

Japanese Modern Architecture

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 and Zen culture. Visit to a teahouse (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 social housing projects in Sanjō Higashiyama
- 11- Recent buildings in Japan. Visit of Toberu Social incubator and residence (o+h)
- 12- Recent buildings in Japan. Visit to Naitō Hiroshi Toraya and Kyūkyōdō.
- 13- 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

Thomas Daniell, *After the Crash: Architecture in Post-Bubble Japan* (New York: Princeton Architectural Press, 2008)

Thomas Daniell, *An Anatomy of Influence* (London: AA Publications, 2018).

Fujimori Terunobu, *Japan in Architecture: Genealogies of its Transformation* (Tokyo: Kenchiku Shiryo Kenkyu-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).

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 short reports on the content of each lecture, using the template provided. Submit by email in PDF format, one week after the relevant lecture.

Essay and Presentation: 40%

Write a 1000 to 2000-word illustrated essay about a building visited during the semester. 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

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 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.

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.

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.

Religious Visual Culture of Japan

Instructor

Hillary Pedersen

Inquiries

Email questions to hpedersen405@gmail.com

Themes and goals

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, rather than objects. This course explores how sculpture, painting, architecture, ritual objects, prints, and contemporary media relate to different forms of practice and belief in Japan. We will study the iconography, formal characteristics, functions, and the sacred nature of Buddhist and Shinto visual culture through weekly readings and site visits. Emphasis is placed upon developing students' knowledge of religious signifiers, visual analysis skills, as well as helping them understand visual culture in its physical, historical, ritual, and social context. The theme of cross-cultural exchange will be ever-present in lectures, as well as in the writing assignments and discussions that reinforce course content. The course will incorporate visits to sites and events in Kyoto with significant relevance to Japanese religious culture.

Texts

All readings will be provided by the instructor.

Grading

- 20% Participation and attendance
- 30% Six site visit response papers (approx. 700 words). You are required to attend all seven scheduled site visits, but only need to submit response papers for six of those sites.
- 20% Final presentation (5-10 minutes) on a topic of your choosing.
- 30% Research paper (1500 words) on your final presentation topic. Details will be explained in class.

90-100% = A range (excellent)

80-80% = 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 three times, it will count as one absence.

Missed assignments

Scores of late assignments will automatically be reduced by 15% 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.

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. 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

Out of the seven site visits, you are required to submit one 700-word response paper for six of them. I will provide some writing prompts to guide you, but your 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. I require correct 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.

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

Do not bring food or drink into the classroom.

Do not read outside reading material during class time.

Do not 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 misconduct

I do not tolerate plagiarism (盗用), cheating, or helping others to cheat. Plagiarism is defined as misrepresenting the work of others (whether published or not) as your own. Any facts, statistics, quotations or paraphrasing of any information that is not common knowledge should be cited.

The use of AI chatbots/virtual assistants such as Chat GPT to assist in your writing is prohibited; any instances of plagiarism or cheating will result in an automatic failing grade in the course. For more information on paper writing, including how to avoid plagiarism and how to use citations, check the Columbia University website and others:

https://guides.library.columbia.edu/columbia_university_buildings/citing_sources

Tentative Schedule

(subject to change)

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

Week 1 Course introduction

- 1/16 Course introduction
Walking tour of a nearby temple and/or shrine

Week 2 Visual Culture of Shrines: Power and Prayer

- 1/23 **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 Shrines: Celestial Bodies and Celebrations

- 1/30 **Site visit response paper #1 due**

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

Site visit #2 to Kitano Tenmangu and Taishogun Jinja

Week 4 Visual Culture of Buddhism

- 2/6 **Site visit response paper #2 due**

In-class lecture

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.

Week 5 Buddhist Images and Museums

- 2/13 **Site visit #3 Kyoto National Museum (free admission with student card).**
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 Esoteric Buddhist Visual Culture

- 2/20 **Site visit response paper #3 due**

Site visit #4 to Daigoji

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

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

2/27 SPRING BREAK (no class)

Week 7 Visual Culture of Buddhist Ritual

3/6 Site visit response paper #4 due

In-class lecture

Katonah Museum of Art, Anne Nishimura Morse, Samuel Morse, eds., *Object as Insight* (Katonah Museum of Art, 1995), pp. 26-31, 34-47.

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

Week 8 Pure Land Buddhist Visual Culture

3/13 In-class lecture

Readings TBD

Site visit #5 to Chion-in

3/20 National Holiday NO CLASS

Week 9 Religious Imagery and Popular Culture

3/27 Site visit #5 response paper due

Site visit #6 to artist's studio (details TBD)

Jolyon Baraka Thomas, *Drawing on Tradition: Manga, Anime and Religion in Contemporary Japan* (University of Hawai'i Press, 2012), pp. 103-24.

Rajyashree Pandey, "Medieval Genealogies of Manga and Anime Horror" in *Japanese Visual Culture: Explorations in the World of Manga and Anime* (Routledge, 2015), pp. 219-236.

Week 10 Zen Visual Culture

4/3 Site visit #6 response paper due

In-class lecture

Pamela D. Winfield and Steven Heine, eds., *Zen and Material Culture* (Oxford University Press, 2017) pp. TBD.

Week 11 Zen Visual Culture con't. and Popular Deities

4/10 Site visit #7 to Myoshinji

Jørn Borup, *Japanese Rinzai Buddhism: Myoshinji, a Living Religion* (Brill, 2008), pp. 186-204.

Steineck, Wernsdorfer, Steineck, eds., *Tokens of the Path: Japanese Devotional and Pilgrimage Images*, pp. 34-53.

Week 12 Popular Deities

4/17 Site visit # 7 response paper due

In-class lecture

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

Week 13

4/24 Presentations

US-Japan Relations: Power Dynamics, Partnership, and Paradoxes

Kyoto Consortium for Japanese Studies (KCJS)

Fall Semester 2025

Course Information

- **Course Title:** US-Japan Relations: Power Dynamics, Partnership, and Paradoxes
- **Term:** Fall 2025
- **Class Days/Times:** Tuesdays and Thursdays, 14:00-15:30
- **Classroom Location:** TBA
- **Course Format:** Seminar
- **Credits:** 3 points

Instructor Information

- **Instructor:** Yoneyuki SUGITA, Ph.D.
- **Email:** TBA
- **Office Location:** TBA
- **Office Hours:** Tuesdays 16:00-17:30 and by appointment

Course Description

This seminar examines the complex, evolving relationship between the United States and Japan from the late 19th century to the present, with particular emphasis on pivotal transitions in the post-WWII era. Moving beyond simplified narratives of American dominance, we will analyze how the relationship has been characterized by surprising power reversals, strategic adaptations, and mutually beneficial compromises despite significant power asymmetries.

Students will explore critical turning points in US-Japan relations, including the early encounters and unequal treaties, the road to Pacific War, American occupation policies, the formation of the "Yoshida Doctrine," Japan's high economic growth in the 1950s-60s, Cold War alliance dynamics, economic frictions of the 1980s-90s, post-9/11 security cooperation, and current challenges in the Indo-Pacific strategic environment.

Student Learning Outcomes

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

1. Analyze key historical developments in US-Japan relations within their proper historical contexts
2. Evaluate the shifting power dynamics between the US and Japan across different historical periods
3. Apply international relations theories to explain patterns and paradoxes in bilateral relations
4. Conduct original research on specialized aspects of US-Japan relations

5. Critically assess contemporary issues affecting the US-Japan alliance using historical precedents
6. Demonstrate effective presentation, discussion moderation, and participation skills
7. Connect historical knowledge with contemporary developments in US-Japan relations

Required Texts

All readings will be provided through Yone's Reading Packet (YRP), which will be distributed according to weekly topics.

Recommended Texts

- Caprio, Mark E. and Yoneyuki Sugita (eds). *Democracy in Occupied Japan: The U.S. Occupation and Japanese Politics and Society*
- Dower, John W. *Embracing Defeat: Japan in the Wake of World War II*
- Green, Michael J. *Line of Advantage: Japan's Grand Strategy in the Era of Abe Shinzo*
- LaFeber, Walter. *The Clash: A History of U.S.-Japan Relations*
- Mauch, Peter, Jon Van Sant, and Yoneyuki Sugita. *Historical Dictionary of United States-Japan Relations*
- Pyle, Kenneth B. *Japan Rising: The Resurgence of Japanese Power and Purpose*
- Schaller, Michael. *Altered States: The United States and Japan Since the Occupation*
- Smith, Sheila A. *Japan Rearmed: The Politics of Military Power*
- Sugita, Yoneyuki. *Pitfall or Panacea: The Irony of US Power in Occupied Japan, 1945-1952*

Course Requirements and Grading

Requirement	Percentage of Final Grade
Daily News Analysis & Discussion Participation	20%
Research Paper (Proposal 5%, Final Paper 15%)	20%
Topic Presentation	15%
Research Presentation and Discussion Leading	20%
Midterm Examination	15%
Field Trip Reports & Guest Speaker Reflections	10%
Total	100%

Daily News Analysis & Discussion Participation (20%)

Students must read daily newspapers as a requirement. The first 15 minutes of each seminar will be dedicated to interactive opinion exchanges on current events related to US-Japan issues. This

practice connects historical knowledge with contemporary developments. Quality of contributions is valued over quantity. Students are expected to engage with assigned materials critically and constructively.

Research Paper (20%)

Each student will write a research paper (2,500-3,000 words) on a specific aspect of US-Japan relations. A proposal (5% of grade) is due Week 5, and the final paper (15% of grade) is due Week 14. Papers should demonstrate original analysis, utilize primary and secondary sources, and present a coherent argument about some aspect of US-Japan relations.

Topic Presentation (15%)

A 20-minute presentation on an assigned weekly topic, analyzing key readings and historical developments. Students will sign up for topics during the first week of class.

Research Presentation and Discussion Leading (20%)

A 20-minute presentation on original research. Following this presentation, the presenter will serve as chairperson for a 15-minute structured discussion, moderating questions and facilitating dialogue among classmates.

Midterm Examination (15%)

The midterm will assess comprehension of key concepts, historical developments, and analytical frameworks covered in the first half of the course through short answer and essay questions.

Field Trip Reports & Guest Speaker Reflections (10%)

Students will submit a 500-word analytical reflection after each field trip and guest speaker session, connecting the experience to course themes and readings.

Course Policies

Attendance

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.

Each unexcused absence beyond the first will result in a 3% reduction of the final grade. Students who miss more than three classes without a documented excuse may be asked to withdraw from the course.

Participation

Active, thoughtful participation is essential to seminar success. Quality of contributions is valued over quantity. Students are expected to engage with assigned materials critically and constructively, responding to both readings and classmates' comments with substantive insights. Daily news analysis will form an important component of participation evaluation.

Electronic Devices

Laptops are permitted for note-taking purposes only. Cell phones must be silenced and put away during class sessions. Recording of class sessions is not permitted without prior permission from the instructor.

Late Assignments

Late submissions will be penalized by 5% per day, including weekends. Extensions may be granted in exceptional circumstances if requested at least 48 hours before the deadline.

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.

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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.

Detailed Course Schedule

Week 1: Introduction and Theoretical Frameworks

Tuesday: Course Introduction and Overview

- Required Reading: YRP #1 (Introduction to US-Japan Relations)

Thursday: Theoretical Approaches to US-Japan Relations

- Required Reading: YRP #2 (IR Theory and US-Japan Relations)

Week 2: Early US-Japan Encounters

Tuesday: Perry's Arrival and the Unequal Treaties

- Required Reading: YRP #3 (Early US-Japan Encounters)

Thursday: Meiji Modernization and Early Relations

- Required Reading: YRP #4 (Meiji Japan and US Relations)

Week 3: Road to the Pacific War

Tuesday: Rising Tensions and Imperial Competition

- Required Reading: YRP #5 (US-Japan Relations: 1920s-1930s)

Thursday: Decision for War and Pearl Harbor

- Required Reading: YRP #6 (Path to Pearl Harbor)

Week 4: Occupation and Reconstruction

Tuesday: Initial Occupation Policies

- Required Reading: YRP #7 (Occupation: Initial Phase)

Thursday: Constitutional Reform and Democratization

- Required Reading: YRP #8 (Occupation: Political Reforms)
- Research Paper Topic Brainstorming Session

Week 5: The "Reverse Course" and Cold War Alignment

Tuesday: The "Reverse Course" and Economic Recovery

- Required Reading: YRP #9 (Occupation: Economic Reforms)
- **Research Paper Proposal Due**

Thursday: The San Francisco System and Security Treaty

- Required Reading: YRP #10 (San Francisco System)

Week 6: The 1950s: Rebuilding the Relationship

Tuesday: The Origins of the "1955 System" and US-Japan Relations

- Required Reading: YRP #11 (US-Japan in the 1950s)

Thursday: Security Treaty Crisis and Political Turmoil

- Required Reading: YRP #12 (Security Treaty Revision of 1960)

Week 7: The 1960s: High Growth and Alliance Management

Tuesday: Japan's Economic Miracle and US Support

- Required Reading: YRP #13 (Japan's High Growth Economy)

Thursday: Midterm Examination

Week 8: Okinawa and Vietnam

Tuesday: Student Topic Presentations: Okinawa Reversion

- Presentation Topics: Occupation of Okinawa, Reversion Movement, Strategic Importance
- Required Reading: YRP #14 (Okinawa Reversion)

Thursday: Student Topic Presentations: Vietnam War and US-Japan Relations

- Presentation Topics: Japan's Stance on Vietnam, Economic Benefits, Anti-War Movement
- Required Reading: YRP #15 (Vietnam War and Japan)

Week 9: The Nixon Shocks and Alliance Turbulence

Tuesday: Student Topic Presentations: Nixon Shocks

- Presentation Topics: China Opening, End of Bretton Woods, Impact on Japan
- Required Reading: YRP #16 (Nixon Shocks)

Thursday: Student Topic Presentations: Oil Crisis and Japan

- Presentation Topics: Economic Impact, Energy Security Policies, Middle East Diplomacy
- Required Reading: YRP #17 (Oil Crisis and US-Japan Relations)

Week 10: 1980s Trade Frictions

Tuesday: Student Topic Presentations: Trade Conflicts and Negotiations

- Presentation Topics: Plaza Accord, Semiconductor Dispute, Structural Impediments Initiative
- Required Reading: YRP #18 (US-Japan Trade Wars)

Thursday: Student Topic Presentations: The "Japan Problem" in American Politics

- Presentation Topics: Rising Anti-Japanese Sentiment, Congressional Responses, Media Portrayals
- Required Reading: YRP #19 (Japan as a Threat: US Perceptions)

Week 11: Post-Cold War Challenges

Tuesday: Student Topic Presentations: End of Cold War Impact

- Presentation Topics: Gulf War Response, Recalibrating Security Alliance, New Strategic Vision
- Required Reading: YRP #20 (Post-Cold War Alliance)

Thursday: Guest Speaker Session (TBA)

- Potential Topics: Japan's Evolving Security Role, Constitutional Revision Debates, Alliance Evolution
- Required Reading: Materials provided by guest speaker
- Guest Speaker Reflection Due (following week)

Week 12: 21st Century Alliance Challenges

Tuesday: Student Research Presentations

- Student Original Research Presentations and Discussion Leading (3-4 students)
- Required Reading: Research materials provided by presenters

Thursday: Student Research Presentations

- Student Original Research Presentations and Discussion Leading (3-4 students)
- Required Reading: Research materials provided by presenters

Week 13: Contemporary US-Japan Relations

Tuesday: Student Research Presentations

- Student Original Research Presentations and Discussion Leading (3-4 students)
- Required Reading: Research materials provided by presenters

Thursday: Student Research Presentations

- Student Original Research Presentations and Discussion Leading (3-4 students)
- Required Reading: Research materials provided by presenters

Week 14: Future of the Alliance

Tuesday: Field Trip (TBA - to be determined in consultation with students)

- Potential Locations: Japan-America Society of Kansai, American Consulate Osaka-Kobe, USJI Kyoto Office
- Preparation Reading: Materials related to field trip location
- Field Trip Report Due (following week)

Thursday: Course Conclusion and Future Directions Discussion

- Required Reading: YRP #21 (US-Japan Relations: Future Prospects)
- **Research Paper Due**

Note on Field Trips and Guest Speakers

Field trips and guest speakers are integral to this course. They provide opportunities to learn from real-world practitioners and visit relevant sites that illuminate aspects of the US-Japan relationship. Only mandatory class field trips will be funded by KCJS. The specific field trip locations and guest speakers will be determined in consultation with students based on their research interests and with approval from the KCJS Resident Director.

Note on Readings

In addition to the required texts, supplementary readings will be provided through the course website. Students should expect to read approximately 100 pages per week. Daily newspaper reading (English or Japanese) focused on US-Japan issues is also required for the current events discussion component.

Childhood, Media, and Japanese Society

(Instructor: Stephen Choi)

Course Description

Japan has a rich history of publishing books for children spanning hundreds of years. Collectively, they reflect how children have been viewed in Japanese society over time. With the worldwide popularity of Ghibli films, anime, and manga, people living outside of Japan are currently able to access and enjoy a significant part of Japanese children's culture. However, the wealth of products such as magazines, books, toys, clothes, and snacks that have impacted the lives of children in Japan are yet to be widely introduced abroad. This course explores range of historical and cultural developments surrounding children in Japan, providing a comprehensive look into many different aspects of childhood in Japanese society. The ultimate aim is to facilitate a deep understanding of Japanese culture and history through the unique perspective of childhood.

During the semester, students will gain hands-on experience with Meiji period children's books, toy films, *kamishibai* (paper play), or even *randoseru* (backpacks specifically for use by elementary students). In addition to lectures and discussions, students will actively engage with the topic through field trips, interacting with shop owners, curators, and scholars in Kyoto, and making their own *kamishibai*. Through this exploration of children's books and culture, students will gain an understanding of some of the most fundamental aspects of Japanese society, as well as gain exposure to various styles of the Japanese language. It will provide an opportunity for students to investigate the interconnections of culture, society, identity, and language.

Expected Outcomes

Students are expected to gain the knowledge and ability to articulate the characteristics, role, and position of childhood in Japanese culture and society. They are also expected to advance their awareness of how society defines, interacts with, and utilizes childhood for various purposes under different historical conditions. Furthermore, exposure to the diverse linguistic styles used in children's books will raise the students' understanding of the social functions of language and how language changes over time.

Course Requirements and Evaluation

Attendance (10%): Daily attendance is mandatory. In case of absence, please notify the instructor.

Participation (20%): Students are expected to do the readings and prepare weekly responses in

preparation for each class. The responses will be used for in-class discussion. Both the responses and active participation in the in-class discussions will count toward the participation grade.

Field Trip Reports (20%): We will make a number of field trips during the course. Students will write short reports on the experience, what they learned, and how it relates to the topics raised in the class.

Group Project and Presentation (20%): Students will form groups to compose a short *kamishibai* and present it to the class.

Final Paper (30%): Students are expected to choose a topic related to a specific aspect of childhood in Japan and write an essay reflecting on their understanding of its history and social function.

Schedule for the Semester

Week 1: Introduction to the Course and the “Child” in Japan

This introductory week will provide an overview of the notion of childhood in Japan, how children were represented in media, talked about in discourse, and administered under public and private institutions. For the second part, we will look at Edo period woodblock-printed children’s books called *akahon* (red book), and also Meiji period books that resemble them called *chirimenbon* (crape paper book), as a way of exploring early developments in publishing for children in Japan.

Class 1 – Introduction to the course: what is the child?

Class 2 – Early picture books: from *akahon* to *chirimenbon*.

Supplementary Reading:

Child’s Play: Multi-Sensory Histories of Children and Childhood in Japan, ed. Sabine Fröhstück and Anne Walthall (Oakland: University of California Press, 2017)

Keller Kimbrough, “Bloody Hell! Reading Boys’ Books in Seventeenth-Century Japan,” *Asian Folklore Studies* 74, Issue 1, (2015).

Week 2: Japanese Children’s Books

There are many children’s book stores in Kyoto with different themes and tastes. Some double as cafés and some are inside a traditional Kyoto house. We will visit a few bookstores in the vicinity, get acquainted with Japanese children’s books, and interact with the store owners. In the second part, we will discuss the beginning of modern children’s literature in Japan.

Class 3 – Field trip: children’s bookstores in Kyoto.

Class 4 – Iwaya Sazanami and the beginnings of modern Japanese children’s literature.

Supplementary Reading:

Laura Moretti, *Pleasure in Profit: Popular Prose in Seventeenth-Century Japan* (New York: Columbia University Press, 2020).

Melek Ortabasi, “Brave Dogs and Little Lords: Some Thoughts on Translation, Gender, and the Debate on Childhood in Mid Meiji,” *Review of Japanese Culture and Society* 20, (December 2008).

Week 3: The American Influence

American missionaries had a significant influence in the development of publications for children in Meiji Japan. We will discuss the impact of missionary education surrounding the first Japanese translation of Frances Hodgson Burnett’s *Little Lord Fauntleroy*. Professor Kakimoto Mayo (Kyoto Kacho University), an expert on this topic, and Doi Yasuko (International Institute for Children’s Literature, Osaka) will show us some very early iterations of Japanese children’s publications and share their thoughts.

Class 5 – Japanese children’s literature and translation: Wakamatsu Shizuko’s *Shōkōshi* (Little Nobleman).

Class 6 – Guest lecture by Professor Kakimoto Mayo and Doi Yasuko.

Supplementary Reading:

Sybille Jagusch, *Japan and American Children’s Books: A Journey* (New Brunswick: Rutgers University Press in association with the Library of Congress, 2021).

Week 4: Children and Spirituality

Contemporary Japanese society still upholds many traditions regarding children, such as *okuizome* (first meal), *shichigosan* (ceremony at ages 7, 5, and 3), *hatsu zekku* (first Sekku ceremony), that celebrate children’s growth at different ages. Many of these traditions regarding children have some relation to the gods. For example, children play an important role in the Kyoto’s famous Gion Festival as *chigo*, who perform rituals as representatives of Shinto gods. We will discuss issues of gender (in restricting *chigo* to boys) and the incorporation of Shinto imagery in animated films.

Class 7 – The role of *chigo* in the Gion Festival.

Class 8 – Shinto in Miyazaki Hayao and Shinkai Makoto’s films.

Supplementary Reading:

Iijima Yoshiharu, “Folk Culture and the Liminality of Children,” *Current Anthropology* 28, Issue 4 (August 1987).

Week 5: Unifying Japanese Childhood

The establishment and advancement of a national education system was essential in providing children in different parts of Japan, living under very different conditions, to acquire basic knowledge and language ability. By the 1920s and 30s, it was common for children in any part of Japan to complete at least elementary school education. Hence, it became possible for children across Japan to share the same culture, such as magazines. This week, we will think about how such developments unified and normalized the experience of childhood.

Class 9 – Education and childhood in Japan.

Class 10 – Taishō period children's magazines: *Akai tori* (Red Bird) and *Shōnen kurabu* (Boys Club).

Supplementary Reading:

Nona Carter, *A Study of Japanese Children's Magazines 1888-1949*, PhD Dissertation (2009).

Week 6: Field trip to the Kyoto Municipal Museum of School History

The Kyoto Municipal Museum of School History is a historical site in itself. It is housed in what used to be the Kaichi Elementary School, founded in 1869, which is even before the school system was promulgated in 1972. The school gate, built in 1901, is registered as a cultural heritage. The exhibitions including a wide variety of educational tools used from the Meiji period will provide a comprehensive look into how children have been educated in modern Japan.

Class 11/12 – Field trip to the museum and chat with the curator.

Supplementary Reading:

The History of Education in Japan (1600-2000), ed. Masashi Tsujimoto and Yoko Yamasaki (London; New York: Routledge, 2017)

Week 7: Gender Roles in Girls' Magazines and Schoolgirl Culture

This week will focus on the female child and the gender roles ascribed to them at a young age. The term *shōjo* (girl) will be familiar to those with an interest in Japanese culture. The identity of the *shōjo* developed alongside magazines dedicated to them which took shape in the early 1900s. We will look specifically at *Shōjo no tomo* (Girls' Friend), where some of the most prominent writers and illustrators of the *shōjo* genre published their works, and explore its relation to *shōjo* manga of contemporary Japan, especially in terms of how *maiko* (Kyoto's geisha apprentices) were depicted.

Class 13 – The romance, fashion, and schoolgirl language in *Shōjo no tomo* (Girls' Friend).

Class 14 – Depictions of *maiko* in *shōjo* manga.

Supplementary Reading:

Hiromi Tsuchiya Dollase, *Age of Shōjo: The Emergence, Evolution, and Power of Japanese Girls' Magazine Fiction* (Albany: State University of New York Press, 2019).

Masami Toku ed. *International Perspectives on Shōjo and Shōjo Manga: The Influence of Girl Culture*, ed (New York: Routledge, 2015).

Week 8: Parent-Child Relations in Performance

Children are almost always depicted in relation to the adults around them, especially their parents. In this week's Noh play and film, not only can we see characteristics of the parent-child relationship, but we can also gain insight into broader socio-cultural issues. Through the popular trope in traditional Japanese theater of a crazy woman lamenting her child's death, we can explore the religious worldview surrounding women and children. In Ozu Yasujirō's 1932 film about two young boys and their father, *Umarete wa mitakeredo* (I Was Born, But...), the social hierarchy of salarymen

becomes starkly apparent.

Class 15 – The “mad mother” in the Noh play, *Sumida-gawa* (Sumida River).

Class 16 – Depiction of prewar children in Ozu Yasujiro’s *Umarete wa mitakeredo*.

Supplementary Reading:

Woojeong Joo, “I was born middle class, but...: Ozu Yasujiro’s shōshimin eiga in the early 1930s,” *Journal of Japanese & Korean cinema* 4, Issue 2 (2012).

Week 9: Generations and Aging in Postwar Children’s Culture

The abrupt ideological shift in the immediate post-WWII Japan, as well as the complex and severe conditions of the aftermath of war, brought about some significant changes in publishing for children. Now, the generations who experienced these postwar shifts constitute the elderly demographic, making the children’s culture of that era a space of nostalgia for the older generation. This week will introduce the work of translator, Ishii Momoko, whose career spans from the 1920s to the 2000s, as well as a 1937 children’s novel that regained popularity in recent years through adaptation to manga and film, to discuss the long life of cultural artifacts and their relationship to issues of age.

Class 17 – From Ishii Momoko to *Sekai meisaku gekijō* (World Masterpiece Theater) .

Class 18 – The longevity of *Kimitachi wa dō ikiru ka* (How Do You Live?)

Supplementary Reading:

Maria Chiara Oltolini, “Children’s Fiction and Anime: The case of *Shōkōjo Sēra*,” *Journal of screenwriting* 12, Issue 3 (2021).

Week 10: Stories as Toys

Before most households could afford to buy books for their children (especially during and after the war period), candy sellers brought stories and books to children in their home neighborhoods. *Kamishibai* (paper theater) story tellers would gather children, tell them a story, and sell them candy. We will first visit the Toy Film Museum to experience visual storytelling that you can play with, and then discuss the craft and culture of *kamishibai*.

Class 19 – Field trip to the Toy Film Museum.

Class 20 – *Kamishibai* and children’s stories that come to your neighborhood.

Supplementary Reading:

Sharalyn Orbaugh, *Propaganda Performed: Kamishibai in Japan’s Fifteen Year War* (Leiden: Brill, 2015)

Tara McGowan, *Performing Kamishibai: An Emerging New Literacy for a Global Audience* (New York: Routledge, 2015)

Week 11: Politics in Manga and Anime

Although manga and anime are integral constituents of children’s culture, many works reflect socio-

political issues in profound ways. This week, we will begin by reading one of Tezuka Osamu's most famous works, *Tetsuwan Atomu* (Astro Boy), which repeatedly deals with issues of war, gang violence, and weapons of mass destruction. The second class will focus on Kyoto's own animation studio, Kyoto Animation, to explore politics behind the production, distribution, and reception of anime.

Class 21 – Tezuka Osamu, *Tetsuwan Atomu*.

Class 22 – Various anime productions by Kyoto Animation.

Supplementary Reading:

Mizuko Ito, "Migrating Media: Anime Media Mixes and the Childhood Imagination," in *Designing Modern Childhoods: History, Space, and the Material Culture of Children* (New Brunswick, N.J.: Rutgers University Press, 2008)

Week 12: Kyoto International Manga Museum

This week, we will visit the Kyoto International Manga Museum, where we will also be able to view a *kamishibai* performance. After the visit, students will form groups and begin making a *kamishibai* of their own. The groups can continue to work on it until the final week, when they will perform the *kamishibai* in class.

Class 23 – Field Trip to the Kyoto International Manga Museum.

Class 24 – Group *kamishibai* workshop.

Supplementary Reading:

David Anderson, Shimizu Hiroyuki, Iwasaki Shota, "Memories of Manga: Impact and Nostalgic Recollections of Visiting a Manga Museum," in *Curator* 60, Issue 4, (2017).

Week 13: Technology of Daily Life

The Kyoto Railway Museum is akin to a theme park for many children in Japan. Trains are more than just a means of transportation, but an integral part of children's popular culture. It is a kind of contact point where technology and everyday life intersect. Pokémon (in the form of games, cards, anime, and good) is another great example of how innovations in media technology pervades people's everyday lives.

Class 25 – Transportation technology and children's daily lives.

Class 26 – The global multi-media phenomenon of Pokémon.

Supplementary Reading:

Nakazawa Shin'ichi, *The Lure of Pokémon: Video Games and the Savage Mind* (Tokyo, Japan: Japan Publishing Industry Foundation for Culture, 2019).

Week 14: Concluding Week

In this final week, we will sum up the course and each group will perform their *kamishibai* to the class.

Class 27/28 – Group presentations and overview of the course.