

Gender and Identity in Japanese History and Culture

Prof. Caitlin Casiello
(she/her/hers)

Class: Tuesday Friday 1:10-2:40

Office hours: TBA

course website: TBA

Brief Course Description:

This course provides a survey of Japanese history and culture through the lens of gender as a special topic. Taking as given the feminist theoretical proposition that gender roles are partly determined by time and place, we look at a number of moments in Japanese history to explore how gender was constructed, how it was expressed, and how it transformed in each instance. Topics discussed include classical literary culture and gendered writing practices, the potential of a “third gender” in medieval literature and other forms of gender variance, sex work in Edo, gendered performance in Kabuki, masculinity and samurai culture, feminist analysis of the clan system, modern literature and women writers, and contemporary debates on gender, family, and sex.

Course Objectives:

1. Learn about the history of Japan and gain broad familiarity with different modes of literary and cultural production throughout Japanese history.
2. Conduct research on Japanese history and culture using sources effectively.
3. Analyze gender as a category of human experience shaped by different cultural and historical norms in Japanese history.

ASSIGNMENTS

Weekly Postings (250 words)

By class on Friday

Midterm paper (4-6 pages)

TBD

Research Presentation (10 minutes)

Will be scheduled in class

Research Paper (6-8 pages)

TBD

1. **Participation:** Class will be heavily based on participation of the students. The goal is to practice thinking out loud expressing ideas about media with colleagues (your fellow students.) Besides participating in class discussion, we can discuss alternative forms of participation such as leading discussion (preparing questions, presenting on a reading) for one class session, meeting with me in office hours to discuss, or contributing additional comments on the class forum (replies to other students.)
2. **Weekly Postings** (around 250 words): a short reflection on the screenings or readings due by midnight the night before class on the course website. The goal is to show you have thought about the screenings and materials; I will not be grading these except to confirm you submitted them. I will be using them to see what is confusing or difficult, so please ask questions.

3. **Midterm paper** (4-6 pages): For this paper, you will write on one of the works we have in class up to the due date. You may build on one of your weekly postings or use the midterm paper as a jumping-off point for the final paper as long as you submit the sufficient amount of new writing.
4. **Research Presentation** (5 minutes + 1-2 page notes on project): A presentation of your ideas leading up to the research paper. We will schedule 1-2 per class session starting in the latter half of the course. Each student will submit a 1-2 page reflection afterwards. The goal is to practice presenting ideas orally in front of colleagues and to get feedback on your final paper project.
5. **Research paper** (10-12 pages): You will write a paper which makes an argument based on research about a work related to class themes. The goal is to show you can conduct research in this field, analyze sources, and craft an argument based on texts which shows your unique point of view. If you would like to propose an alternative format (video essay, creative assignment), please speak to me and we will work out a balanced way of demonstrating course objectives in your new format.

GRADES

20% Participation
10% Weekly Postings
20% Midterm paper
20% Presentation
30% Final Paper

POLICIES

Accessibility: The course will be designed to encourage many forms of engagement for students of different abilities. I encourage you to speak to me if you feel you need accommodations to fully participate in coursework. If you have a disability that may interfere with your ability to participate in the activities, coursework, or assessment of the objectives of this course, please contact the university's office for disability services.

Attendance & Participation: Students are expected to attend all course meetings and screenings. Participation grades will be based on engagement in class, but I am open to other forms of participation (e.g. if you lead discussion one session, if you respond to your classmates' weekly postings, if you email me questions about course material or come to office hours to discuss.)

Classroom Environment: All students should be respectful of each others' experiences and perspectives. I will intervene when discussions could cause harm to attendees based on racism, sexism, classism, ableism, homophobia, transphobia, xenophobia, or anti-religious bias. I hope we can all learn new things from each other as a community.

Content Warnings: Many of the works discussed will feature violence and difficult scenes; I will endeavor to warn for sexual violence, racist violence, and self-harm/suicide both in writing (on the syllabus and course page) and verbally in lecture. 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.

Reporting Sexual Violence: 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.

Electronics in Class: You are allowed to use devices to take notes in class and to Google-check me if you feel the need to. I won't be policing electronics usage, but you will get more out of the class if you focus on the class (seems obvious, I know.)

Email & Contact: All communication will be through the course website or to your university email addresses, so check them. I am available via my university email address. I will be sure to respond to emails within 1-2 business days.

Grading & Feedback: Grading in humanities disciplines is often subjective; I will endeavor as much as possible to offer guidance and explanation for grades given. As part of this process, I will ask you to grade your own progress as well at certain points during the semester. Similarly, I will provide feedback forms for you to comment on my progress during the semester. I am happy to give extensions on deadlines if you ask before the deadline and I am also happy to give students the opportunity to rewrite and resubmit work for a better grade.

Plagiarism & Academic Integrity: I encourage students to discuss course materials with each other and I am open to many forms of collaborative work if proposed to me ahead of time. However, written assignments must be the student's own work and use of sources must be correctly cited. We will go over correct citations and when to cite sources in class but I encourage you to ask and err on the side of citing more if you're unsure. **"AI" resources such as ChatGPT are highly discouraged. Any use must be cited, including the prompt you used, and must not be used to generate text you submit as your own writing.**

COURSE SCHEDULE

READINGS ARE TBD – Each week will have one literary/primary text and one secondary academic text.

1/14 & 1/17

Week 1: Gender & National Origins – The Kojiki

1/21 & 1/24

Week 2: Gendered Poetics – Nara Period Poetry

1/28 & 1/31

Week 3: Gendered Writing and National Literature – The Tale of Genji

2/4 & 2/7

Week 4: Gendered Observations – The Pillow Book

2/11 & 2/14: NO CLASS

2/18 & 2/21

Week 5: Gendered Performance – Noh & Kabuki

2/25 & 2/28: NO CLASS

3/4 & 3/7

Week 6: Edo Period Eroticism: Shunga & Sex Work

3/11 & 3/14

Week 7: The Modernization/Westernization of Sex

3/18 & 3/21

Week 8: The Colonial Politics of Gender

3/25 & 3/28

Week 9: What is Japanese Feminism?

4/1 & 4/4

Week 10: New Constructions of Gender in the 20th Century

4/8 & 4/11

Week 11: Beautiful Fighting Girls

4/15 & 4/18

Week 12: Women Writers of the Everyday at the End of the World



KCJS Spring 2025

Women's Documentary Films in Japan and Beyond

Instructor: Mitsuyo Wada-Marciano

Office hours: Wednesday after class or by appointment

Email: mwadamar@gmail.com

Class meetings: Wednesday, 13:10-14:40 and 14:55-16:25

Course objectives

The objective of this course is to unlearn “Documentary Film History” via examining documentary films directed by Japanese women filmmakers and beyond. When it comes to filmmaking, male directors and cameramen have historically made up a large percentage of the workforce. Especially in the history of documentary film, most directors who are considered canon are male. In the case of Japanese cinema, for example, names such as Noriaki Tsuchimoto, Shinsuke Ogawa, Kazuo Hara, and Kazuhiro Soda must be the first that come to mind as central figures in the history of documentary film.

However, the number of female documentary filmmakers has been increasing as digitalization has brought about further miniaturization of filming equipment, with the software required for editing has become cheaper and simpler. East Asian cinemas are no exception. This course will reconsider the history of documentary film by tracing the genealogy of documentary films made by women. While shedding light on the cinematic scenes, we will scrutinize contemporary documentary films made by women in Japan and beyond.

Organization

This course will be taught once a week, not twice a week, on Wednesday in the third and fourth periods consecutively. If we do not take a 15-minute break between two class slots due to a screening, we may finish our class a bit earlier than 16:25.

In addition, to consider the historical meaning of “cinema” rather than simply “watching a movie,” students will be required to go to art house movie theaters in Kyoto City twice during the semester to see films that are currently screened. Students who have another lecture after this course on Wednesday, please let me know in advance. Please note that these activities of going to the theaters are not voluntary, but part of this course.

Format

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

Requirements

Attendance and participation (20 + 10%)

Attendance will be taken at the beginning of each meeting, and you are asked to engage substantially in class discussion and demonstrate familiarity with the required readings.

Arriving more than ten minutes late to class counts an absence. More than two unexcused absences will result in a “F” grade.

Please turn off all electronic devices—cell phone and laptop computer—during screenings.

Two short response papers on field research trips and the film you have seen there	(20%): due next class
Presentation on one's final essay	(20%)
Final essay	(30%): due Friday, April 25

Required Readings

All texts will be available on the Dropbox, that I'll explain during the first class.

Schedule (subject to change)

Week 1

January 15

Introduction

Screening:

Stories We Tell (dir. Sarah Polley, 2012, 1h 48m)

Readings:

Peter Bradshaw, "Stories We Tell review—Sarah Polley's complex love letter to her parents," *The Guardian* (Thu 27 Jun 2013, 15.29 BST)

<https://www.theguardian.com/film/2013/jun/27/stories-we-tell-review> (accessed August 26, 2024).

Sheila O'Malley, "Stories We Tell review," *Roger Ebert.com* (May 19, 2013)

<https://www.rogerebert.com/reviews/stories-we-tell-2012> (accessed August 26, 2024).

Week 2

January 22

Women's stories from Taiwan

Screening:

Small Talk (dir. Hui-Chen Huang, 2016, 1h 28m)

Readings:

"Ri Chang Dui Hua/Small Talk,"

<https://www.berlinale.de/en/2017/programme/201710814.html> (accessed August 26,

2024).

“Small Talk: a video love letter,”

<https://asiatimes.com/2017/05/small-talk-video-love-letter/> (accessed August 26, 2024).

“INTERVIEW: Facing Past Pain and Empowering Others Through *Small Talk*,”

<https://international.thenewslens.com/article/63925> (accessed August 26, 2024).

Week 3

January 29

Women Documenting the Olympics

Screening:

Olympia Part One: Festival of the Nations (dir. Leni Riefenstahl, 1938, 2h 1m)—excerpt

Olympia Part Two: Festival of Beauty (dir. Leni Riefenstahl, 1938, 1h 36m)—excerpt

Tokyo Olympiad (dir. Kon Ichikawa, 1965, 2h 50m)—excerpt

Official Film of the Olympic Games Tokyo 2020 Side A (dir. Naomi Kawase, 2022, 1h 59m)—excerpt

Tokyo 2020 Side B (dir. Naomi Kawase, 2022, 2h 3m)

Readings:

Wakae Nakane, “Constructing an Intimate Sphere Through Her Own Female Body:

Naomi Kawase’s Documentary Films,” In *Female Authorship and the*

Documentary Image: Theory Practice and Aesthetics, edited by Boel Ulfsdotter

and Anna Backman Rogers, 171-185. Edinburgh: Edinburgh University Press,

2018.

Optional Readings:

“河瀬直美総監督 映画「東京 2020 オリンピック SIDE:A/SIDE:B」への思い,”

Sponichi Annex (2022 年 6 月 1 日 05:30)

<https://www.sponichi.co.jp/entertainment/news/2022/06/01/kiji/20220531s00041000652000c.html> (accessed August 26, 2024).

“東京五輪公式記録映画 河瀬直美総監督に聞く【ウェブ限定・インタビュー全容】,” *Tokyo Web* (2022 年 6 月 30 日 05:00) <https://www.tokyo-np.co.jp/article/186005>

(accessed August 26, 2024).

Week 4

February 5

Visiting Movie Theater Day 1: TBA

Week 5

February 12

Queer Cinema from Tokyo and Osaka

Screening:

Shinjuku Boys (dir. Kim Longinotto, 1995, 53m)

Thus, a Noise Speaks (dir. Kaori Oda, 2012, 38min)

Readings:

Rona Murray, "Speaking About or Speaking Nearby? Documentary Practice and Female Authorship in the films of Kim Longinotto," In *Female Authorship and the Documentary Image: Theory Practice and Aesthetics*, edited by Boel Ulfsdotter and Anna Backman Rogers, 107-123. Edinburgh: Edinburgh University Press, 2018.

Optional Reading:

"小田香：未知と対話し、過去と現在をつないでいく | GINZA CREATOR'S FILE vol.2" *GINZA* (2021年1月4日)

<https://ginzamag.com/categories/culture/198852> (accessed August 26, 2024).

Week 6

February 19

Turn History Upside Down

Screening:

A Japanese Village (dir. Shinsuke Ogawa, 1982, 3h 30m)—excerpt

Devotion: A Film About Ogawa Productions (dir. Barbara Hammer, 2000, 1h 22m)

Readings:

Abé Mark Nornes, *Forest of Pressure: Ogawa Shinsuke and Postwar Japanese*

Documentary (Minneapolis, Minn. : University of Minnesota Press, 2007), pp.xxx-xxx.

Sarah Keller, *Barbara Hammer: Pushing Out of the Frame* (Detroit: Wayne State University Press, 2021) pp. 1-21, 107-115.

Week 7

February 26

Spring Break

Week 8

March 5

Taking a Short Detour: Barbara Hammer and Her Films

Screening:

Dyketactics (dir. Barbara Hammer, 1974, 04:03m)

Superdyke (dir. Barbara Hammer, 1975, 17:37m)

Nitrate Kisses (dir. Barbara Hammer, 1992, 1h 5m)

Readings:

Sarah Keller, *Barbara Hammer: Pushing Out of the Frame* (Detroit: Wayne State University Press, 2021) pp. 1-21, 107-115.

Week 9

March 12

Food Ecology

Screening:

Meat (dir. Frederic Wiseman, 1976, 1h 52min) —excerpt

The Story of a Butcher Shop (dir. Aya Hanabusa, 2013, 1h 48m)

Readings:

Official Site: <https://www.seinikuten-eiga.com/english/> (accessed on August 22, 2024)

Distributor's site: <http://yashihofilms.com/portfolio-item/seinikuten> (accessed on August 22, 2024).

Week 10

March 19

Disaster and Survivors

Screening:

Double Layered Town (dir. Haruka Komori, 2019, 1h 18m)

Optional Readings:

細萱航平, “小森はるかと瀬尾夏美の取り組みにみる地面と風景および被災地域で暮らす住民のアイデンティティの関係性についての考察,” 藝術研究第 33 号 2020, pp.49-59.

青山 太郎・高森 順子, “災害の記憶伝承における映像上映の創造性—『波のした、土のうえ』をめぐる対話の場について—,” メディアと社会 第 9 号, 2017, pp.19-36.

Week 11

March 26

Visiting Movie Theater Day 2: TBA

Week 12

April 2

Student Presentations

Week 13

April 9

Student Presentations

Week 14

April 16

Winding Down

Japanese Modern Architecture

Monday: 1:10 – 4:25

Instructor: Benoit Jacquet benoit.jacquet@efeo.net

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

Learning outcomes:

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

Class schedule (TBC):

- 1- Introduction: The Plan/City (Kyoto). Visit to Kyoto City Planning office.
- 2- The Hut/Townhouse (*machiya*). Visit to Hatake *machiya*.
- 3- The Warehouse/Shrine (*kura/jinja*). Visit to a Shintō shrine.
- 4- The Monastery/Monument (*garan*). Visit to a Buddhist monastery.
- 5- The teahouse and Zen culture. Visit to Daitokuji, Kōtōin teahouse.
- 6- Domestic architecture: Shinden/Shoin/Sukiya style/New Sukiya style. Visit to a Murano Togo building
- 7- The modern wooden architecture. Visit to Neeshima house.
- 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
- 10-1980-1990s architecture. Visit to Takamatsu Shin office
- 11-2000s architecture. Visit of SANAA Nishinoyama house
- 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).

Onishi Maki, Hyakuda Yuki, *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

Thursdays 1:10-4:25

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)

80-89% = B range (good)

70-79% = C range (fair)

60-69% = D range (barely satisfactory)

Below 60 = F (unsatisfactory)

Attendance Policy

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

Tardiness is not accepted in this class. If you are 10 minutes late to class 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: Völkerkundemuseum 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," *Orientalia* 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