

KCJS 2024 Autumn Term

Course title: Japan and East Asian Regional Environmental Issues

Term taught: Autumn 2024

Class days/times: Friday 13:10-14:40 & 14:55-16:25

Classroom location: TBC

Course format: Seminar

Number of points for the course: 4 Points

Instructor: Aysun Uyar Makibayashi

(Doshisha University, Faculty of Global and Regional Studies)

Email address: auyar@mail.doshisha.ac.jp

Office location: Shikokan SK310, Karasuma Campus, Doshisha University

Office hours: Monday 13:00-14:00 or appointment by email

Course Description

This course aims to provide students with a basic understanding of global and regional environmental politics while focusing on Japan`s approach to

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

Course Outcomes

Students are expected to advance their understanding on the discourse of global and regional environmental politics while taking a rather critical approach to the recent discussions of global environmental change and looking at Japan in terms of its involvement with this agenda. They are also expected to raise their

awareness about regional peculiarities and potentials on how to cope with the changing agenda of environment- and sustainability-related issues.

Course Materials

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

Required reading materials:

Conca, K. and G. Dabelko (eds.). 2020. *Green Planet Blues: Critical*

Perspectives on Global Environmental Politics. Oxon: Routledge, 6th ed.

ISBN: 978-0813350936.

Karan, Pradyumna, P. 2005. *Japan in the 21st Century: Environment, Economy,*

and Society. Lexington: The University Press of Kentucky. ISBN: 978-

0813191188.

Further readings:

Brazil, Mark. 2022. *Japan: The Natural History of an Asian Archipelago*, New

Jersey: Princeton University Press. ISBN: 978-0691175065.

Internet Resources:

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

NIES (National Institute for Environmental Studies, Japan):

<https://www.nies.go.jp/program/pasia-e.html>

UNEP (United National Environment Programme):

<https://www.unep.org/regions/asia-and-pacific>

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

*More internet resources will be introduced during the term.

Course requirements and evaluation

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

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

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

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

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

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

Schedule of the Semester

Part I: Global and regional environmental politics

Week 1 (9/6, Fri, 13:10-16:25)

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

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

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

Assignment: Karan Ch.1

Week 2 (9/13, Fri, 13:10-16:25)

Actors of global and regional environmental politics

Assignment: Conca and Dabelko Ch.6, 7

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

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

Part II: East Asian regional environmental politics

Week 3 (9/20, Fri, 13:10-16:25)

Japan in East Asian regional environmental politics (Group setting)

Assignment: Karan Ch.4, 5

Week 4 (10/4, Fri, 13:10-16:25)

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

Week 5 (10/11, Fri, 13:10-16:25)

China in East Asian regional environmental politics

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

Week 6 (10/25, Fri, 13:10-16:25)

South Korea in East Asian regional environmental politics

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

Assignment: Karan Ch.8

Part III: East Asian regional environmental issues

Week 7 (11/1, Fri, 13:10-16:25)

Globalization, sustainability (SDGs), and development

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

Week 8 (11/8, Fri, 13:10-16:25)

Field trip 2 (RIHN, TBC)

Week 9 (11/15, Fri, 13:10-16:25)

Climate change and environmental security

Assignment: Conca and Dabelko Ch.4, 13, 14, 15; Karan Ch.13

Week 10 (11/22, Fri, 13:10-16:25)

Biodiversity, energy, and food

Assignment: Conca and Dabelko Ch.27, 28; Karan Ch.14

Week 11 (11/29, Fri, 13:10-16:25)

Group presentations

Group presentations and class discussion

Week 12 (12/6, Fri, 13:10-16:25)

Field trip 3 (TBC) & (*Field-trip report submission*)

FINAL (12/10~11, TBC)

Final essay

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

Course policies

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

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

Classroom policy: As the general language of the course is English, dictionaries

can be used during the class. Nevertheless, use of any mobile phones/devices/computers without class purposes is strictly forbidden. Drinks are allowed but eating is not welcomed in the classroom.

“As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity. Collaborative scholarship requires the study of other scholars' work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited. In practical terms, this means that, as students, all work submitted in this course, whether in draft or final form, must be your own. You must be responsible for the full citations of others' ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent. Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated.”

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

Accommodation policy:

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

EXPLORING THE WORLD OF JAPANESE (KYOTO) CUISINE



Instructor: Cody Poulton

Email: mcp2156@columbia.edu

Class Times: Tuesdays & Thursdays, 2:55-4:25 PM

Course Description:

Japanese food has gone global. Sushi and ramen have become international fast foods, which is to say they are now almost as common to us as pizza or doughnuts. Still, one of the greatest appeals of Japanese cuisine is its promise of a healthier diet. This is increasingly a concern in an overfed and undernourished society where many of us have forgotten the pleasures, as well as the hard work, of cultivation and food preparation, not to mention dining as a form of communion, with both family and our larger communities. Despite its “exoticism,” Japanese cuisine can have much to teach us about eating locally, seasonally, and ethically.

Along with French and Mexican cuisine, Japanese cooking (*washoku*) has been designated world heritage status by UNESCO. Japan's highly refined cuisine, based on the freshest ingredients, light and simple seasonings, and exquisite presentation, has been an overwhelming influence over many of the world's greatest chefs. Several have studied under Japanese masters like Murata Yoshihiro of Kyoto's Kikunoi restaurant. Today, Japan is a leader, not just in Japanese cuisine, but also in fine international dining, and Japanese chefs and sommeliers travel the world to train. There are more restaurants with Michelin stars (the mark of culinary excellence) in Tokyo today than in Paris and London combined! And many of those Michelin stars are for French, Italian, and Chinese, etc. restaurants, run for the most part by Japanese.

This course will look at the history of Japanese cuisine and show how the country's obsession with eating well anticipated the global slow food movement and our age of celebrity chefs. Last but not least, Kyoto has been the mecca for Japanese cuisine for over a thousand years, and we are perfectly situated to explore its mysteries and delights.

A few topics we will cover include:

- Food as sustenance: The production, nutrition and economy of eating
- Food and the environment: The ecology of eating
- Food and class: The relationship between wealth and culinary tastes and habits
- Food, region and nation: Culinary culture as identity
- Food and ethics: Related to the environment, but not exclusively; the religious and moral practices of consumption
- Food and aesthetics: Gastronomy as art, both to be seen and eaten
- Food fads: cooking, competition, and the popular culture of consumerism
- Food and conviviality: The sociality of food as a symbol of what brings us together.

Exploring the World of Japanese Cuisine is laid out roughly in a number of culinary courses: each week we will address a certain ingredient and/or method of preparation—such as rice, soybeans, fish, and tea—and their significance to the Japanese people. Films, images, and readings will provide the basis for our exploration of Japanese food, but as much as possible I hope to engage all our senses, especially taste and smell, as we encounter new ingredients, scents, and flavours. We don't have the resources to prepare

food in class—this is not America’s Test Kitchen, and certainly not Chairman Kaga’s Kitchen Stadium!—but some demonstrations will be provided, such as *chanoyu*, the classic “tea ceremony.” We will also take advantage of being situated in Kyoto, the mecca for Japanese cuisine. We will take field trips to places where food is made, sold, and served. Homework will include having you each try making some simple Japanese dishes, such as miso soup, *tsukemono* (pickles), and *takikomi gohan* (seasoned mixed rice). There will be something to enjoy for all tastes and diets!

Texts:

Kariya Tetsu, Hanasaki Akira, Miyaki Tetsuichiro, and others. *Oishinbo, a la Carte*. San Francisco: VIZ Media, 2009 [2007].

Other texts will be made available online, as e-books, web links, and PDF files.

Technological Requirements:

Everyone should have a secure internet connection for access to the entire course content (including syllabus, links to streaming content, readings, etc.). I would request that you do not, however, use any electronic devices in class.

Course Delivery and weekly assignments:

The course will consist of a mixture of lectures, screenings, presentations, and outings each Tuesday and Thursday.

Evaluation:

Weekly assignments:	(10 X 2%)	20%
Midterm presentations:		10%
Final Essay:		
Outline and bibliography (due October 24)		10%
Final class presentations (November 19, 21, 26, 28, Dec. 3, 5)		15%
Final Essay (due December 12)		30%
Attendance, Participation and Progress:		15%

Percentage grades will be assigned to all work submitted.

Weekly recipes (20%): Eat your way through this course. 10 assignments over 10 weeks of class, each recipe counting for 2% of your total mark. These are a mixture of short reflection papers on outings we have made, memorial meals you have tasted, or special dinners you yourself have prepared at home. I am aware that not everyone will have a chance to cook for themselves while living here, but I hope eventually that you will be adventurous enough to try to make some of the delicious dishes you have eaten while you were here.

If you cook something and want to write about it, post your recipe on the course website; provide ingredients, proportions, preparation style and cooking method. Post a photo of it and tell us how it tasted! Also provide a source for your recipe. **If the recipe is missing any of these essential items (ingredients, preparation, results, photo, source) you will be docked 1%; more than one of these essential items and you will not be graded on the work.**

Midterm presentation (10%): This is an opportunity for you to share with the class your account of a special meal or dish that you have had here, or a place you went for lunch or dinner. Presentations are scheduled for October 3, 10, 17.

Essay (55%): A research essay (min. 1,500 words, max. 3,000 words) on issues and themes raised in the course materials. Essay questions will be supplied in advance, but you are free to suggest your own topic if there is sufficient research material available to write on it.

Due dates are as follows:

Outline and bibliography (due Feb. 15)	10%
Class presentation (October 3, 10, 17)	15%
Final Essay (due April 22)	30%

Class attendance, participation, and progress (15%):

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 by telephone or via e-mail.

Attendance is mandatory and your participation and progress will also be taken into account. Being actively engaged in the class, asking questions of your instructor and fellow students, sharing your experiences and thoughts: all these will be taken into account in assessing your performance.

Grading: Letter Grades are calculated on the following percentage scale:

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

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

Student Accommodations:

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).

A Few Tips:

All written assignments should be typed, double-spaced, on single-sided paper. Always proof-read your work before submitting it, and keep an extra copy of anything you have submitted in case the original is somehow "lost in transit."

*** All work must be submitted on the scheduled dates.** Unless prior permission has been given, students who fail to submit their outline and essay at the time it is due will be deducted 5% from the total mark for that assignment for every day it is late. Written assignments submitted more than one week past deadline without prior approval will receive a mark of zero.

**** Plagiarism and cheating are not permitted and if you are caught you will fail!**
Cite all your sources judiciously.

I'll assess your written work on the basis of the following (percentages are rough benchmarks for weighting of my evaluations):

CONTENT (/40%): Are all the points you raised relevant to your argument? Have you backed up your information with factually accurate and relevant data, with reference to primary sources and secondary criticism, and (if necessary) material covered in class lectures and readings? Have you covered all the relevant points? Are your ideas original and well thought out?

STRUCTURE (/20%): Do you state clearly and explicitly your topic and thesis in your introduction? Is there a coherent and logical progression of your ideas, which are reviewed and summarized in your conclusion?

GRAMMAR AND STYLE (/20%): Please note that term essays and examination papers will be refused a passing grade if they are deficient in English. You are expected

to demonstrate that you can express yourself clearly, correctly, and as precisely as possible in writing. Should you fail to do so, the least you can expect is a letter-grade reduction (i.e., 'A' to 'B'). On the other hand, writing with originality and flair may boost your grade.

SPELLING AND PUNCTUATION (/10%): Have you used correct spelling and punctuation?

PHYSICAL PRESENTATION (/10%): Is the work double-spaced, typed, and legible? Does it have a title page with your name on it? Are citations identified by page references or footnotes? Is a complete bibliography provided?

Research Tools:

Many resources, such as journal articles, encyclopedias and dictionaries and even some books and videos, are available online through your university library on databases like JSTOR.

Style Guide:

Please use italics for words that are not in the English lexicon. Words like sushi and sashimi can be found in an English dictionary, but less familiar words, like *washoku* and *dashi*, should be in italics. Put academic articles, essays and shorter works into quotation marks (e.g. Mary Douglas, “Deciphering a Meal”), but longer, book-length works into italics (e.g. Michael Ashkenazi, *Food Culture in Japan*). Either the MLA or Chicago Style of citation is permissible. Please refer to the following link on the University of Victoria Library website:

<https://www.uvic.ca/library/research/citation/guides/index.php>

Exploring the World of Japanese Cuisine (S2024) Tentative Class Schedule

***This schedule is subject to change as I explore opportunities for us to get out and experience Kyoto cuisine and bring those who make it into the classroom.**

食 WEEK I September 3: Introduction to course and its methods: What is *washoku*? What does the course cover? What doesn't it cover? A short history of Japanese food.

5: What is *washoku*? cont'd. *The Iron Chef* phenomenon: conspicuous consumption and cuisine as competition.

Readings: Mark Gallagher, "What's So Funny about IRON CHEF?" *Journal of Popular Film and Television*, 31:4, 176-184.

おばんざい **Field trip to Masugata shōtengai at Demachi Yanagi to see what's cooking.**

旨味 WEEK II **10: Field trip: Ajiwaikan Museum of Kyoto Cuisine, to learn how to make dashi.**

12: Umami: the fifth flavour. Food for thought and thinking about food. **Readings:** *Oishinbo*, ch. 1.

Rosanjin vs. Brillat-Savarin: How to think about food.

Readings: Brillat-Savarin, "Aphorisms of the Professor,"

from *The Physiology of Taste*: web link:

<https://ebooks.adelaide.edu.au/b/brillat/savarin/b85p/part2.html>

Roland Barthes, "Reading Brillat-Savarin."

Kitaōji Rosanjin, "A Fool for Taste: Rosanjin's aphorisms."

米 WEEK III **17: Rice: The staff of Japanese life.**

Readings: "A Delicious Way to Eat Rice," *Oishinbo*

Emiko Ohnuki-Tierney, *Rice as Self: Japanese Identities Through Time*, Ch. 1.

19: Rice, cont'd.

Readings: Katarzyna Cwiertka, "From Ethnic to Hip: Circuits of Japanese Cuisine in Europe," *Food and Foodways: Explorations in the History and Culture of Human Nourishment*. 13:4, 241-272.

魚 WEEK IV **24: Fish: The raw and the cooked**

Film: *Jiro Dreams of Sushi*

26: Readings: *Oishinbo*, chs. 2, 4, 9

Reading: Theodore Bestor, *Tsukiji: The fish market at the center of the world*,
ch. 4.

大豆 WEEK V **Oct. 1: The Great Bean: soy and a vegetable diet**

Readings: *Oishinbo*, ch. 3, 5.

Ancillary: William Shurtleff and Akiko Aoyagi. *History of Soy and Soyfoods in Japan*. Lafayette, CA: Soy Information Center,

2014. <http://www.soyinfocenter.com/pdf/173/Japa.pdf>

3: Class presentations

WEEK VI **8: Field Trip, TBA**

10: Class presentations

SDGs WEEK VII 15: Sustainability

Whale, dolphin, tuna, and cod. Are we eating endangered species?

Film: *Bluefin*. Discussion of ethics of eating.

Readings: TBA

17: Class presentations

WEEK VIII **Oct. 15, 17: Fall Break: no classes**

茶 WEEK IX **22: Experience a “tea ceremony” with tea master Bruce Hamana, Amherst House, Doshisha University.**

24: The culture of Tea:

Readings: Okakura Tenshin, *The Book of Tea*;

Ancillary: Herbert Plutschow, “An Anthropological

Perspective on the Japanese Tea Ceremony.”

Anthropoetics 5

no. 1 (Spring/Summer 1999).

Barbara Lynne Rowland Mori, “The Tea Ceremony: A Transformed Japanese Ritual,” *Gender and Society*, Vol.

5, No.

1 (Mar., 1991), pp. 86-97.

WEEK X **29: Wagashi: tea cakes. Field trip to Tawaraya Yasutomi for a demonstration on how to make them.**

31: March 21. Kaiseki: multi-course fine dining

Readings: Gary Sōka Cadwaller and Joseph Justice, “Stones for the Belly: *Kaiseki* cuisine for tea in the early Edo period.” In Eric C. Rath, *Japanese Foodways, Past and Present*. Rath, “Re-evaluating Rikyū: *Kaiseki* and the origins of Japanese cuisine.”

WEEK XI **November 5: Coffee:** Japan and Kyoto’s cafe culture.

Reading: Merry White, *Coffee Life in Japan*, Ch. 2. pp. 19-41.

7: B 級グルメ: “B-Gourmet” and yōshoku

(Japanese-style western cooking):

Curry, noodles and other soul food.

Readings: *Oishinbo*, ch. 8; George Solt, “Ramen and U.S. Occupation Policy.” In Rath, *Japanese Foodways*; Satomi Fukutomi, “Ramen Connoisseurs: class, gender, and the

internet.”

In Rath, *Japanese Foodways*

WEEK XII **November 12:** Screening of *Tampopo*, Itami Jūzō’s delicious sendup of

Japan’s fetish for eating well.

14: Screening of *Tampopo*, cont’d., and post-screening discussion.

WEEK XIII **19, 21:** Student presentations

WEEK XIV **26, 28:** Student presentations

WEEK XV **December 3, 5:** Student presentations; last class Dec. 5.

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Japan and the International Politics of Asia

Fall semester 2024

Monday & Wednesday 4th period (14:55-16:25)

Instructor: Haruko Satoh (Osaka School of International Public Policy, Osaka University)

Email: hsatoh65@osipp.osaka-u.ac.jp / makotochan.satoh@gmail.com

Office hours: By appointment

Course format: Seminar

Course points: 4

Course Overview

Japan has long interacted and identified with a world of Western design as the only modern state to emerge from Asia in the nineteenth century. In the 150 years history of modernising, Japan cultivated a national thought and identity that stressed Japan as *sui generis* among the Western Others. In recent decades, this familiar world has begun to change and relations with Asian countries have become increasingly important due to the rise of other countries, from China, South Korea, India to some of the Southeast Asian states. Yet, these relations with neighbouring states, especially China and Korea, remain strained because of the past when Japan acted as a colonial power.

This course offers an understanding of changes and continuities in modern Japan's international role and behaviour from a global history perspective and as a *problematique* in international relations theory, through the examination of controversial issues, such as the "history problem", Yasukuni Shrine controversy, the "comfort women" issue, and challenges related to Japan's security alliance with the United States, as well as the more positive aspects of post-war Japan's international role, such as being a major development donor and supporter of UN-centred world of peacebuilding and human security. These issues will be discussed as nation-state identity issues that arise from Japan's transition from the pre-war imperial state to post-war "pacifist" state, with the problem of the contested 1946 constitution lying at the core. In doing so, the course will be mindful of two reference points: (1) changes and continuities between pre-war and post-war Japanese states; and, (2) changes and continuities in the international system, from the pre-1945 world, Cold War period to the present post-Cold War world.

Grading requirement: Discussion (20%); 1 mid-term short essay (750 words; 30%); 1 final paper (3,000 word; 50%). Class discussion contribution: Prepare 4 short questions based on readings (200 words each max) by email to both the instructor.

• Learning Goals

- 1) Acquire an understanding of Japan's relationship with East Asia as interplay between domestic politics and imperatives of international policy.
- 2) Acquire a contextual and historical understanding of East Asian (Northeast and Southeast Asia) international politics and how they shape contemporary dynamics
- 3) Acquire an understanding of theoretical frameworks in which state international behaviour can be analysed.

- 4) Apply theoretical and policy concepts in analysing Japan's foreign policy issues.

• Course Requirements and Evaluation

This course requires students to have some awareness of contentious diplomatic issues and security situations in East Asia. Students should be updated with the current domestic and international events. Since readings are given in advance students are expected to come prepared to participate in discussions. While students are free to express their viewpoints, class participation shall be graded based on the *quality* of questions and perspectives raised. The instructor and students should as much as possible work together to make the discussions fruitful and worthwhile. Attendance will not be graded since absences will surely reflect on class participation grade. Late papers will not be accepted, unless there is a compelling justification.

• Required readings will be available in a Dropbox folder.

Readings for classes will be assigned each week (and will be available in Dropbox). As a "textbook" for this course, you might find Victor Teo's *Japan's Arduous Rejuvenation as a Global Power* useful. The first 2 chapters from this book allow you to make the transition from Meiji Japan to post-war Japan. Ian Buruma's *Inventing Japan* is also a good book to capture the essence of modern Japan as an "invention" (an imagine community); it is a smooth and short read. If you are not familiar with the idea of "imagined communities", that is the nation being a social and political construct and not something that naturally exists, please read Benedict Anderson's *Imagine Communities*, which is also in Dropbox.

—Teo, Victor. *Japan's Arduous Rejuvenation as a Global Power*, Chapters 1 & 2. File name: [2019] Japan's Arduous Rejuvenation as a Global Power [Teo].pdf

—Buruma, Ian. *Inventing Japan*, Chapters 1-3. Folder name: Buruma_Inventing Japan (the entire book is in a folder)

Dropbox: There are two folders, "Japan and Asia_Articles" and "Japan and Asia_Books". Many of the books in the reading list below are available here as eBooks or in PDF.

The Dropbox link will be made available by email request if students intending to enrol in this class want to access the readings before class starts. Please put "Doshisha_Japan" as subject line for inquiries or request for the Dropbox link.

• **Announcements will made via email and the Facebook group, "OSIPP Japan and Asia"** <https://www.facebook.com/groups/712218555584841/?ref=bookmarks>

• About the Facebook Group "OSIPP Japan and Asia"

The Facebook group is 10 years old is active for the class I teach at Osaka University. You are welcome to join as I post articles, clips/analyses, and notices about upcoming webinars and publications that may be of interest to the class. There is no need to be part of the group but it has many wide-ranging articles already if you want to check it out.

• Course themes

The course will be organised around the following 7 themes, with subthemes.

Week 1: Introduction

—Why the study of Japan is relevant in the context of global history

Week 2: Contextualising Japan's place in the world today

—Changing positions of Japan in the world and Asia in the last 40 years

Week 3: Historical background (1)

Making of modern Japan: modernity and its meaning as a global history question

—Meiji Restoration and its significance in modern history

—Nation state identity making of the past and present

Week 4: Historical background (2)

Making of modern Japan: modernity and its meaning as a global history question

—Nation state identity making of the past and present

Week 5: Between Asia and the West: Japan as a western country (1)

—Japan's relations with the West in context

Week 6: Between Asia and the West: Japan as a western country (2)

—The role of China, imaginary and real, in informing the making of modern Japan

Week 7: Post-war Japan's international relations (1)

Post-war Japan: New constitution, security alliance and pacifism

—Changes and continuities between pre-war Imperial Japan and post-war Japan

Week 8: Post-war Japan's international relations (2)

Post-war Japan: New constitution, security alliance and pacifism

—The role of the US in shaping post-war Japan: the politics of Article 9

Week 9: Japan in the Post-Cold War and beyond (1)

—The shock of Gulf War I and the impact on Japan's foreign policy thinking

Week 10: Japan in the Post-Cold War and beyond (2)

—Re-rise of China and gradual changes in Japan's relations with Asia and the US

Week 11: Foreign policy outlook: Yoshida Doctrine, Fukuda Doctrine, "Abe Doctrine" and beyond? (1)

—Examining the politics and repertoire of Japan's foreign policy tools

Week 12: Foreign policy outlook: Yoshida Doctrine, Fukuda Doctrine, "Abe Doctrine" and beyond? (2)

—Peacebuilding, human security and other UN-related international policies

Week 13: History and contemporary developments:

—Yasukuni Shrine, comfort women, and the shadow of the past

—Re-examining the San Francisco System

• Readings & notes by lecture themes for Weeks 1 to 4 (information for later weeks will be provided in due course)

Week 1&2

1. Contextualising Japan's place in the world today

- Why the study of Japan is relevant in the context of global history
- Changing positions of Japan in the world and Asia in the last 40 years

Japan is a widely studied country in the West as the first modern state to emerge from Asia. Ever since Japan's economic recovery and growth became the first "Asian miracle", the body of scholarly works in English about Japanese politics, foreign policy, culture, history and society grew, especially in the 1980s (you can find parallels with the more recent explosion of interest in contemporary China and Korea). This has been a welcome development. However, increased interests have not necessarily translated to well-informed, sophisticated understanding. Stereotypes and biases persist (especially in the media), and it would be fair to say that Japan suffers from quite a few, although this is not to say that these stereotypes are groundless.

In the first few classes aim to establish a critical approach to understanding Japan's international behaviour as it informs and is informed by the evolving regional (and global) politics in East Asia (Northeast and Southeast Asia). It treats Japan as *problematique* (or in the mode of "Asia as method") that represents common themes, questions and avenues to explore more broadly about modernity (or the modern world) and what Japan's role and experience were and are in it, mindful of the tensions between the dominant Euro-centric worldview and postcolonial conditions. As such Japanese state and society (history, culture and politics) is set in a broader historical landscape of the region, to identify continuities and changes between pre-war Japan (from the Meiji Restoration onward) and post-war Japan (after defeat in World War II), as the regional landscape also transitions from "spheres of influence" and colonies to a region of independent sovereign states.

Readings: Articles in "Japan and Asia_Articles" of the Dropbox "OSIPP Japan and Asia" folder.

—Carol Gluck, "Top Ten Things You Need to Know About Japan in the Early Twenty-First Century"

File name: Gluck-Ten-Things-21C.pdf

—Barry Buzan, "Japan's Future: Old History versus New Roles;

File name: [1988] Buzan_Japan Old vs New.pdf

—Masaru Tamamoto, "Reflections on Japan's Postwar State";

File name: [1995] Tamamoto_Daedalus.pdf

Further readings:

—*The Economist*, Special Report: Japan. "On the Front Line" (Dec. 2021);

File name: The Economist_20211211-JapanSR.pdf

—Andrew Salmon, “How Singapore Sealed the Fate of Britain’s Asian Empire”;

File name: [2022] Salmon_Singapore sealed the fate of Britain’s Asian Empire - *Asia Times*

Week 3&4: Historical background (Meiji to 1945):

- 1) Making of modern Japan: modernity and its meaning as a global history question
 - Meiji Restoration and its significance in modern history
 - Nation state identity making of the past and present
- 2) Between Asia and the West: Japan as a *western* country
 - Japan’s relations with the West in context
 - The role of China, imaginary and real, in informing the making of modern Japan

Two questions about Meiji Japan and its influence on the present:

- a) Why did Japan try acquire equal status with the West?; and,
- b) Why did Japan turn to subjugate China and others in Asia by military force?

In addressing these questions, we do two things:

- a) consider the broader context of world politics back in the 19th century; and,
- b) consider what may be *particular or unique* to Japan’s nation-making process.

A note about classes on history: History is like a conversations between the past and the present, and is important to understand the present about any country or region. But there are also two important notes things to remember about history. First, history (of modern Japan or any country) is at best a reconstruction of past events, and their descriptions are in most cases interpretive; the past is constantly being (re-)interpreted through the lens of the present. But to find the proper relevance of past events to the present we must, at the very least, understand that they are interpreted to serve a particular end, be it political (as nationalist propaganda) or as a line of intellectual inquiry. For example, writing the history of Japan’s Asian past as a chronological description of events is different from writing about it as part of the history of empires, colonialism or racial discrimination, or as part of China–Japan relations. Most of the history books listed in the syllabus’ bibliography are interpretive (organised by themes).

Second, it is important that we “imagine” how things were 150 years ago, try to get into the minds of those who lived in the past. This is simply because our values and standards have changed over time, and what may be unthinkable today often tended to be normal back then. For example, slavery was “normal” in the past but it is today condemned as illegal. History books are one tool to get into the past people’s mindsets.

There are also documentaries that use footage from certain eras. Novels and autobiographies are also useful. In any case, what is important is not to judge past events **only** through the lens or by the yardstick of the present.

Readings: 6 readings (chapters from 4 books and 2 journal articles):

- Book chapters from books in “Japan and Asia_Books” folder (you are encouraged to read more than the assigned chapters)

—Mishra, Pankaj. *From the Ruins of Empire: The Revolt Against the West and the Remaking of Asia* (London: Allen Lane, 2012), Prologue and Chapter 3.

File name: [2012] Mishra_From the Ruins of Empire_ The Revolt Against the West and the Remaking of Asia [Mishra].epub

—Tanaka, Stefan. *Japan's Orient: Rendering Pasts into History* (Berkeley: University of California Press, 1993), Introduction, Chapters 1 & 2.

File name: [1995] Japan's Orient - Rendering Pasts into History [Tanaka].pdf

—Morris-Suzuki, Tessa. *Re-inventing Japan: Time Space Nation* (London: Routledge, 1998); Introduction & Chapter 1.

File name: [1998]Morris-Suzuki_Re-inventing Japan Time, Space, Nation by Tessa Morris-Suzuki (z-lib.org).pdf

—Buruma, Ian & Avishai Margalit, *Occidentalism: The West in the Eyes of its Enemies* (New York: The Penguin Press, 2004), Chapter 1-3.

File name: [Ian_Buruma,_Avishai_Margalit]_Occidentalism_The_(b-ok.xyz).pdf

- Articles in “Japan and Asia_Articles” folder.

—Chen, Kuan-Hsing, “Takeuchi Yoshimi’s 1960 ‘Asia as Method’ Lecture”, *Inter-Asia Cultural Studies*, Vol. 13, No. 2, 2012.

File name: [2012]KH Chen_Takeuchi_Japan as Method.pdf

—Linus Hagström & Karl Gustafsson, “Japan and Identity Change: Why it matters in International Relations”;

File name: Hagstrom&Gustafsson_Japan and identity change why it matters in International Relations (pdf)

- Podcast (In Our Time): There is a good podcast episode on the Shimabara Rebellion (a brutal battle to quash the Christian rebellion) in the early phase of the Tokugawa Bakufu (the Edo period). It is from the “In Our Time” podcast series on the BBC. The episode is particularly good as it covers the historical and political development leading up to the establishment of Edo shogunate and the characteristics of Edo Japan. (The website also

has some excellent further reading list on the topic of Christianity's encounter with 16th century Japan).

<https://www.bbc.co.uk/sounds/play/m001lrd7>

Another one is on the Russo-Japanese War:

<https://www.bbc.co.uk/programmes/m000tnq3>

- Further recommended readings

—Samuels, Richard. *Machiavelli's Children*, Chapter 1.

File name: [2003] Machiavelli's Children - Leaders and Their Legacies in Italy and Japan [Samuels].pdf

—Gluck, Carol. *Japan's Modern Myths: Ideology in the Late Meiji Period* (Princeton: Princeton University Press, 1985), Chapters 4 & 5.

File name: [1985]Gluck_ModernMyths_2.pdf; [1985]Gluck_ModernMyths_3.pdf.

—Harootunian, Harry. *Overcome by Modernity: History, Culture, and Community in Interwar Japan* (Princeton: Princeton University Press, 2000), Chapter 2.

File name: [2000] Overcome by Modernity - History, Culture, and Community in Interwar Japan [Harootunian].pdf

—Hotta, Eri. *Pan-Asianism and Japan's War 1931-1945*. Chapter 1.

File name: [2007] Pan-Asianism and Japan's War 1931–1945 [Hotta].pdf

—Orbach, Danny. *Curse on This Century*. Introduction and Chapter 1.

File name: [2017] Curse on This Country_ The Rebellious Army of Imperial Japan [Orbach].pdf.

—Duara, Pransanjit. *Rescuing History from the Nation*, Introduction, Chapter 1 (and Chapter 2 if you can);

File name: [1997] Rescuing History from the Nation_ [Duara].pdf

—Bruce Stokes, "Japanese Divided on Democracy's Success at Home, but Value Voice of the People", File name: Pew-Research-Center_Japan-Report_2017.10.17 copy.pdf

—George Mikes, Introduction chapter, *The Land of the Rising Yen*, File name: Mikes_1970.pdf

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

Course Title: Media Kyoto: Japanese Popular Culture in City Space

Instructor: Caitlin Casiello

Fall 2024

Brief Course Description:

When you walk through Kyoto, how do you picture yourself? Are you treading the ancient paths of Heian-era magicians? Are you floating through the air drawn by the echoes of your friends at a restaurant up ahead? Do you imagine yourself meeting geisha, tanuki, and fierce warriors? By exploring many images of Kyoto, we will consider how the mediated image of Kyoto informs our own experience of life in the city and our own ideas of what “Japan” means.

This course draws on modern/contemporary Japanese media texts to explore how the city of Kyoto is imagined as both fantasy and real space in media. We will look at media depicting Kyoto, made in Kyoto, or engaging with the concept of “Kyoto” and its associated tropes. This includes considering the historical position of Kyoto as the “ancient capital” of Japan, as a center of media production, and as a space perceived as being at the intersection of “traditional”/“modern” Japan. Students will learn how to analyze media and space. This includes how to write about visual media using tools from film and media studies, but also how to write autoethnography on their experiences in Kyoto as a mediated city. The course further includes class field trips and individual student site trips in order to consider how the works we watch in class are integrated into the city itself. Course materials include film, anime, manga, and video games.

Course Objectives:

1. Consider how local space and global popular culture interact in the case of Kyoto and Japanese popular culture.
2. Learn the history of film and media production in Kyoto and Japan more broadly.
3. Analyze Japanese film and media in writing and discussion; engage with physical space as another form of media.
4. Reflect on lived experience within Kyoto in relation to media objects.

Media Kyoto: Japanese Popular Culture in City Space

Prof. Caitlin Casiello

(she/her/hers)

Class: TBA

Screenings: TBA

Office hours: TBA

course website: TBA

Course Description

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Goals of the course

1. Consider how local space and global popular culture interact in the case of Kyoto and Japanese popular culture.
2. Learn the history of film and media production in Kyoto and Japan more broadly.

3. Analyze Japanese film and media in writing and discussion; engage with physical space as another form of media.
4. Reflect on lived experience within Kyoto in relation to media objects.

ASSIGNMENTS

Weekly Postings (250 words)

[Date]

Personal site report (2-3 pages)

[Date]

Midterm paper (4-6 pages)

[Date]

Research Presentation (10 minutes)

[Date]

Research Paper (6-8 pages)

[Date]

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. **Personal Site Report** (2-3 pages): You will visit a site related to the course themes and write a report on what you saw there. These will be shared on the course website so the rest of the class can get to know your location as well. Alternative formats such as audio recordings (e.g. podcast format), video essays, or interactive games/visual novels will be accepted. You are welcome to choose your own location but I will also provide several options.

4. **Midterm paper** (4-6 pages): For this paper, you will write on one of the works we have watched or discussed in class up to the due date. You may conduct a formal analysis of the work or research some element of the work's history, production, or reception. The goal is to demonstrate the ability to present an argument on the topic of Japanese popular culture. 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.
5. **Research Presentation** (10 minutes + 1-2 page write-up): 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.
6. **Research paper** (10-12 pages): You will write a paper which makes an argument based on research about a work related to class themes. You are encouraged to also use formal analysis. 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

25% Participation

5% Weekly Postings

5% Personal Site Report

20% Midterm paper

15% 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 post more in the Utena forum, 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.

Format: Seminar will be primarily discussion; I will direct or ask questions, but I want your interests to lead us. As necessary, I will contribute background information on the Japanese or film/media context.

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. Please also note that plagiarism is not just the intentional, but also the unintentional use of another's words or ideas without proper attribution. **"AI" resources such as ChatGPT must be cited, including the prompt you used, and must not be used to generate text you submit as your own writing.**

COURSE SCHEDULE

Week 1: Walking Through Kyoto

Screening: *Night is Short, Walk on Girl*

Week 2: Protecting the Ancient Capital

Field trip to Seimei Shrine

Reading:

Laura Miller, "Extreme Makeover for a Heian-Era Wizard."

Mia Tillonen. "Constructing and Contesting the Shrine: Tourist Performances at Seimei Shrine, Kyoto."

Screening: *Onmyōji*

Week 3: Images/Mirrors of the Capital

Reading:

Examples of *rakuchu rakugai-zu*

Tosa, Naoko, et al. "Interactive Rakuchu Rakugai-zu (views in and around Kyoto)."

Screening: *Kyōsōgiga*

Field Trip: Toy Film Museum in Kyoto - to be scheduled

Week 4: Law & Order in Heian

Reading: Akutagawa Ryunosuke, "In A Grove," "Rashōmon"

Donald Richie, "The Production History of Rashomon" in *Rashomon Effects*

Screening: *Rashōmon*

Content Warning for sexual violence

Week 5: Video Game Cosmology

Reading:

Selections from Steve Kent, *The Ultimate History of Video Games*

Screening: Cosmology of Kyoto (playing together or watch playthrough)

Week 6: Field Trip to Kyoto International Museum of Manga

Reading: TBA

Week 7: The Imagined Geisha

Reading:

Anne Allison, "Memoirs of the Orient," in *Journal of Japanese Studies* (2001): 381-398

Kelly Foreman, "Bad Girls Confined: Okuni, Geisha, and the Negotiation of Female Performance Space" in *Bad Girls of Japan*

Screening: *A Geisha* (dir. Mizoguchi Kenji)

Week 8: Kyoto/Kansai Connections II: Osaka

Reading: Keiko McDonald, "Form and Function in "Osaka Elegy"." in *Film Criticism* 6.2 (1982): 35-44

Screening: *Naniwa Elegy* (dir. Mizoguchi Kenji)

Week 9: Folklore & Family

Reading: Selection of tanuki and other folklore stories

Screening: *Uchōten Kazoku*

Week 10: Local Viewing

Readings: Jennifer Coates, “Alternative Viewership Practices in Kyoto, Japan”

Screening: **Field trip to Museum of Kyoto screening** (TBD)

Week 11: Kyoto Animation

Reading: Dani Cavallaro, “Kyoto Animation in Context,” in *Kyoto Animation: A Critical Study and Filmography*

Screening: *Hibike Euphonium*

Week 12: Break

Week 13: Field trip to Toei Eigamura

Readings: Diane Wei Lewis, “Kyoto – The ‘Hollywood of Japan’”

Screening: *Battles Without Honor or Humanity*

Week 14: Time Loops

Reading: Marc Steinberg. "Condensing the media mix: Multiple possible worlds in The Tatami Galaxy."

Screening: *The Tatami Galaxy*

Week 15: Conclusions

Final Papers due

Screening: *Hello World* (2019)