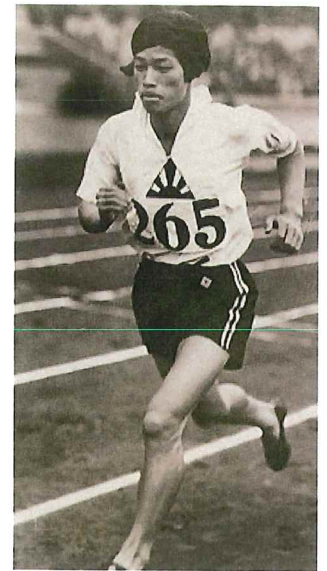


Figure 2. Trash bin (far right): "Reactionary Frotic/Grotesque Culture." Far left (beside large masculine figure): "These maggots hinder[ed] Japan's democratic culture!" Katō Eitarō, *Dōmei ryūzu mangōhan dai nijū ban*, 36cm x 26cm, PB0806: 20 July 1948. Digital image courtesy of the Obama Institute for Social Research, Tokyo

1517
HIST 317 Modern Japan
(ca. 1600-Present):
Gender, Body, and Media
Spring 2017 UWSP



Time: M/W 12:35-1:50
 Classroom: CCC 231
 Hitomi Kinue, Japanese
 Female Sports Star (1928)

Instructor: Dr. Valerie Barske
 Email: vbarske@uwsp.edu
 Office Hours: M/W 10-11AM
 (or by appointment) CCC 453

Course Description

In this course, we examine and critique standard narratives on cultural histories of Japan from the early modern Tokugawa era (ca. 1600-1868) through contemporary globalization. More specifically, we grapple with the overarching themes of gender, body, and media to challenge representations of Japan as an inherently male-dominated “warrior” culture. Throughout the course, students engage with recent works in Japanese historiography with a particular focus on popular culture, media depictions, and visibility. The class will be conducted as an upper-level seminar where we co-generate knowledge based on careful readings, classroom discussion, and peer interaction. Assignments serve to train students in discipline-specific writing for History such as précis summaries of secondary sources, critical analyses of primary sources, and film reviews of original media productions.

Intended Learning Outcomes:

Aligned with the outcomes for 300-level courses in History, as a result of this course, students will improve their ability to:

- 1) Demonstrate professional interpersonal skills
- 2) Identify and apply at an advanced level key concepts, individuals, and events for the historical study of modern Japan
- 3) Articulate standard and alternative narratives of modern Japan from the perspective of cultural history
- 4) Analyze primary sources and scholarly arguments in secondary sources
- 5) Demonstrate advanced level skills for evidence-based writing in the discipline of History

Attendance, Participation, and Professionalism 20%:

All students are expected to engage with course materials and to participate actively in classroom discussions, exercises, group work, and activities. This course is designed to train students in the practice of History, which includes active discussions with fellow classmates in a professional seminar environment. Be prepared to demonstrate that you have read, taken notes on, and are able to summarize the main arguments in the readings during our in-class discussions. We will explore different options for how to improve our discussion skills.

Reading Quizzes 15%

Based on our assigned readings, secondary and primary sources, there will be 3 scheduled quizzes. We will grade the quizzes in class together. The quizzes are not intended to be punitive, but rather a way to ensure that everyone is staying on task with our readings.

Chapter and Article Précis 20%:

Scholars in all fields participate in a public dialogue reviewing and discussing each other’s work. Students will practice their professional discipline-specific writing skills by summarizing in précis format academic works from our assigned readings.

Film Reviews and Exhibit Response 15%

This semester we have the unique opportunity to participate in a media exhibit related to the study of contemporary Asia. Directly linking to our themes of gender, body, and media, the exhibit “Intermediary: Video Art from China” will engage students in the cutting-edge world of avant-garde art on a global stage. Students will be required to attend some extracurricular events for class credit, so please check the schedule NOW to discuss conflicts. Writing assignments will include a guided response to the exhibit and a film review. In addition, we will review one film from postwar Japanese artists, shown in class.

Digital Archive Final Project 30%:

According to the Scholarship of Teaching and Learning, the best writing assignments are authentic activities with real-world relevance and meaning to a student’s professional training. The final project for this course challenges students to produce an original digital archive of primary source images, videos, and/or other media including scholarly analysis of specific sources. We will develop this project together, although students will submit individual work at the end. Our class time will include an archival visit on April 3, 2017.

Participation Expectations:

√+ **90-100**—Students always come prepared for class with readings and/or notes, as well as any other necessary materials. During the discussion, they will ask on-topic questions, articulate complex ideas, and synthesize materials from previous sessions. They will volunteer and be ready to provide an answer when called. They will treat other students with respect, offering support and helping to create an inclusive learning environment.

√ **80-90**—Students come prepared to class on a regular basis with their readings and other materials. They share ideas and communicate in group work, but could be more engaged in large group discussions. Although a student in this group might not volunteer as readily, they are always prepared to respond when called.

√- **70-80**—Students are not prepared on a regular basis, forget their materials, or fail to participate. They might also wander off topic consistently, create a disturbance in the class, or show disrespect to other students. Students receiving a 70% for participation may not be able to engage fully in the coursework and with other students, so please try to avoid letting your participation reach this level.

Grading Scale:

A	93-100	B-	80 – 82	D+	67 – 69
A-	90 – 92	C+	77 – 79	D	63 – 66
B+	87– 89	C	73 – 76	D-	60 – 62
B	83-86	C-	70 – 72	F	59 and below

Course Schedule and Readings

The course will be conducted as a seminar, “a course-based group discussion in which faculty and students participate in the active co-generation of ideas rather than simply the delivery of content.” In this seminar, we will utilize “high-impact teaching practices” such as team-based activities, hands-on participatory workshops, and engaging embodied learning opportunities. Please come prepared to engage and to produce rather than simply to consume historical knowledge.

Students will be expected to complete the readings scheduled for the date of the class meeting listed. This course requires the text rental book James Huffman (2011) *Modern Japan: A History in Documents* and the purchase book Dennis Frost (2010) *Seeing Stars: Sports Celebrity, Identity, and Body Culture in Modern Japan*. Please feel free to purchase a used version of the purchase book. In addition, we will have a few full-length articles posted on D2L. D2L readings will be digitized and uploaded to our course website, organized chronologically by the date they will be discussed in class. This semester, given that we have a purchase book, I will not expect students to print the articles. **HOWEVER** Students **MUST** bring copious notes with specific page number citations and quotes to reference in class, otherwise participation points will be deducted.

DATE	TOPIC	READINGS	ASSIGNMENTS
WEEK 1: EARLY MODERN JAPAN CA. 1600			
1/23	Getting Situated	Concept Maps, Syllabus	
1/25	Problematizing the Land of the <i>Shōgun</i> and <i>Damiyō</i>	Huffman, Chapter 1	Bring Textbook with Notes and Questions
WEEK 2: BODIES AND NATION-BUILDING IN THE TOKUGAWA ERA			
1/30	Toppling the “Old” World	Huffman, Chapter 2 AND Frost (2010) Introduction	
2/1	Nation and Empire in Meiji Japan	Huffman (2011) Chapter 3	Reading Quiz 1
WEEK 3: ENVISIONING A “NEW” WORLD IN THE LATE 19TH CENTURY			
2/6	Saving Sumō: Masculinity, Sport, and Tokugawa Japan	Frost (2010) Chapter 1	
2/8	Making A Modern Celebrity, Story of Hitachiyama	Frost (2010) Chapter 2	Chapter Précis DUE 2/9 11PM D2L
WEEK 4: WOMEN, CONSUMERISM, AND NEW MEDIA			
2/13	Aestheticization of Everyday Life in Modern Japan	Weisenfeld (2004) AND MIT Visualizing Cultures D2L	China Exhibit Opening 4-6PM NFAC Gallery
2/14	Intermediary Art of China	NO IN CLASS MEETING	Ye Funa Talk 7PM
2/15	Intermediary Art of China	NO IN CLASS MEETING Sullivan (1999) D2L	Exhibit Response DUE D2L 2/16 11PM
WEEK 5: EUGENICS: GENDER, RACE, AND BEAUTY			
2/20	Japan’s First Cyborg?: Miss Nippon, Beauty, and Blood	Robertson (2001) D2L	
2/22	Gender Anxiety and a Female Sports Star	Frost (2010) Chapter 3	Reading Quiz 2
WEEK 6: FROM PLURALIST DEMOCRACY TO WAR?			
2/27	The Dark Era 1930-1945	Huffman, Chapter 6	
3/1	Reflections on Contemporary Media	NO IN CLASS MEETING	
3/2	Ju Anqi’s <i>Poet on a Business Trip</i> (2015)		Film Screening 7PM
3/5	Intermediary Exhibit Closing		Gallery Closing 2-4PM NFAC
WEEK 7: POPULAR CULTURE, MILITARIZATION, AND EMPIRE			
3/6	Baseball and Militarization	Frost (2010) Chapter 4	
3/8	Momotarō Propaganda and the Japanese Empire	Antoni (1991) D2L	
WEEK 8: U.S. OCCUPATION AND JAPAN’S POSTWAR REEMERGENCE			
3/13	Re-emergence of the Nation	Huffman (2011) Chapter 7	Film Review DUE 11PM D2L
3/15	Erotic and Vulgar: Labor Unions and Visual Critiques of U.S. Hegemony	Gerteis (2007) D2L	Reading Quiz 3
SPRING BREAK MARCH 20TH-MARCH 24TH			
The instructor reserves the right to add, delete, or alter readings and assignments based on the pedagogical needs of the course. Please attend class and check D2L for any updates or changes.			

Reminder:

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WEEK 9: WOMEN AND GENDER POLITICS IN CONTEMPORARY JAPAN

3/27	<i>Anime</i> and Japan's Complex Postwar National Identity	Levi (2007, 2008) D2L Huffman (2011) Chpt. 8	
3/29			

WEEK 10: POSTWAR JAPAN AND POPULAR CULTURE

4/3	Archives		
4/5			

WEEK 11: IMAGINING DISASTER AND CONTEMPORARY HISTORY

4/10	Historicizing "3/11" Great East Japan Earthquake of 2011	Weisenfeld (2012) Norimatsu (2011)	READING QUIZ 4
4/12			

WEEK 12: EVIDENCE-BASED WRITING IN ACTION

4/17			
4/19	OPID SoTL Conference Work on Final Project	NO IN CLASS MEETING	Post Primary Source Image/Citation D2L

WEEK 13: BUDDHISM, MODERN JAPAN, AND CONTEMPORARY CINEMA			
4/24		Reading given for information in Class <i>Departures</i>	
4/26	"Perspectives on the Apocalypse in Japanese and American Video Games."	Will Presents	
WEEK 14: VISUALIZING MODERN JAPAN			
5/1	Conference Workshop	Conferencing as Historians Create Conference Brochure	Computer Lab Science B238
5/3			Computer Lab CPS107
WEEK 15: REPRESENTING THE HISTORY OF MODERN JAPAN			
5/8	Conference Presentations	Meet in CCC 224, Disperse for Panel Sessions	Computer Lab CPS107
5/10			

FINAL Reflections DUE D2L Dropbox Thursday, May 16th 7PM

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