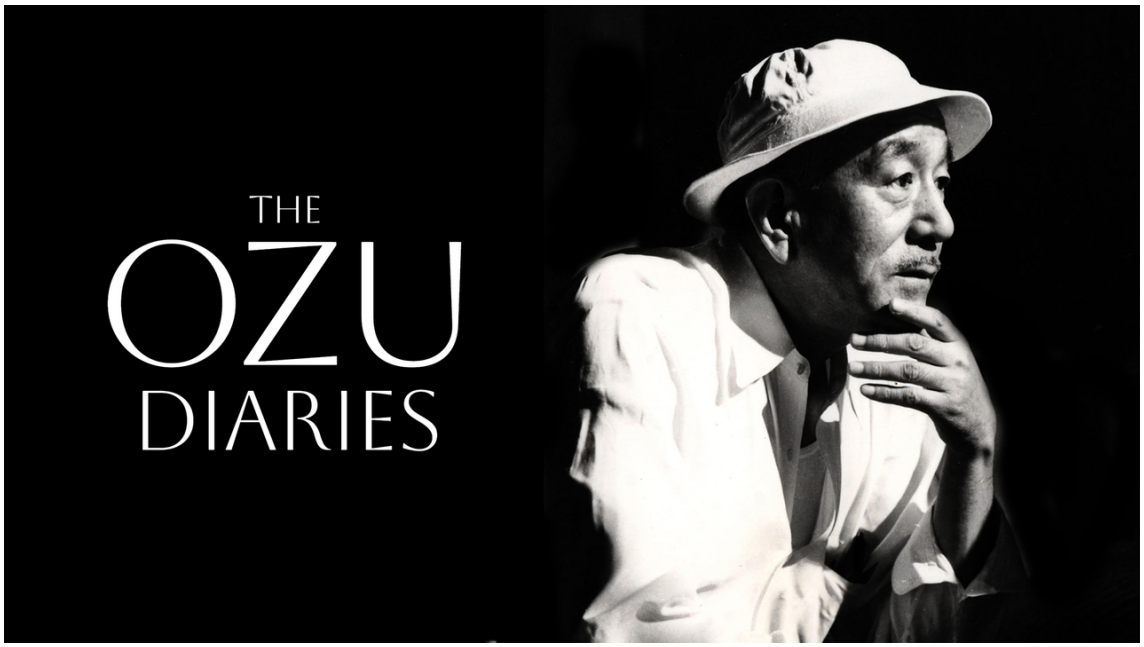
Disability Policy:

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).

Reporting Sexual Violence Policy:

If you have experienced sexual assault, sexual harassment, domestic violence, dating violence, stalking or sexual exploitation on campus or between members of the community, the university provides resources, both confidential and nonconfidential, to help. Faculty (including myself), staff, and other people in supervisory roles (including RAs) are mandatory reporters, which means we must report all allegations of the above-listed crimes to Columbia University's Title IX office; the Title IX office will then reach out to offer options for how to proceed. If I believe you are about to make an allegation, I will stop you to confirm that you are aware I cannot keep the conversation confidential.

Note: This syllabus will be subject to changes and/or revisions.



***The Ozu Diaries* (2025, dir. Daniel Raim)**
https://www.tvinsider.com/show/the-ozu-diaries/

Japanese Films since the 1950s

Kyoto Consortium of Japanese Studies
Spring 2027

Instructor: Mitsuyo Wada-Marciano
Office Hours: after each class or by appointment via email
Email: mwadamar@gmail.com
Class Meetings:
Wednesday, 13:10-14:40 and 14:55-16:25

Course Objectives

The goal of this course is to explore methodologies for analyzing films throughout the semester. Each class will repeat the three steps of knowing, viewing, and discussing Japanese films. Throughout the course, students will deepen their knowledge of Japanese cinema and, moreover, develop methodologies for talking about films.

In the class, students will view about ten selected Japanese films from the 1950s to present. In addition, the entire class will visit three art film theaters in Kyoto City to see the latest films.

Format

The course consists of film screenings, lectures, and discussions based on both the screenings and the assigned readings, all of which will take place on campus. As I described above, there will be 3 field trips to art house movie theaters.

Requirements

Attendance and Participation (20%)

- Attendance will be taken at the beginning of each meeting. Please come to class on time, as we often share much information at the beginning of class. Since I take attendance at the beginning of class, if you arrive late for any reason, please be sure to let me know why during class. Otherwise, even if you are present, you may be marked absent. Arriving more than 15 minutes late to class counts as an absence. More than 3 unexcused absences will result in an "F" grade.

- You are expected to engage substantially in class discussion and demonstrate familiarity with the required readings.

- Please turn off all electronic devices—cell phone and laptop computer—during screenings. I recommend taking notes while viewing the film. Please jot down anything that you think might be useful when discussing the film afterward—such as the names of the characters, things that caught your attention, issues or questions regarding the dialogue or subtitles, and questions you'd like to ask after the screening. Therefore, please be sure to bring a notebook and a pen to this class.

Q&A Forms Submission (5% x 6 weeks = 30%)

- Each week, I will distribute a Q&A form about the film we will be watching in class and reading assignments. Please answer the questions at home and submit the form via Google Forms by the day before next week's class (by Tuesday). Points will be deducted for late submissions, and assignments submitted more than one week late will not be counted as submitted.

Going to an Art Movie Theater Reserach Essay (25%)

Please write an analytical essay on your experience of going to art movie theaters. You may focus on specific discoveries you made while going to the film theaters, issues that caught your attention, or your reactions to the films you saw there. However, please narrow your focus to a single point and keep your critical essay in no more than 5 pages. You need to display references at the end of your essay.

Please keep the following points in mind when writing your essay:

* Choose a title that makes it immediately clear what the essay is about, while also making the reader want to read it.

* Use italics for the title of the film, and always include the year of production after the first mention of the title. Ex: *The Ozu Diaries* (2025).

* The introduction is crucial. At the beginning, outline what you will write about, what the central question is, and provide a clear path for the reader to follow through to the end.

* Do not pad your essay with unnecessary information or digressions; instead, structure it to highlight your own ideas and address the key points directly.

* Finally, your essay must be enjoyable for the reader. Please write an essay full of your ideas that will make the reader think, "I never thought of it that way."

Print out and submit it during class on Wednesday, April 14th.

Workshop: Group Presentation on Film Festival (25%)

On Week 4, February 3rd, we will hold a short workshop on film festivals in class. Students will form groups of two or three persons, choose a film festival and conduct research on it together, primarily online. You will present your findings during the class on February 17th.

Presentations should be maximum 10 minutes long. Presenters must use PowerPoint and display references at the end. Further details will be provided in class.

Please select one from the following film festivals (see on page 4). You may choose other notable festivals if you like. In that case, you must consult with me about your choice.

Required Readings

All reading materials will be available on the Dropbox: TBA

Schedule (subject to change)

Week 1
January 13
Introduction

Week 2
January 20
Historical Canons

Screening 1:
Talking with Ozu (*Ozu to kataru*, dir. Koji Tanaka, 1993, 40m)
https://www.youtube.com/watch?v=8J4NRMH_Rt0&t=1259s

Screening 2:
Tokyo Story (dir. Yasujiro Ozu, 1953, 2h 17m)—Q&A Form no.1

Readings:
Hikari Hori, "Gender and Sexuality: Feminist Film Scholarship: Dialogue and Diversification," In *The Japanese Cinema Book*, edited by Hideaki Fujiki and Alastair Phillips (New York and London: BFI, 2020), 95-106.

Daisuke Miyao, "Introduction: Cinema & The Ethics of Indeterminacy," In *Ozu & The Ethics of Indeterminacy*, 1-28. Durham and London: Duke University Press, 2026.

Week 3
January 27
Contemporary Canons

Screening:
Evel Does Not Exist (*Aku wa sonzai shinai*, dir. Ryusuke Hamaguchi, 2023, 1h 46m) or
Drive My Car (dir. Ryusuke Hamaguchi, 2021, 2h 59m) —Q&A Form no.2

Readings:
Rob Jones, "I felt something abstract had to be at the core"—Ryusuke Hamaguchi talks Evil Does Not Exist," *FILMHOUNDS* (March 14, 2024) https://filmhounds.co.uk/2024/03/14/ryusuke-hamaguchi-interview-evil-does-not-exist/ (accessed May 21, 2026).

取材･文　吉野大地、「『ドライブ・マイ･カー』濱口竜介監督インタビュー」、『神戸映画資料館　インタビュー　WEBSPECIAL/INTERVIEW』 (2021 年 8 月) https://kobe-eiga.net/webspecial/cinemakinema/2021/08/1252/ (accessed June 24, 2026).

Week 4
February 3
Film Festivals

Screening:
Perfect Days (dir. Win WENDERS, 2023, 2h 4m) —Q&A Form no.3

Workshop:
We will be holding a workshop on film festivals. Students will form groups, choose a film festival, and conduct research on it using online resources. I will provide further details in class.

- Festival International de Films de Femmes de Creteil (France)
- Cineffable-Paris Feminist and Lesbian Film Festival (France)
- Women in Film & Video (WIFV) Women's Voices Now Film Festival (USA)
- International Women's Film Festival Dortmund+Cologne (Germany)
- Thessaloniki Women's Film Festival (Greece)
- Vancouber International Women in Film Festival (Canada)
- International Women's Film Festival "Listapad" (Belarus)
- Nara International Film Festival (Japan): https://nara-iff.jp/about/
- Senior Women's Film Festival (Japan): https://sister-waves.fem.jp/
- Aichi International Women's Film Festival (Japan)
- Seoul International Women's Film Festival (South Korea)
- Women Make Waves Film Festival (Taiwan)

Readings:
Cindy Hing-Yuk Wong, "Introduction," *Film Festivals: Culture, People, and Power on the Global Screen* (New Brunswick, New Jersey, and London: Rutgers University Press, 2011): 1–28.

Patrick Frater, " '*Perfest Days*' Wins Best Film at Asia Pacific Awards as Japan, Korea, Kazakh Titles Dominate," *Varietry* (Nov 3, 2023) https://variety.com/2023/awards/news/apsa-film-awards-winners-1235778977/ (accessed May 21, 2026).

Peter Bradshaw, "*Perfect Days* review—Wim Wenders explores a quiet life in Tokyo," *The Guardian,* https://www.theguardian.com/film/2023/may/25/perfect-days-review-wim-wenders-tokyo-toilet-cleaner (Thu 25 May 2023 17.03 BST; accessed May 20, 2026).

Hashino Yukinori, "The Tokyo Toilet Project Makes a Splash in Shibuya and Cannes," *nippon.com Your Doorway to Japan,* https://www.theguardian.com/film/2023/may/25/perfect-days-review-

wim-wenders-tokyo-toilet-cleaner (Jul 14, 2023; accessed May 20, 2026).

Week 5
February 10
Going to Movie Theater 1: TBA

Week 6
February 17
Student Presentations

Gropu 1: ( )( )
Gropu 2: ( )( )
Gropu 3: ( )( )
Gropu 4: ( )( )
Gropu 5: ( )( )
Gropu 6: ( )( )

Week 7
February 24
Food on Film

Screening:
Tampopo (dir. Jūzō ITAMI, 1985, 1h 54m) – excerpt
Kamome Diner (dir. Naoko OGIGAMI, 2006, 1h 42min) —Q&A Form no.4

Readings:
Timothy Iles, "*Tampopo*: Food and the Postmodern in the Work of Itami Jūzō," *Japanstudien* 12, no. 1 (January 2001): 283–97, https://doi.org/10.1080/09386491.2001.11827251.

Linda C. Ehrlich, "Itami Juzo's Tampopo (1985) - Braided Narrative," in *Japanese Cinema: Texts and Contexts*, ed. Alastair Phillips and Julian Stringer (New York: Routledge, 2007), 263–72.

"Experience a New Fusion of Finnich and Japanese Culture at Ravintola Kamome," https://www.kamome.fi/ (accessed May21, 2026).

Nick Currie, "The Post-Materialist / Japanese Food Porn," *The New York Times*, May 16, 2008 https://archive.nytimes.com/tmagazine.blogs.nytimes.com/2008/05/16/the-post-materialist-japanese-food-porn/ (accessed May 21, 2026).

Week 8
March 3
Feminism and Woman's Film

Screening:
Katatsumori **(**dir. Naomi KAWASE, 1994, 40min)
See Heaven (dir. Naomi KAWASE, 1995, 10min)
Hi wa katabuki (dir. Naomi KAWASE, 1996, 45min) —Q&A Form no.5

巻次	配架場所	請求記号	資料番号	状態
	吉田南||1F 視聴覚室	778.2||K||68	200007517382	帯出不可

Readings:
Alison Butler, “Introduction: From Counter-Cinema to Minor Cinema,” in *Women’s Cinema: The Contested Screen* (London and New York: Wallflower, 2002), 1-23.

Eric Schoneveld, “Biographies of Loss: The Cinematic Melancholy of Kawase Naomi,” In *A Companion to Japanese Cinema*, edited by Devid Desser, 193-214. NJ and West Sussex: Wiley Blackwell, 2022.

Alejandra Armendariz-Hernandez and Irene Gonzalez-Lopez, “‘Female Director’: Discourses and Practices in Contemporary Japan,” In *A Companion to Japanese Cinema*, edited by Devid Desser, 421-445. NJ and West Sussex: Wiley Blackwell, 2022.

Recommended Reading:
Everistus Gomado, “History and Theory of Feminism,” https://www.academia.edu/27184077/HISTORY_AND_THEORY_OF_FEMINISM?email_work_card=title (Accessed May 21, 2026).

Week 9
March 10
Going to Movie Theater 2: TBA

Week 10
March 17
Queer Cinema

Screening:
Close-Knit (dir. Naoko OGIGAMI, 2017, 2h 7min) —Q&A Form no.6

巻次	配架場所	請求記号	資料番号	状態	ニ
; レンタル専用	附図||3F メディア・コモンズ	DVD||映画||763	200039761881	帯出不可	

Readings:
Elena Lazic, “Review: *Close-Knit* markes an important milestone for Japanese LGBTQ cinema,” *Seventh Row*, April 11, 2017 https://seventh-row.com/2017/04/11/review-close-knit-lgbtq/ (accessed June 23, 2026).

Guy Lodge, “Berlin Film Review: ‘*Close-Knit*,’” Variety, Feb 19, 2017 https://variety.com/2017/film/reviews/close-knit-review-berlinale-2017-1201990328/ (accessed June 23, 2026).

Judith Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York and London: New York University Press, 2005) pp.1-21 and pp.76-96.

Week 11
March 24
Anime and Cross Media 1：

Screening:
Atama-yama (dir. Kōji YAMAMURA, 2002, 10m)
Tsumiki no ie (The House of Small Cubes, dir. Kunio Katō, 2008, 12m)
Mind Game (dir. Masaaki YUASA, 2006, 1h 43m) -- excerpt
Kemonozume (dir. Masaaki YUASA, 2004, TV Mini Series, 23m x 13 episodes) ---- excerpt

Readings:
Thomas Lamarre, "ANIME: Compositing and Switching: An Intermedial History of Japanese Anime," In *The Japanese Cinema Book*, edited by Hideaki Fujiki and Alastair Phillips (New York and London: BFI, 2020), 310-324.

Joshua A. Stevens, "An Interview with Masaaki Yuasa (*Night Is Short*, *Lu over the Wall*) • Anime UK News," Anime UK News, October 3, 2017, https://animeuknews.net/2017/10/interview-masaaki-yuasa/.

Week 12
March 31
Anime and Cross Media 2：

Screening:
Zom 100: Bucket List of the Dead (dir. Yusuke ISHIDA, 2023, 2h 8min)

Rayna Denison, "Transmedial Relations: Manga at the Movies: Adaptation and Intertextuality," In *The Japanese Cinema Book*, edited by Hideaki Fujiki and Alastair Phillips (New York and London: BFI, 2020) 203-213.

Alexander Zahlten, "Media Models of 'Amateur' Film and Manga," In *Routledge Handbook of Japanese Cinema*, edited by Joanne Bernardi and Shota T. Ogawa (London and New York: Routledge, 2021) 153-169.

Week 13
April 7
Going to Movie Theater 3: TBA

Week 14
April 14
Winding Down
Submit an Art Movie Theater Reserach Essay in class.

Course Policies

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.

Use of Generative AI

Absent a clear statement from a course instructor granting permission, the use of Generative AI tools to complete an assignment or exam is prohibited. The unauthorized use of AI shall be treated similarly to unauthorized assistance and/or plagiarism page 11 of Standards and Discipline at https://universitypolicies.columbia.edu/content/standards-and-discipline.

Policy

KCJS expects all KCJS community members to follow these guidelines when using Generative AI tools for teaching and learning, research, and work-related functions.

- Do not input confidential information;
- Do not input personal information;
- Do not input information that violates IP or general contract terms and conditions;
- Confirm the accuracy of the output provided by Generative AI tools;
- 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
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.

About Disabilities

If you are a student with a disability and have a Disability Services-certified 'Accommodation Letter' from your university, 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, please consult with me on the first day of our course.

Classroom Environment

All students are expected to respect each other's experiences and perspectives. I will intervene if a discussion risks harming participants based on racism, sexism, classism, ableism, homophobia, transphobia, xenophobia, or religious prejudice. I hope that, as a community, we can all learn something new from one another.

Content Warnings

Many of the works we will cover contain violence or graphic scenes. In addition to the warnings included in the syllabus and on the course page, I will make a point of verbally issuing warnings during class regarding content related to sexual violence, racially motivated violence, self-harm, and suicide. These warnings are intended to ensure that all students can fully participate in the course. If you feel that my warnings are insufficient, please let me know.

SAMPLE FORM:
Overview of Tools Used and Declaration of AI Use[1]

Overview of Tools Used

The table is intended to make transparent the use of AI tools in your coursework or assessment.
Please list **all** AI tools you have used in your work and complete the table as follows:

1. **AI Tool:** Indicate the name of the AI tool used
   (e.g., ChatGPT, DeepL).

2. **Purpose of Use**: Describe how you used the tool
   (e.g., creation of an outline, translation into English).

3. **Comments (optional):** Add additional information if necessary
   (e.g., "corrected by a native speaker," "used as inspiration").

Important: All AI tools used must be listed, regardless of the extent of their use. This ensures that the use of AI tools is fully documented in line with the principles of good academic practice.

AI Tool	Purpose of Use	Comments (optional)
ChatGPT	Creation of an outline draft	Initial structuring of content
DeepL	Translation into English	Proofread by native speaker
(Example)	(Area of use)	(Optional comment)

Student Declaration

I hereby declare that:

- I assume full responsibility for the scholarly quality and content of the submitted work, the chosen methodology, the production process, and the cited literature.

- I confirm that the work was prepared in compliance with the principles of good academic practice (see guidelines on good academic practice).

- I confirm that the use of AI tools was agreed in advance with the instructor or examiner and that the agreed rules were followed.

Place, Date: _____

Signature: _____

[1] This form is a proposed implementation tool and does not form part of the guideline itself. Specific adaptations—particularly regarding the disclosure of AI tools used—should be made by the individual disciplines.

Final Presentation Must-Do List

Project/Topic: _____

Presenters: _____

By the day before your presentation, make your presentation outline (key points) on 1 page and submit it by email to mwadamar@gmail.com. □

1. Content

- Clarify your objective. □
- Write a 1-sentence takeaway; repeat it in the intro and conclusion. □
- Check your flow: problem → approach → results →next step/proposal. □
- Cut "nice-to-have" content (does each slide have a clear role?). □
- Fact-check everything (sources, dates, units, definitions, consistency). □

2. Slides (clarity & consistency)

- One idea per slide; write a conclusion-style headline. □
- Don't pack each slide. Check readability (font size, contrast, spacing, alignment). □
- Standardize terms and formatting (capitalization, number format). □
- Add slide numbers (and section titles if the deck is long). □

3. Timing & rehearsal

- Time a full run-through (incl. transitions/demo): within 10 minutes. □
- Decide in advance what to cut if you run long (backup slides). □
- Practice your opening and closing (about 1 minute each). □
- Rehearse with your partner(s) and adjust clarity, pace, and emphasis. □

4. Q&A preparation

- List likely questions (evidence, limitations, comparisons, next steps). □
- Prepare backup materials (extra data / 1-slide methods summary). □
- Be ready to answer "why this / why now" in one short sentence. □

5. Tech check

- Test audio/video, screen share, and presenter view/clicker in advance. Bring your own PC. Also prepare backups (PDF export + a local copy). □

6. Day-of checklist

- Arrive/connect early and confirm you can share your title slide. □
- Turn notifications off (do-not-disturb) and close unnecessary tabs. □
- Keep your notes, timing plan, and backup slides ready to open quickly. □

KCJS 2027 Spring Term

Course title: Japan and East Asian Regional Environmental Issues

Term taught: Spring 2027
Class days/times: Tuesday & Thursday (13:10-14:40)
Classroom location: TBC
Course format: Seminar
Number of points for the course: 4 Points

Instructor: Aysun UYAR MAKIBAYASHI
(Associate Professor, Faculty of Global and Regional Studies, Doshisha University)
Email address: auyar@mail.doshisha.ac.jp
Office location: Shikokan SK310, Karasuma Campus, Doshisha University
Office hours: Monday 13:00-14:00 or appointment by email

Course Description

This course aims to provide students with a basic understanding of global and regional environmental politics while focusing on Japan`s approach to environmental and sustainability-related issues in East Asia. The perspectives of international relations will be utilized while analyzing the actors and the recent regimes of global environmental issues in East Asia. After a brief introduction about the politics of global environmental issues, Japan`s stance vis a vis the recent global and regional environmental regimes will be scrutinized through comparative case studies, group discussions, group projects, and presentations. Kyoto has an important place within the history of environmental change agenda since the first global climate regime (Kyoto Protocol) was initiated in Kyoto in 1997. There will be field trips to important governmental institutions, research institutions, education facilities, and civil society initiatives about environment to understand and analyze the position of Kyoto within the recent agenda of global and regional environmental politics.

Course Outcomes

Students are expected to advance their understanding on the discourse of global and regional environmental politics while taking a rather critical approach to the recent discussions of global environmental change and looking at Japan in terms of its involvement with this agenda. They are also expected to raise their awareness about regional peculiarities and potentials on how to cope with the changing agenda of environment- and sustainability-related issues.

Course Materials

There is a list of required and further reading materials. Further readings and additional resources will be provided during each class. There will also be data slides and video presentations as supplementary class materials.

Required reading materials:

Conca, K. and G. Dabelko (eds.). 2020. *Green Planet Blues: Critical Perspectives on Global Environmental Politics*. Oxon: Routledge, 6th ed. ISBN: 978-0813350936.

Karan, Pradyumna, P. 2005. *Japan in the 21st Century: Environment, Economy, and Society*. Lexington: The University Press of Kentucky. ISBN: 978-0813191188.

Further readings:

Brazil, Mark. 2022. *Japan: The Natural History of an Asian Archipelago*, New Jersey: Princeton University Press. ISBN: 978-0691175065.

Internet Resources:

Asian Development Bank: https://www.adb.org/what-we-do/topics/environment

NIES (National Institute for Environmental Studies, Japan): https://www.nies.go.jp/program/pasia-e.html

UNEP (United National Environment Programme): https://www.unep.org/regions/asia-and-pacific

World Bank: https://www.worldbank.org/en/region/eap/brief/climate-and-development-in-east-asia-and-pacific-region

*More internet resources will be introduced during the term.

Course requirements and evaluation

Attendance: Daily attendance is mandatory. It is also a general manner not to be late to the class. So, please don't enter the classroom if you are more than 15 minutes late. In case you might be late or absent from a class, please notify your instructor as soon as possible.

Participation: 10% (Class attendance does not mean class participation. Students are expected to attend each class and actively participate in class debates. There are many topics and issues to cover in this course. For this reason, it is very important to read the assigned materials and get prepared before each class.)

Group project and presentation: 20% (Students are expected to set a group and present on a topic of interest (related with the course topic and to be assigned during the course) to improve their comprehension about the main topics.)

Mid-term essay: 20% (A mid-term in an essay format is set to evaluate how students are following and responding to the class discussions, lectures, and reading materials.)

Final essay: 30% (Final paper will reflect on students` overall understanding of Japan in the middle of global and regional environmental change issues and how Japan is situating itself vis a vis other regional actors and international institutions.)

Field trip report: 20% (We will have two or three field trips depending on the schedule of our course. Students will write a short report on one of the field trips by focusing on the purpose, plan, topic, and any lessons we learn during our trips.)

Schedule of the Semester

Part I: Global and regional environmental politics

Week 1

Course introduction (Global and regional environmental politics (Humanity and nature, humanity in nature))

Assignment: Conca and Dabelko Ch.1, 2, 3

Theories and approaches in global and regional environmental politics (Introduction of group topics)

Assignment: Karan Ch.1

Week 2

Actors of global and regional environmental politics

Assignment: Conca and Dabelko Ch.6, 7

Institutions of global and regional environmental politics (Selection of group topics)

Assignment: Conca and Dabelko Ch.11; Karan Ch.2

Part II: East Asian regional environmental politics

Week 3

Japan in East Asian regional environmental politics (Group setting)

Assignment: Karan Ch.4, 5

Week 4

Field trip 1 (Kyoto City Hall, Office of Environmental Policy, TBC)

Week 5

China in East Asian regional environmental politics

Assignment: Conca and Dabelko Ch.8; Karan Ch.7

Week 6

South Korea in East Asian regional environmental politics

(*Finalize presentation topics and dates & Mid-term essay*)

Assignment: Karan Ch.8

Part III: East Asian regional environmental issues

Week 7

Globalization, sustainability (SDGs), and development

Assignment: Conca and Dabelko Ch. 16, 17, 18, 19

Week 8

Field trip 2 (RIHN, TBC)
Week 9
Climate change and environmental security
Assignment: Conca and Dabelko Ch.4, 13, 14, 15; Karan Ch.13
Week 10
Biodiversity, energy, and food
Assignment: Conca and Dabelko Ch.27, 28; Karan Ch.14
Week 11
Group presentations
Group presentations and class discussion
Week 12
Field trip 3 (TBC) & (*Field-trip report submission*)
FINAL
Final essay
Note: This syllabus might be subject to changes and/or revisions.

Course policies
Course format: The course is structured in a seminar format with introductory lectures, group projects, and debates. There are weekly reading materials and supplementary materials like academic articles, data slides, and video presentations. Students are strongly encouraged to participate in class discussions with questions and critical comments on main topics.

Field trip: There will be field trips to important governmental institutions, research institutions, education facilities, and civil society initiatives about environment to understand and analyze the position of Kyoto within the recent agenda of global and regional environmental politics. We will have two or three field trips depending on the schedule of our course. Students will write a short report on one of the field trips by focusing on the purpose, plan, topic, and any lessons we learn during our trips.

Classroom policy: As the general language of the course is English, dictionaries can be used during the class. Nevertheless, use of any mobile phones/devices/computers without class purposes is strictly forbidden. Drinks are allowed but eating is not welcomed in the classroom.

> *"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."KCJS

"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." KCJS

Accommodation policy:

"*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)." KCJS*

Global Transformations of Japanese Fantasy

Kyoto Consortium for Japanese Studies

Instructor: Drew Richardson
(dkr2133@columbia.edu)

Time and Location: Mondays & Fridays 1:10-2:40pm
Office Hours: Mondays & Fridays

Objectives

Trans-cultural and Trans-media Adaptations

This course is a collaborative exploration of adaptations of Japanese fantasy. In this course, we examine the transformations of the fantasy genre across media forms and national boundaries. This course argues that the genre of Japanese fantasy emerged through a network of trans-cultural and trans-media adaptations. Our exploration of the fantasy genre includes the transnational circulation of folklore, historical romance, high fantasy, dark fantasy, sword & sorcery, cosmic horror, and secondary-world fantasy (*isekai*). This includes the emergence of Dungeons & Dragons in Japan and the United States, and its divergent adaptations as Japanese role-playing games (JRPGs) and 'Western' or computer role-playing games (CRPGs). Other topics include the emergence of Japan as the most prolific producer of Lovecraftian horror, the adaptations of Lovecraft's work in a Japanese cultural context, and the subsequent return of this influence to the U.S. in the forms of dark fantasy video games. Trans-cultural and trans-media adaptations inform each other to produce the patterns of transmission that shape understandings of Japanese fantasy today.

Learning Outcomes

SKILL DEVELOPMENT
Identifying key arguments through close reading
Reading challenging material across multiple media forms (monographs, articles, manga, games, etc.)
Building confidence in group dynamics through tabletop roleplaying
Developing team-writing and organization skills for group projects
Practicing teamwork, collaboration, and specialization.
Problem-solving in groups and conflict resolution

SUBJECT KNOWLEDGE
Understanding literature from the perspective of genre
Detailed knowledge of major movements in Japanese fantasy
Historical contextualization of the fantasy genre within and without Japan
Thinking through globalization and transnational media
Analysis of processes of trans-cultural and trans-media adaptation
Theorizing different methods of collaboration

Class Materials

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

Evaluation

Discussion Leadership & Participation	25%
Field Trip Reflections	25%
Group Project	25%
Final Exam	25%

Discussion Leaders (25%)

Three times throughout the semester students are responsible for leading a discussion on an assigned reading for approximately 20 minutes. The aim of this assignment is to moderate and foster discussion by asking questions and taking a critical approach to the text. It is not expected for students to know everything about an assigned reading; rather, they are expected to come prepared with questions and observations. Evaluation in this category includes participation – not only during your assigned discussion leader days but throughout the semester. Recommended texts for discussion each day are highlighted on the schedule below.

Field Trips & Reflections (25%)

This course includes at least five field trips to historical sites in the Kyoto and Kansai area. Participation in these trips is mandatory. Please be aware that these trips may be scheduled outside of ordinary class hours, and most trips are scheduled on Saturdays. Full details will be confirmed at a later date (and may include additional excursions.) After each field trip, students are required to complete a short reflection discussing their experiences in the context of relevant course readings. Details and location of these trips are subject to change.

Monday, January 11 – FIELD TRIP #0 (OPTIONAL) - Go Nagai Exhibit
"Eternal Spirits - Go Nagai" at the Museum of Kyoto
https://www.bunpaku.or.jp/exhi_special_post/20261128-20270111/

Saturday, February 6 – FIELD TRIP #1
"Humans, Aliens, and Deities Get-Together Exhibit" at the Kyoto Manga Museum
https://kyotomm.jp/en/ee/uchujin-gokon/

Saturday, February 13 – FIELD TRIP #2
Call of Cthulhu roleplaying session at KCJS with Damon Lang, author of *The Sutra of Pale Leaves*

Wednesday, February 24 – FIELD TRIP #3:
"Moto Hagio: Fascination with Europe" at the Asahi Group Oyamazaki Villa Museum of Art.
https://www.30th.asahigroup-oyamazaki.com/en/exhibitions/hagiomoto/

Saturday, March 13 - FIELD TRIP #4
Dragon Quest: The Dive Exhibit at Grand Front Osaka
https://www.dragonquest.jp/dq40th-dive/

To be Announced - FIELD TRIP #5
Anime Pilgrimage walk with Stevie Suan

Group Project (25%)

This project is an exercise in two kinds of adaptation: trans-media adaptation and transcultural adaptation. It asks students to design a blueprint for a trans-media and transcultural adaptation of a fantasy text of their choice. In other words, they are free to choose any fantasy text but must create an adaptation in a different medium and for a different, transnational audience.

Students will decide what form of media is best suited for adapting their text (TV series, film, dramatic performance, video game, board game, card game, novel, manga, etc.) After choosing a new medium to adapt their project, students will develop a detailed blueprint explaining their choice, the strengths of the medium, their imagined audience, and several key elements specific to that medium (scenes and narrative blocking for film, for instance; or the gameplay systems of a video game).

They will also decide what considerations need to be accounted for in adapting it for a different audience (i.e. a Japanese media product in Taiwan, or an American media product in Japan.)

Alongside the completed group project, each group member will submit a one-page reflection discussing their contributions to the team.

Final Exam (25%)

The final exam is cumulative and written in class. It consists of short and long answer questions and is designed to be an opportunity for students to demonstrate what they have learned throughout the semester.

Lecture Schedule & Readings

Week 1: INTRODUCTION

Friday, January 15

Lecture: 'Eastern' Games VS 'Western' Games / Dichotomies of Fantasy
Viewing: *Pokémon, Yo-Kai Watch, Elden Ring, Touhou Project*
Readings:*: Time* Magazine, Pokémon Special Issue, Jan. 2024, excerpts.
Mia Consalvo, "*Atari to Zelda: Japan's Videogames in Global Contexts,*" 190-208

Week 2: H.P. LOVECRAFT AND COSMIC HORROR

Monday, January 18

Lecture: Introduction to H.P. Lovecraft and Cosmic Horror; Racism, Cosmic Horror, and the Unknown
Viewing: *Annihilation* (2014), *Color Out of Space* (2019), *Lovecraft Country*
Readings: H.P. Lovecraft, "The Color Out of Space"
H.P. Lovecraft "The Music of Erich Zann," narrated by B.J. Harrison on *Pseudopod*: https://pseudopod.org/2008/07/25/pseudopod-100-the-music-of-erich-zann/
H.P. Lovecraft, "Supernatural Horror in Literature," 1-3 required; 3-27 optional

Friday, January 22

Lecture: H.P. Lovecraft in a Global Context

Viewing: *Kwaidan* (1965)
Readings: Manning, P. (2019). Goblin spiders, ghosts of flowers and butterfly fantasies: Lafcadio Hearn's transnational, transmedia and trans-species aesthetics of the weird. *Japan Forum*, *32*(2), 259–283.
Lafcadio Hearn, *Kwaidan,* 50-52, 64-70, 91-93.

Week 3: REST WEEK - NO CLASS

Note: Regular classes for this week are replaced by field trips on Saturday, February 6th and Saturday, February 13th.

Monday, January 25 – No Class

Friday, January 29 – No Class

Week 4: ERO-GURO-NANSENSU AND EARLY LOVECRAFT IN JAPAN

Wednesday, February 3: 4:40pm-6:10pm
Lecture: Ero-guro-nansensu and Early Lovecraft in Japan
Viewing: n/a
Readings: Edogawa Ranpo, "The Human Chair."

Friday, February 5
Lecture: Manga & Anime Adaptations of H.P. Lovecraft
Viewing: Mizuki Shigeru, *Chitei no Ashioto*; Morohoshi Daijiro, *Yokai Hunter*, *Ito Junji Collection*;
Readings H.P. Lovecraft "The Call of Cthulhu"
H.P. Lovecraft "The Dunwich Horror."
Tanabe Gou, *The Call of Cthulhu,* 15-64, 100-156, 196-283.

Saturday, February 6 – FIELD TRIP #1
"Humans, Aliens, and Deities Get-Together Exhibit" at the Kyoto Manga Museum

Week 5: JAPANESE ADAPTATIONS OF LOVECRAFTIAN HORROR

Monday, February 8
Lecture: Japanese Writers of the Cthulhu Mythos
Viewing: n/a
Readings: Selections from *Lair of the Hidden Gods: Night Voices, Night Journeys.* (2005)
Inoue Masahiko, trans. Edward Lipsett, "Night Voices, Night Journeys."
Kamino Okina, trans. Steven P. Venti, "27 May 1945."

Friday, February 12
Lecture: Anime and Roleplaying in Japan: The Rise of *Call of Cthulhu* TTRPG
Viewing: *Haiyore! Nyaruko-san, Housing Complex C*
Readings: Björn-Ole Kamm, "A history of table talk and live-action role-playing in Japan: Replays and the horror genre as drivers of popularity." *Simulation & Gaming* 50, no. 5 (2019): 621-644.
Uchiyama Yasujiro, *R'yleh Antique: TTRPG Replay, the Cthulhu Mythos*
"Alone Against the Flame," *Call of Cthulhu TTRPG* Single Player Exercise

Saturday, February 13 – FIELD TRIP #2
Call of Cthulhu roleplaying session at KCJS with Damon Lang, author of *The Sutra of Pale Leaves*

Week 6: CIRCULATIONS OF SWORD & SORCERY AND DARK FANTASY

Monday, February 15
Lecture: Lessons in Barbarism: From Sword & Sorcery to Post-apocalyptic Fantasy
Viewing: *Conan the Barbarian* (1982 film); "Hoichi the Earless" from *Kwaidan*
Fist of the North Star, Violence Jack, Mad Max
Readings: Robert E. Howard, "The Tower of the Elephant," and "Gods of the North" in *Conan the Cimmerian Barbarian: The Complete Weird Tales Omnibus.*
Joshi, S. T. "Barbarism vs. Civilization: Robert E. Howard and H. P. Lovecraft in Their Correspondence." *Studies in the Fantastic* 1 (2008): 95.
Fist of the North Star, Vol. 1.

Friday, February 19
Lecture: From the Black Swordsmen to the Golden Age
Viewing: *The Rose of Versailles, Full Metal Alchemist, Final Fantasy Tactics*
Readings: Miura Kentaro, "The Dark Swordsman," *Berserk,* 1-91.
Gene Park, "Remembering Kentaro Miura, legendary creator of 'Berserk,' which inspired countless fantasy stories," *Washington Post* May 20, 2021.

Week 7: CIRCULATIONS OF EPIC AND HIGH FANTASY

Monday, February 22
Lecture: Cosmology and Christianity in Tolkien's *Lord of the Rings*;
The *Lord of the Rings* in a Japanese Context
Viewing: *Lord of the Rings* film trilogy (2001-2003)
Readings: J.R.R. Tolkien, "On Fairy Stories," excerpts.
J.R.R. Tolkien ,"The Monster and the Critics, excerpts.
Robert Ellwood, "The Japanese Hobbit."

Wednesday, February 24 – FIELD TRIP #3:
"Moto Hagio: Fascination with Europe" at the Asahi Group Oyamazaki Villa Museum of Art.

Friday, February 26
Lecture: Re-Orienting the Cosmos: *Teito Monogatari* as Epic "Asian" Fantasy; The Onmyoji Boom
Viewing: *Tokyo: The Last Megalopolis* (1988); *Onmyoji* (2023)
Readings: Noriko Reader, *Japanese Demon Lore: Oni from Ancient Times to the Present*, 113.
Aramata Hiroshi, "Reflections on *Teito Monogatari.*"
Laura Miller, "Extreme Makeover for a Heian-era Wizard," Mechademia, Vol. 2.

Week 8: SPRING BREAK
March 1st to 7th (No Classes)

Week 9: FANTASTIC ROOTS: JAPANESE AND CHINESE FOLKLORE & LEGEND

Monday, March 8 - *No Class; Rest Day for Fieldtrip on Sat. March 13th*

Friday, March 12

Lecture: Yokai, Monster Culture and Encyclopedias
Viewing: Various *yokai* prints and materials
Dreams (Kurosawa)
Readings: Toriyama Sekien, trans. Matt Alt and Hiroko Yoda, *Japandemonium Illustrated,* 1-75.
Jippensha Ikku, "The Monster Takes a Bride," trans. Adam Kabat, in *The River Imp and the Stinky Jewel.*

Saturday, March 13 - FIELDTRIP #4
Dragon Quest: The Dive Exhibit at Grand Front Osaka

Week 10: CHINESE CLASSICS AND JAPANESE ADAPTATIONS

Monday, March 15

Lecture: Adopting Chinese Tales as *Kidan* and *Kaidan*
Viewing: *Tales of Moonlight and Rain*
Reading: Pu Songling, *Strange Tales from a Chinese Studio* (New York, Penguin Classics): 110-149.

Friday, March 19

Lecture: Water Margin and Wuxia
Viewing: *Suikoden* (Hokusai illustrations, 1805), *Crouching Tiger, Hidden Dragon*
JoJo's Bizarre Adventure
Readings: Shi Nai'an, trans. J.H. Jackson, *Water Margin*, excerpts. (Optional)
Robert J. Antony, *Rats, Cats, Rogues, and Heroes: Glimpses of China's Hidden Past*, excerpts.

Week 11: FROM SUIKODEN TO HAKKENDEN TO JRPG

Monday, March 22 (Vernal Equinox Day – No Class)

Friday, March 26

Lecture: From the 'Suikoden Boom' to the *Hakkenden;* The *Hakkenden* in Popular Culture
Viewing: *Hakkenden* woodblock prints (Utagawa Kuniyoshi amongst others),
Satomi Hakkenden (1954); *Dragon Ball*, *InuYasha, Wolf Children, Romancing SaGa, Octopath Traveller*
Readings: Takizawa Bakin, Glynne Walley trans., *Eight Dogs or Hakkenden: Part One, An Ill-Considered Jest*, 273-329.
Takahashi Rumiko, *Inuyasha*, Vol. 1.

Week 12: FANTASY & ANXIETY

Monday, March 29

Lecture: Kaiju – Monsters and Memory in the Postwar
Viewing: *Godzilla vs Mechagodzilla*. Directed by Fukuda Juni, Toho, 1974.

Readings: Igarashi, Yoshikuni. "Naming the Unnameable,"*Bodies of Memory: Narratives of War in Postwar Japanese Culture*, 1945-1970: excerpts.
Adams, Alex, and Aaron Kent, eds. *Devastation Songs: An Anthology of Kaiju Writing*. Wales: Broken Sleep Books, 2024: excerpts.

Friday, April 2

Lecture: From the Lost Decade to 3/11, Revisiting Napier's "Cinema of Deassurance"
Viewing: *On Your Mark, Princess Mononoke, Spirited Away*
Readings: Hayao Miyaziki, *Starting Point: 1979-1996*, excerpts.
Susan Napier, *Miyazaki World*, excerpts.
Rachael Hutchinson, "Absentee Parents in the JRPG," and "Nuclear Discourse in *Final Fantasy,*" 103-152.

Week 13: MEDIA CASE STUDIES: MAGICAL GIRLS & WARRIORS OF LIGHT

Monday, April 5

Lecture: Magical Girls, Sailor Moon, and Japanese Animation
Viewing: *Sailor Moon*, *Puella Madoka Magika*
Reading: Saito, Kumiko. "Magic, 'Shojo,' and Metamorphosis: Magical Girl Anime and the Challenges of Changing Gender Identities in Japanese Society," *The Journal of Asian Studies,* Vol. 73.1 (2014):143-164.

Friday, April 9

Lecture: Dungeons and Dragons and Computer Roleplaying Games (CRPGs); Dungeons and Dragons and Japanese Roleplaying Games (JRPGs)
Viewing: Colossal Cave Adventure; *Record of Lodoss War* (1986); *Final Fantasy; Dragon Quest*
Readings: Matt Barton and Shane Stacks, Dungeons & Desktops: The History of Computer Role-playing Games, "Origins," 21-39.
Nathan Altice, *I Am Error*, 212-232.

Week 14: FROM D&D TO RPG AND BEYOND

Monday, April 12

Lecture: *Isekai* and Secondary World Fantasy; Global Fantasy
Viewing: *Escaflowne, Magic Knight Rayearth, Overlord, Re:Zero; Frieren: Beyond Journey's End*
Readings: Taiki Kawakami, *That Time I got Reincarnated as a Slime.*
Price, Paul. "A survey of the story elements of isekai manga." *Journal of Anime and Manga Studies*, vol. 2 (2021).
Ryoko Kui, *Delicious in Dungeon*
Stevie Suan, *Anime's identity: performativity and form beyond Japan*, excerpts.

FINAL EXAM PERIOD
April 20th and 21st.

Late Work Policy

Extensions may be granted based on individual circumstances and upon request; please reach out to me as soon as possible if you are encountering any problems. Late work without timely consultation will not be accepted.

Percentage/Letter Grade Evaluation:

Letter grades are assigned based on the following conversion table.

A+ = 95-100%	B+ = 80-84%	C+ = 65-69%	F = less than 50%
A = 90-94%	B = 75-79%	C = 60-64%	
A- = 85-89%	B- = 70-74%	D = 50-59%	

Content Advisory

This course examines some texts, images, and videos that contain descriptions of violence and/or sexual violence. I will do my best to provide individual warnings in class for course materials and in presentation slides for class content that are particularly sensitive. My hope is that these notifications will help your engagement by allowing you to prepare to work through challenging material.

They are not intended to censure content nor invite students to avoid material that challenges them. On the contrary, warning students of challenging material can help their engagement by giving them the ability to take charge of their own health and learning.

I encourage you to do what you need to care for yourself. If taking care of yourself means that you need to step outside during class, either for a short time or for the rest of the class, you may do so without academic penalty. If you do leave the room for a significant time, please make arrangements to get notes from another student or see me individually to discuss the situation.

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.

Use of Generative AI

Absent a clear statement from a course instructor granting permission, the use of Generative AI tools to complete an assignment or exam is prohibited. The unauthorized use of AI shall be treated similarly to unauthorized assistance and/or plagiarism page 11 of Standards and Discipline at https://universitypolicies.columbia.edu/content/standards-and-discipline.

Policy

KCJS expects all KCJS community members to follow these guidelines when using Generative AI tools for teaching and learning, research, and work-related functions.

- Do not input confidential information;
- Do not input personal information;
- Do not input information that violates IP or general contract terms and conditions;
- Confirm the accuracy of the output provided by Generative AI tools;
- 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:

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).

Translating Japan: Cultural Borrowing, Adaptation, and Exchange

Instructor: Ekaterina (Kate) Komova, ek2853@columbia.edu

Tuesdays 2:55-4:25pm & Thursdays 4:40-6:10pm

COURSE DESCRIPTION

How does culture travel? What happens when stories, images, rituals, and places are borrowed, translated, or adapted across languages, media, and historical moments? This course examines how Japan has repeatedly negotiated cultural difference by transforming foreign forms into new aesthetic, literary, and social practices—and how the Japanese culture has, in turn, been translated and reimagined by and for others.

Spanning from Japan's premodern engagements with Chinese literature and poetry, as well as Buddhist narratives, to modern encounters with Western literature, film, scanlation and fansubbing of manga and anime, video games, and the ever-growing global tourism, this course approaches translation not as a purely linguistic act, but as a broader cultural process that operates across media, performance, material culture, and even space. Students will have a chance to analyze a wide spectrum of primary texts (in translation) alongside visual art and popular media to trace how authenticity and cultural meaning are produced and negotiated through acts of borrowing and adaptation.

A central component of the course also lies in its sustained engagement with Kyoto as a living site of cultural translation. Through field trips to museums and workshops, students will examine how objects, practices, and media are curated and presented for different audiences. The course subsequently culminates in a two-week unit that applies these analytical tools to the city itself: through guided walking explorations, the students will get a chance to compare highly translated tourist environments such as Gion and Kiyomizu-dera—designed to meet the expectations of a global gaze—with everyday neighborhoods like the Demachiyanagi area, where translation operates differently, more implicitly, and often unevenly. This contrast, in turn, will allow us to see how Kyoto is continually re-authored as both a site of cultural production and a lived space.

LEARNING OUTCOMES

By the end of the course, students will be able to:

- Explain translation as a cultural practice that extends beyond language into media, ritual, and space.
- Analyze adaptations across literary, visual, and digital media.
- Compare Japan's historical encounters with foreign cultures and their impact on cultural production.
- Evaluate translation and localization strategies and their cultural consequences.
- Interpret Kyoto's heritage and everyday spaces as sites of cultural mediation.
- Synthesize textual and field-based evidence into clear analytical arguments.

COURSE REQUIREMENTS AND GRADING

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

As this class is centered on informed, active discussion, it is crucial that students come prepared having read/viewed all the assigned primary and engaged with as many recommended secondary materials as possible. To receive full participation marks, students must attend classes regularly, partake in the fieldtrips, and engage in thoughtful and respectful dialogue with their peers, contributing their insights and questions. 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)**

As we will undertake and number of fieldtrips starting in Week 3, students will be expected to write a short reflection on their experience, commenting on what they learned and how this circles back to the class themes.

3) **Discussion leadership (15% of final grade)**

All students will have the opportunity to lead one in-class discussion section. The sign-up schedule will be distributed in Week 2. To prepare, each student should put together a concise handout (1-2 pages) analyzing some aspect of the primary materials for that week, in addition to addressing any relevant issues raised by the secondary readings. The handout should approximately take 5-10 minutes to present and must also include several questions to guide the subsequent discussion.

4) **Final presentation (15% of final grade)**

Each student will have the opportunity to do one mini-presentation (approximately 5-7 minutes) at the end of the semester where they will introduce their final paper or project to the rest of the class.

5) **Final paper, translation or creative project (25% of final grade)—<u>DUE 4/22/2027</u>**

For the final project, students will synthesize the course's themes by engaging directly with translation, adaptation, or cultural mediation. Students may choose one of three formats: 1) a formal analytical essay that examines course materials in their historical, cultural, or medial contexts; 2) a short translation project for students who wish to build on their Japanese language proficiency, accompanied by a critical commentary reflecting on translation choices, challenges, and audience; or 3) a creative adaptation that reinterprets a text, image, narrative, or space from the course in a new medium, accompanied by a reflective statement explaining the conceptual and cultural decisions involved. More details with guidelines and expectations for each format will be distributed later in the semester.

COURSE MATERIALS

All class reading materials will be posted on Courseworks, be freely accessible via CLIO or online, and/or distributed in class as photocopies. On occasion, video materials available through major streaming services may be recommended but every effort will be made to accommodate or provide alternative options for students who cannot access them.

COURSE POLICIES

For information detailing general course policies and matters such as academic integrity, AI use, accessibility/disability accommodations, etc. please see page 9 of this syllabus.

COURSE SCHEDULE*

**Weekly materials and assignments may be subject to some changes based on class interests and the instructor's discretion.*

Jan 12 (Tue) Session 1: Course Overview

▷ Recommended Secondary Sources:

- Roman Jakobson's "On Linguistic Aspects of Translation" (1959)
- Linda Hutcheon's *A Theory of Adaptation* (2006)

Jan 14 (Thu) Session 2: Borrowed "China" I—Poetry, Art & Prestige

▶ Primary Sources:

- Selections from *Wakan Rōeishū* (Rimer & Chives trans.)
- Selected poems by Bai Juyi & Du Fu
- Prominent examples of *kara-e*

▷ Recommended Secondary Sources:

- Haruo Shirane's (2014) "Mediating the Literary Classics: Commentary and Translation in Premodern Japan"

Jan 19 (Tue) Session 3: Borrowed "China" II—Fantasy of the Foreign

▶ Primary Sources:

- *Taketori monogatari*, beginning + return to the moon episode (Keene trans.)
- *Utsuho monogatari*, selections esp. Toshikage's trip to China & shipwreck in Persia (Uraki trans.)

▷ Recommended Secondary Sources:

- David Pollack's (1986) *The Fracture of Meaning: Japan's Synthesis of China*, "Introduction" + select excerpts

Jan 21 (Thu) Session 4: "Foreign" Before Times Modern—Adaptation as Domestication

▶ Primary Sources:
- Selected *setsuwa* from the *Konjaku monogatarishū* (Ury trans.)
- Asai Ryōi's *Botan Dōrō* (Toman Mori trans.) vs. Qu You's original "Peony Lantern" story, *Mudan Dengji* (Yang trans.)

In class:
- Clips from "Peony Lantern" Kabuki adaptation
- Selection of visual materials: Buddhist art with continental influence, eg. from Shōsōin repository

▷ Recommended Secondary Sources:
- David Emanual Pastreich's "Grappling with Chinese writing as a Material Language" (2001), eps. "Appendix," which includes translation of the intro to Ogyū Sōrai's *Yakubunsentei*
- Yukari Fukuichi Meldrum's "Source-Based Translation and Foreignization" (2009)

Jan 26 (Tue) Session 5: Tea Ceremony as Cultural Translation

▶ Primary Sources:
- Myōan Eisai's *Kissa yōjōki* (Varley trans.)
- Selections from Sen no Rikyū's "Hundred Verses" *Rikyū Hyakushu* (Mittwer trans.)
- Examples of material culture associated with *chanoyu* vs. *senchadō*

▷ Recommended Secondary Sources:
- Morgan Pitelka's (2014) "Warriors, Tea, and Art in Premodern Japan"
- Okakura Kakuzō's *The Book of Tea* (1906)

Jan 28 (Thu) Session 6: Field trip to the Raku Museum + workshop*

*if unavailable, visit to the Museum of Furita Oribe

Feb 2 (Tue) Session 7: *Rangaku* & Translating the West Before Meiji

▶ Primary Sources:
- Hiraga Gennai's *Fūryū Shidōken-den*, excerpts (Drake trans.)
- Calvin French's *Shiba Kōkan: Artist, Innovator, and Pioneer in the Westernization of Japan*, excerpted background and translations of Kōkan's misc. writings
- A selection of *Rangaku*-influenced visual materials, from prints to encyclopedias

▷ Recommended Secondary Sources:
- Timon Screech's The Lens Within the Heart: The Western Scientific Gaze and Popular Imagery in Later Edo Period (2002), excerpts.
- Arano Yasunori's "Foreign Relations in Early Modern Japan: Exploding the Myth of National Seclusion" (2013).

Feb 4 (Thu) Session 8: Meiji Encounters I—Translating Civilization & Identity

▶ Primary Sources:
- Kanagaki Robun's "The Beefeater" *Ushiya zōdan: Aguranabe* (Keene trans.)
- Fukuzawa Yukichi's "Goodbye Asia" *Datsu-A Ron* (Sharpe trans.)
- Natsume Sōseki's "My Individualism" *Watakushi no Kojinshugi* (Rubin trans.)

▷ Recommended Secondary Sources:
- Karatani Kojin's "The Discursive Space of Modern Japan" (Lippit trans., 1991)
- Eiko Ikegami's "Citizenship and National Identity in Early Meiji" (2009)

Feb 9 (Tue) Session 9: Meiji Encounters II—Translating Landscape & Language

▶ Primary Sources:
- Portions of Futabatei Shimei's *Aibiki* (Komova trans.) vs. Turgenev's original "The Tryst" (Garnett trans.)
- Portions of Kunikida Doppo's "Musashino" and "Those Unforgettable People" *Wasureenu hitobito* (David Chibbett trans.)
- Tsubouchi Shōyō's "The Essence of the Novel" *Shōsetsu Shinzui* (Caddeau trans.)

▷ Recommended Secondary Sources:
- Massimilliano Tomasi, "Quest for a New Written Language: Western Rhetoric and the Genbun Itchi Movement"(1999)
- Karatani Kojin, *Origins of Modern Japanese Literature* (1993), Chapter 1 "The Discovery of Landscape" and Chapter 2 "The Discovery of Interiority"

Feb 11 (Thu) National Holiday—NO CLASS

Feb 16 (Tue) Session 10: Japonism—Translating "Japan"

▶ Primary Sources:
- Lacadio Hearn's *Kwaidan*, selections
- Excerpts from Pierre Loti's *Madame Chrysanthème*, viewed together with clips from Puccini's *Madama Butterfly* in class
- Selection of visual materials by Monet, Van Gogh, Whistler, etc.

▷ Recommended Secondary Sources:
- John De Gruchy's *Orienting Arthur Waley: Japonism, Orientalism, and the Creation of the Japanese Literature in English*, Chapter One "The Institutialization of Japonism in Britain: From Aestheticism toward Modernism"
- Larry Walker's "Early Translations of the Japanese Novel in English: Practices, Trends and Reception"

Feb 18 (Thu) Session 11: Fieldtrip to the Nishijin Textile Center + workshop

Feb 23 (Tue) National Holiday—NO CLASS

Feb 25 (Thu) Session 12: Translating and Adapting Across Media I

▶ Primary Sources:
- Robert Aitken's "Matsuo Bashō: Frog Haiku—Thirty-two Translations and One Commentary"
- Selections from Noh or Accomplishment (1912) (Ezra Pound, Ernest Fenollosa [trans] & William Butler Yeats [intro])
- In-class viewing of video "Blue Moon Over Memphis" (Elvis Presley Noh in English)

▷ Recommended Secondary Sources:
- Cana Maeda's "On Translating the Haiku Form"
- Ovidiu Matiu's "Translating Poetry: Contemporary Theories and Hypotheses" (2008)
- Richcard Emmert's "Background to Creating Blue Moon Over Memphis—The 'Elvis' Noh" (2016)

March 1st-5th SPRING BREAK—NO CLASSES

Mar 9 (Tue) Session 13: Translating and Adapting Across Media II

▶ Primary Sources:
- Viewing of clips from Akira Kurosawa's Throne of Blood (1957)
- Viewing of clips from Yukio Ninagawa's "Kabuki Macbeth" (1980)
  - Cf. The Royal Shakespeare Company production of Macbeth (1978)

▷ Recommended Secondary Sources:
- Cana Erin Suzuki's "Lost in Translation: Reconsidering Shakespeare's Macbeth and Kurosawa's Throne of Blood"
- Linda Hutcheon's (2006) "Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?"

Mar 11 (Thu) Session 14: Murakami Haruki & Writing for Translation

▶ Primary Sources:
- Alfred Birnbaum's translation of the opening of *Norwegian Wood* (1989) vs. Jay Rubin's translation of the opening of *Norwegian Wood* (2000)

▷ Recommended Secondary Sources:
- Cana Anna Zielinska-Elliott's (2015) "Murakami International: The Translation of a Literary Phenomenon"
- Mette Holm's (2015) "Translating Murakami Haruki as a Multilingual Experience"

- Ana Fernández Guerra's (2012) "Translating culture: problems, strategies and practical realities"

Mar 16 (Tue) Session 15: Scanlation, Fansubbing & the Unofficial Worlds of Translation

▶ Primary Sources:

- Comparison of a few first sections from Isayama Hajime's manga *Attack on Titan* (2009–2021) as scanlated by a fan group vs. an official translation by Kodansha USA
  - A videoclip from *Attack on Titan* anime (first episode), first in Japanese with fan-generated English subtitles and then in official English dubbing (2013–2023)
- Comparison of a few first sections from Gotouge Koyoharu's manga *Demon Slayer: Kimetsu no Yaiba* (2016–2020) as scanlated by a fan group vs. an official translation by Viz Media
  - A videoclip from *Demon Slayer* anime (first episode), first in Japanese with fan-generated English subtitles and then in official English dubbing (2019–2024)

▷ Recommended Secondary Sources:

- James Rampant's (2010) "The Manga Polysystem: What Fans Want, Fans Get—A Look at Translation Strategies of Foreignization Adopted by Manga Translation Publishers"
- Minako O'Hagan's (2009) "Evolution of User-generated Translation: Fansubs, Translation Hacking and Crowdsourcing"
- Jordan S. Hatcher's (2005) "Of Otakus and Fansubs: A Critical Look at Anime Online in Light of Current Issues in Copyright Law"

Mar 18 (Thu) Session 16: Fieldtrip to the Kyoto International Manga Museum + workshop

Mar 23 (Tue) Session 17: Cultural Translation I—LocalizingVideo Games

▶ Primary Sources:

- Side-by-side examples of video game localization from multiple angles:
  - Tone & voice (eg. *Final Fantasy*, *Persona*)
  - Cultural content & censorship (eg. *Phoenix Wright: Ace Attorney*, *Tokyo Mirage #FE*)
  - Mechanics & gameplay (eg. *Dark Souls*, *Monster Hunter*)
  - Aesthetics (eg. *The Legend of Zelda*, *Ōkami*)

▷ Recommended Secondary Sources:

- Minako O'Hagan's (2012) "Transcreating Japanese Video Games: Exploring the Future Direction for Translation Studies in Japan"

- Olga Ryzhkina, Anastasiya Golendukhina and Snezana Stupar-Ruterfrans' (2018) "Cultural Aspects of Video Game Software Adaptation"
- Brian Ashcraft's (2010) "The Surprising Ways Japanese Games Are Changed For Westerners"

Mar 25 (Thu) Session 18: Cultural Translation II—Localizing Film

▶ Primary Sources:
- Comparison of *Godzilla* (1954) vs. *Godzilla, King of the Monsters!* (1956)
- Comparison of *Ringu* (1998) vs. *The Ring* (2002)

▷ Recommended Secondary Sources:
- Chon Noriega's (1987) "Godzilla and the Japanese Nightmare: When 'Them!' is U.S."
- Smile Virtuoso's (2025) "Film Analysis: Ringu vs. The Ring–A Cross-Cultural Horror Comparison"

Mar 30 (Tue) Session 19: Translating Kyoto: Space, Heritage, Tourism I

▶ Primary Sources:
- A playthrough of Ubisoft's *Assassin Creed Shadows* (2025) [students who are unable to play the game directly can watch a walkthrough on Youtube]
- Watch portions of Mizoguchi Kenji's *Sisters of the Gion* (1936)
- Clips from various tourist ads about Kyoto

Apr 1 (Thu) Session 20: Fieldtrip—Walking tour of Gion and Kiyomizu-dera

Apr 6 (Tue) Session 21: Translating Kyoto: Space, Heritage, Tourism II

▶ Primary Sources:
- Kawabata Yasunari's *The Old Capital* (1968, Holman trans.), portions
- Kashiwai Hisashi's *The Kamogawa Food Detectives* (2023, Kirkwood trans.), portions

▷ Recommended Secondary Sources:
- Michel de Certeau's "Walking in the City" (1984, Rendall trans.), excerpts
- John Urry's "The Tourist Gaze" (1990), excerpts

Apr 8 (Thu) Session 22: Fieldtrip— We will take a leisurely walk in the Demachiyanagi area through the Demachi Masugata Shopping Street, Kyoto University Co-op Bookstore, and the Shimogamo Shrine

Apr 13 (Tue) Session 23: Student Final Presentations I

Apr 15 (Thu) Session 24: Student Final Presentations II

COURSE POLICIES

ABSENCES AND LATE WORK

Due to the participation and discussion-based nature of this course, regular attendance is mandatory—including on fieldtrips. 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 other proper administrative channels.

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 and fieldtrips, or otherwise require special accommodations are encouraged to seek assistance through the Office of Disability Services or comparable entity at their home institution—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 before the first day of class, to confirm their accommodation needs.

If you believe that you might have a disability that requires accommodation and do not have a certified accommodations letter, please contact the Center for Undergraduate Global Engagement at Columbia University (uge@columbia.edu) to discuss your options.

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. Violating academic integrity, or helping others violate academic integrity, will result in the student being reported to the Columbia Undergraduate Global Engagement and the academic advisor at your home institution and are subject to the code of academic conduct there. It will also result in a failing (F) grade for the course. 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.

USE OF GENERATIVE AI

Absent a clear statement from a course instructor granting permission, the use of generative Artificial Intelligence (AI) tools to complete assignments is strictly prohibited. The unauthorized use of AI shall be treated similarly to unauthorized assistance and/or plagiarism page 11 of Standards and Discipline at https://universitypolicies.columbia.edu/content/standards-and-discipline.

What's more, when using Generative AI tools for teaching and learning, research, and work-related functions, KCJS expects all KCJS community members to adhere to the following guidelines:

- Do not input confidential information;
- Do not input personal information;
- Do not input information that violates IP or general contract terms and conditions;
- Confirm the accuracy of the output provided by Generative AI tools;
- 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

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

CONTENT WARNINGS

Although the present course does not inherently contain a great deal of sensitive materials, the instructor will make every effort to warn for potentially triggering content including but not limited to violence, abuse, self-harm, identity-based prejudice, etc. These warnings are given so that all students may be able to participate fully in the course, and anyone with specific concerns is encouraged to raise them at any point.

MANDATORY REPORTING

All KCJS employees in supervisory roles have a Duty to Report all instances or allegations of prohibited conduct including but not limited to discrimination, harassment, retaliation, gender-based misconduct, and sexual violence that involves any undergraduate or graduate students. Faculty and staff must report all allegations of the above-listed crimes to the appropriate administrative offices that will then reach out to the student in question and offer options for how to proceed (students are not required to respond to this outreach). For those students who may have experienced sexual assault, sexual harassment, domestic violence, dating violence, stalking or sexual exploitation on campus or between members of the community, the university provides resources, both confidential and nonconfidential, to help.