

Tokyo University of Foreign Studies

Program for Japan Studies in Global Context

Supported by the Ministry of Education, Culture, Sports, Science and Technology

The Tokyo University of Foreign Studies (TUFS) Program for Japan Studies in Global Context is pleased to announce the following courses for the academic year 2017-18. The aim of the program is to expand the horizon of Japan Studies by combining the comparative and interdisciplinary approaches of scholarship outside Japan with the discipline-based Japan studies common in Japanese universities. We seek to expand the study of Japan in a global context through a variety of courses that offer students an interdisciplinary and transnational approach to the study of Japan in global contexts.

‘Japan Studies in Global Context’ courses are open to any postgraduate or undergraduate student interested in active engagement with the study of Japan. Classes will be taught in English. Reading material and classroom discussions will be in both English and Japanese. Foreign exchange students, undergraduate and graduate, as well as visiting research students are welcome to join. Preference will be given to students enrolled at TUFS or a Tokyo area university for whom credit, and non-credit, enrolment is possible. The program grew from more than a decade of exchanges between members of the CAAS (Consortium for Asian and African Studies), established in 2007 for the purpose of collaborative promotion of Asia and African Studies around the world. CAAS has since held a series of annual symposia for faculty and graduate students, hosted each year by a different member institution.

CAAS members include: the Institut National des Langues et Civilisations Orientales (INALCO), France; Leiden University, the Netherlands; Shanghai International Studies University (SISU), People's Republic of China (Joined in February 2017); Hankuk University of Foreign Studies (HUFS), Republic of Korea (Joined in March 2011); Faculty of Arts and Social Sciences (FASS) of National University of Singapore (NUS), Singapore; SOAS University of London, United Kingdom; Columbia University, U.S.A. (Joined in April, 2010); and the Tokyo University of Foreign Studies (TUFS), Japan.

For additional information or questions about the program, contact the Program Convenor Dr Iris Haukamp at i.haukamp77@tufs.ac.jp.

Academic Year 2017/2018

Spring Term (10 April – 7 July 2017)

Introduction to Edo Period Art

Dr Timon Screech (School of Oriental and African Studies (SOAS), London)

Monday, 6th Period 17:40-19:10 (first meeting: 10 April 2017)

Room: Lecture Building, Room 207

The course will provide an overview of the Edo Period arts, including painting, prints, sculpture, and also the applied arts. We will go beyond standard art-historical areas and also analyse space, city planning and gardens. The course will cover issues of context, and consider how art functioned, in commissioning, production and display, as well as considering more well-known issues of schools and styles.

The art of the Edo Period has been misinterpreted in two significant ways. First, the art of the elite has been denigrated in favour of the art of the populace. Second, the Buddhist arts have been dismissed in favour of the secular. We will engage in these points, and look at how the history of Edo art has been constructed, and at how it, perhaps, ought to be rethought.

Contemporary Japan: A Brief History

Dr Christopher Gerteis (School of Oriental and African Studies (SOAS), London)

Tuesday, 3rd period (12:40-14:10) (first meeting: 11 April 2017)

Agora Global Building, 3rd Floor, Room: CAAS Unit 2

This course surveys the development of Japanese society and political economy since 1945. Our study runs against the tide of scholarship that since the 1980s has tended to depict Japan as a homogeneous, pro-capitalist, masculine nation encompassing the peoples and culture(s) of just four islands. Working from a selection of monographs, interlaced with lecture and guided discussion, we will examine the contemporary history of Japan through the analytical frameworks of ethnicity, social class, work, and gender in order to go beyond the perception that Japan is a nation driven by an interventionist state working in league with vertically integrated marketing and banking systems. Together we will investigate the historical origins of Contemporary Japan.

Film and Social Issues, A Survey

Dr Iris Haukamp (School of Oriental and African Studies (SOAS), London)

Thursday, 3rd period (12:40-14:10) (first meeting: 6 April 2017)

Lecture Building, Room 221

This seminar takes a film-studies angle to examine the interplay of the media and society within Japan's social history. Cultural expression and the society from within it is created and into which it recirculates are intimately connected. Consequently, Miriam Hansen's argument about films acting as a 'sensory-reflexive horizon for the experience of modernization and modernity' (2000), can be extended beyond that specific timeframe. In film being 'a matrix for the articulation of fantasies, uncertainties and anxieties' lies the potential for delving deeper into these social issues. We can learn much about a society by looking at the images it produces, of itself and of others. But how to look at these images and how to interpret our findings requires both method and practice. We will examine these issues through close analyses of films and contextualisation of industrial, social, and political backgrounds. Hence, this seminar works well in conjunction with other courses offered on Japanese history and society. The seminar is structured around six blocks, each consisting of a screening, and a student-led presentation followed by discussion.

Summer Intensive Courses (8 July – 30 September 2017)

Theory of Korean-Japanese folk literature

Dr Mon Myung Jae (Hankuk University of Foreign Studies (HUFS), Seoul)

July 10-14, 2017

Focusing on representative folk tales of Korea and Japan, this seminar considers their characteristics and the cultural differences between them, comparing historical background and contents from the perspective of comparative literature. The main texts are the *Sangoku iji* and the *Konjyaku monogatari shu*. This seminar attempts to understand how these were established and how their contents were formatted. The seminar aims at deepening the mutual understanding between both countries by reading and understanding their folk tales.

**This class is taught in Japanese.

Edo Period Art

Dr Timon Screech (School of Oriental and African Studies (SOAS), London)

July 18-21, 2017

The course will consider a roughly 250-year slice of Japanese history: the Edo Period (1603-1868). It was a time of immense changes and vast creativity. We will attempt to assess its achievements in the broad context of 'visual culture'. Visual culture consists both in what we see around us empirically (things we call 'reality'), and in forms used to represent those things. Some would claim that the representations create the reality, rather than vice-versa. The web of things seen and things created is referred to as the 'visuality' of an age. It is clear that visual culture covers a wider area than just pictorial or artistic style. The Edo Period in Japan was a time of rapid shift in visuality, as antique forms of representation broke down and lost their currency, at the beginning of the period, and modernity hailed at the other. This course will look beyond usual art-historical data, to examine scientific illustration, town planning, cartography, the social organisation of space, religious iconography, etc, as well, of course, as at the work of famous artists.

Film Analysis Intensive

Dr Iris Haukamp (School of Oriental and African Studies (SOAS), London)

July 24-28, 2017

This course offers students the opportunity to delve into film analysis for a short but intensive period of time. Individual academic interests and previous experiences will be accommodated as much as possible within the given timeframe; e.g. students may decide to work on a historical documentary and use a mainly politico-historical approach, or to contextualise a mainstream block buster with a specific social issue, to name but a few of the opportunities. The instructor will support you throughout all stages of the process, but be prepared to raise your own research questions and come up with a plan for your project independently. We will convene over five days, each day consisting of three sessions. While film analysis skills will be introduced by the instructor, this course is highly focussed on a hands-on approach, where students will tackle the necessary concepts with the instructor's support when they arise from their own research.

Society and culture in Meiji Japan

Dr Taka Oshikiri (School of Oriental and African Studies (SOAS), London)
31 July- 4 August 2017

The course is designed to provide a critical understanding of the society and culture of modern Japan. Emphasis is placed on the patterns of modernisation and industrialisation and the continued relevance of tradition to the momentous changes during the Meiji rule.

Each day, two 90 minutes lectures will be followed by one 90 minutes discussion session

Day 1: The Tokugawa society

Day 2: The early Meiji political culture

Day 3: Gender in Meiji Japan

Day 4: The Meiji culture and nostalgia

Day 5: Presentation & Summary discussion

Autumn Term (1 October 2017 – 19 January 2018)

The birth of the Japanese welfare state (1868-1918)

Dr Bernhard Thomann (Institut national des langues et civilisations orientales (INALCO), Paris)

Monday, 3rd period (12:40-14:10); first meeting: October 2, 2017

Room: Lecture Building, Room 211

In this seminar, we intend to break with the traditional historiography of the Japanese social state, which describes the Japanese system until the Second World War as more or less backward compared to the Western countries, until the establishment of real political, civil and social citizenship in 1945. Taking the opposite view, we will try to demonstrate that the process of state formation began well before the end of the Second World War, and that Japan was very early integrated into the international rhythms of the evolution of social institutions. We will analyze the debates and hesitations that inhabited, during this period of transformation, a "social reformist nebula" bringing together senior civil servants, physicians, journalists, trade unions and civil society experts who created and disseminated knowledge and influenced reforms. We will also intend to revise the role of an active civil society in the process of setting up social and health policies. We will also show how the rise of the governance of populations and the desire to normalize the aspects of everyday life are part of the reinforcement of the biopower of the state, produced by experts. We will also show also how it was questioned by the labor union movement and the International Labor Organization (ILO) whose Japan was an important member from 1919 to 1938.

The class will be taught in English. Exchanges with the professor can be in Japanese

Thoughts on Korean-Japanese folk literature

Dr Mon Myung Jae (Hankuk University of Foreign Studies (HUFS), Seoul)

Wednesday, 4th period (14:20-15:50); first meeting 4 October 2017

Lecture Building, Room 207

In folk literature, not only literary characteristics, but also the historical backgrounds of the period when the literature was created are included. In this seminar, we will study folk tales and classic texts in order to identify and analyse ideas, emotions, and religious aspect

contained in them. In particular, we attempt to understand the cultures in classic literature by comparing Confucian thought, Buddhism, and ideas of *ie* with common people's ideas. Mainly based on reading and analysing the *Konjaku monotari shu* and with reference to other classics such as *Sangoku iji* or *Sangoku shiki*, this seminar tries to compare the thoughts of Korea, Japan and China, and look for clues to understand the ideas of that period. This class is taught in Japanese.

Film and History: Politics of Representation/Representation of Politics

Dr Iris Haukamp (School of Oriental and African Studies (SOAS), London)

Thursday, 2nd period (10:10-11:40) first meeting: 5 October 2017

Lecture Building, Room 219

This seminar argues that cultural production from the time under consideration, by reflecting the very social desires, fears, aspirations and of course ideologies of the time, are uniquely situated to offer a glimpse into the era. As inherently collaborative, audio-visual media, films as texts contain a multiplicity of information or “data”, that can be analysed in order to make more sense of the time when those films were planned, produced, distributed and exhibited. Such a comprehensive, “deep” film-historical analysis requires approaching the work from various angles. Hence, we will devote an entire term to this task and conduct an in-depth analysis of Kinoshita Keisuke’s wartime film *Rikugun* (Army, 1944). By considering the film from different perspectives, we will slowly build our own narrative of this particular film project. The course will result in a collaborative, full exploration of the film and its background. We will also ask how this time is being remembered today, and will contrast this with our impressions gained from the primary sources.

Winter Intensive Courses

To be announced