

# Graduate Program in Comparative Studies of Language and Culture

## Course Descriptions for 2016

### (A) Language and Linguistics Courses

*Linguistic Typology and the Japanese Language*  
*Sociocultural Perspectives on Language Learning I*  
*Sociocultural Perspectives on Language Learning II*  
*Japanese Psycholinguistics*  
*Second Language Acquisition\**  
*Second Language Development*  
*A Comparative Approach to Media Discourse I*  
*A Comparative Approach to Media Discourse II*  
*Cognitive Linguistics* [New for 2016]

### (B) Culture and Society Courses

*The Comparative History of Tuberculosis\**  
*Topics in the Geography of Culture I\**  
*Topics in the Geography of Culture II\**  
*Literary Modernism and the Avant-Garde*  
*World Animation*  
*The Philosophical Background of Modern Japan\**  
*Critical Theory\**  
*A Comparative History of Broadcasting\**  
*Studies in Modern Cultural Change\**  
*Studies in Postmodernity and Beyond\**  
*Cultural and Intellectual History of Japan I\**  
*Cultural and Intellectual History of Japan II*  
*Cultural and Intellectual History of Japan III*  
*Cultural and Intellectual History of Japan IV\**  
*Word and Image in Japanese Narrative I\**  
*Word and Image in Japanese Narrative II*  
*Word and Image in Japanese Narrative III*  
*Word and Image in Japanese Narrative IV\**  
*Culture and Technology in Modern Japan*



Lindsay, Whaley. (1996) *Introduction to Typology: The Unity and Diversity of Language*. Sage Publications.

**Notes:** This course is very much a theoretical and methodological precursor to the instructor's Fall Semester course, "An Introduction to Cognitive Typological Approaches to Language" (to be offered in Japanese).

### **Sociocultural Perspectives on Language Learning I**

**Instructor:** Jeremy CROSS

**Semester:** Fall

**Day / Period:** Wednesday, 4

**Classroom:** IRB 522

**Aims:** To explore L2 pedagogy and learning from the perspective of sociocultural theory.

**Prerequisites:**

You need to be at least an advanced learner of English to fully participate and benefit from this class.

**Course Description:**

We will focus on sociocultural theory and practice from a pedagogical perspective. Underlying concepts such as the ZPD, Activity Theory, and dynamic assessment will be covered, as well as empirical research which examines the application of such notions in relation to L2 reading, writing, listening and speaking.

**Evaluation Criteria:** Attendance, participation, preparedness for lessons and presentations.

**Textbooks:**

Swain, M., Kinnear, P. & Steinman, L. (2010). *Sociocultural Theory in Second Language Education: An Introduction through Narratives*. NY: Multilingual Matters.

**Notes:**

Students are expected to complete the assigned reading before each lesson. In class, students are expected to engage in small-group discussions based on what they have read. A different group member will prepare discussion questions, lead the discussion each week, and present discussion outcomes to the rest of the class. This course is a precursor to Sociocultural Perspectives on Language Learning II.

### **Sociocultural Perspectives on Language Learning II**

**Instructor:** Jeremy CROSS

**Semester:** Spring

**Day / Period:** Thursday, 4

**Classroom:** IRB 522

**Aims:** To explore L2 pedagogy and learning from the perspective of sociocultural theory.

**Prerequisites:**

You need to be at least an advanced learner of English to fully participate and benefit from this class.

**Course Description:**

We will focus on sociocultural theory and practice from a pedagogical perspective. Underlying concepts such as the ZPD, Activity Theory, and dynamic assessment will be covered, as well as empirical research which examines the application of such notions in relation to L2 reading, writing, listening and speaking.

**Evaluation Criteria:** Attendance, participation, preparedness for lessons and presentations.

**Textbooks:** To be decided.

**Notes:**

Students are expected to complete the assigned reading before each lesson. In class, students are expected to engage in small-group discussions based on what they have read. A different group member will prepare discussion questions, lead the discussion each week, and present discussion outcomes to the rest of the class.

### **Japanese Psycholinguistics**

**Instructor:** Katsuo TAMAOKA

**Semester:** Spring

**Day / Period:** Monday, 5

**Classroom:** NW 405

**Aims:**

This class mainly focuses on illustrating the cognitive processing mechanism of the Japanese language at the phonetic/phonological, morphological, lexical and sentential levels performed by both native Japanese speakers and learners of Japanese as a second language (JSL). Through this course, students are expected to obtain an understanding of the language processing mechanism in both L1 and L2 Japanese.

**Prerequisites:** None

**Course Description:**

Studies on native Japanese speakers are first introduced to identify how native speakers process their first language, (L1) Japanese. Based on L1 Japanese studies, the Japanese processing mechanism of JSL learners, such as native Chinese, Korean and English speakers, are examined by reading previous publications related to JSL processing and acquisition. New techniques such as electroencephalography (EEG) and eye-tracking are utilized in the experimental field of psycholinguistics and are applied to JSL learners. Therefore, previous studies that used these new techniques are also presented during the course of 15 classes.

#### Evaluation Criteria:

Students will be evaluated based on a final essay-style examination and an extensive report on a specific topic related to psycholinguistics.

**Textbooks:** Teaching materials and reference lists will be provided by the instructor.

### Second Language Development

**Instructor:** Remi MURAO

**Semester:** Fall

**Day / Period:** Thursday, 3

**Classroom:** IRB 623

#### Aims:

In this course, students will

- understand the theoretical models of working memory and how they function in language learning and processing
- apply the knowledge of WM gained in this class to design tasks in language learning classrooms
- understand the methodology of study in the field of SLA as well as statistics
- enhance critical thinking skills through discussing with peers

**Prerequisites:** None

#### Course Description:

This course will focus on the functions of working memory in second language acquisition, processing, and development. The instructor will provide key issues of the topic for the week using PowerPoint slides. Students will be asked questions regarding the issue, and will be given some time to discuss with other students to answer the question. In the beginning of every lesson, quiz on the key concept from the previous week will be given.

The following topics will be covered in this course:

- 1) Differences between long-term memory (LTM), short-term memory (STM), and working memory (WM)
- 2) Methods of measuring WM
- 3) Working memory in L1 research
- 4) Working memory in L2 acquisition and processing (The P/E model)
- 5) Working memory and tasks in L2 speech performance
- 6) Working memory and language aptitude in L development
- 7) Working memory and the acquisition of L2 syntax
- 8) Recent trends of WM models

**Evaluation Criteria:** Evaluation will be based on participation, quizzes, and a final exam.

**Textbooks:** Students will be given copies of the instructor's PowerPoint slides.

#### Reference texts:

Wen, Z. (2016). *Working memory and second language learning. Towards an integrated approach.* Multilingual Matters.

Wen, Z., Mota, M.B., & McNeill, A. (Eds.) (2015). *Working memory in second language acquisition and processing.* Multilingual Matters.

## **A Comparative Approach to Media Discourse I**

**Subtitle:** Concepts, Theories and Methods

**Instructor:** Edward HAIG

**Semester:** Fall

**Day / Period:** Thursday, 2

**Classroom:** NW 107

### **Aims:**

This course focuses on three key factors relating to contemporary media: globalization, power and language. The first of these invites us to take a comparative approach to the study of media discourse; the second alerts us to the need to think critically about how media and power are related; and the third suggests that any serious study of media discourse must pay careful attention to the language used in and around media texts. Through this course students will acquire a widely applicable set of skills relating to the critical analysis of media discourse.

**Prerequisites:** None

### **Course Description:**

Setting aside for the time being the question of precisely what the word 'media' means in today's rapidly-evolving communication context we may say that, in very broad terms, 'media studies' entails investigation of three core areas: production (including regulation, ownership and working practices), consumption and texts. Although this course focuses mainly on texts it also involves a consideration of the other two areas since it views texts not as free-standing linguistic or semiotic phenomena but as instances of discourse, that is, as the discursive aspect of social practices including those of production and consumption. Moreover, although most of the media texts to be studied will be in English (with some Japanese too depending on the ability of the participants), we shall aim to transcend national frontiers and consider how media discourses are propagated and circulated on a global scale. In doing so, participants will be encouraged to share their knowledge and describe their personal experience of media texts in their own countries, Japan and elsewhere. We shall begin in the first few weeks of the course by mapping out the territory of the academic border zone where media studies and discourse studies meet. This will entail a discussion of the meaning of a number of key terms including mediation, discourse, ideology, hegemony, genre and intertextuality. The remainder of the course will be devoted to an exploration of the two theoretical and methodological frameworks that underpin the course as a whole: systemic functional grammar (which turns out to be far less boring than it sounds!) and critical discourse analysis. There is a great deal of complex information to be absorbed here and participants, particularly those who do not have a background in linguistics, will have to put in considerable time and energy in order to keep on track. Those who do so successfully, however, will be rewarded by the acquisition of a powerful set

of theoretical tools with which to approach the comparative analysis of media discourse in a global context.

**Evaluation Criteria:**

Students will be evaluated according to their rate of attendance (20%), degree of active participation in class (20%), PowerPoint presentation (30%) and a final report (30%).

**Textbooks:**

Decisions regarding the choice of textbook will be made according to the backgrounds, abilities and interests of the participants who enroll for the course. For reference, the textbook used for the 2015 Academic Year was Talbot, M. (2007) *Media discourse: representation and Interaction*.

**Reference texts:**

A list of the more important works in the rapidly-developing field of media discourse studies will be given out during the first class of the course. However, the following books provide accessible introductions to the main theoretical and methodological frameworks.

\* Fairclough, N. (2003) *Analysing discourse: textual analysis for social research*

\* Eggins, S. (2004) *An introduction to systemic functional linguistics* (2nd ed.)

\* Machin, D. & van Leeuwen, T. (2007) *Global media discourse: a critical introduction*

**Notes:**

This course is very much a theoretical and methodological precursor to the instructor's Spring Semester course, *A Comparative Approach to Media Discourse II*. Accordingly, students are strongly encouraged to take both courses and successful completion of this first course is, in principle, a prerequisite for taking the second

## **A Comparative Approach to Media Discourse II**

**Subtitle:** Applications, Advances and Issues

**Instructor:** Edward HAIG

**Semester:** Spring

**Day / Period:** Wednesday, 3

**Classroom:** NW 105

**Aims:**

This course is designed as an extension of the instructor's Fall Semester course, *A Comparative Approach to Media Discourse I*. It seeks to review and augment the theoretical and methodological knowledge acquired in that course and enable students to apply it to a research topic of their own choosing. It will also introduce some of the latest developments in the field of critical media discourse analysis, discuss a number of currently controversial issues and assess prospects for the future.

**Prerequisites:**

In principle, successful completion of the instructor's Fall Semester course, *A Comparative Approach to Media Discourse I*, is a prerequisite for taking this course.

**Course Description:**

The first few weeks of the course will be spent reviewing the theoretical concepts, methodological techniques and key issues introduced in the previous course. The remainder of the course will be devoted to two activities to be conducted in parallel. The first will be the selection, development and implementation of a student-led group media discourse analysis project. The findings of this project will be reported on as a series of PowerPoint presentations. The second will be the study of selected advanced readings in this field and discussion of some of the key issues arising therefrom. This will culminate in the production of individually authored written papers. As with the previous course, although most of the media texts and discourses to be studied will be in English we shall aim to transcend national frontiers and consider how media discourses are propagated and circulated on a global scale. In doing so, participants will be encouraged to share their knowledge and describe their personal experience of media texts in their own countries, Japan and elsewhere.

**Evaluation Criteria:**

Students will be evaluated according to their rate of attendance (20%), degree of active participation in class (20%), PowerPoint presentation (30%) and a final report (30%).

**Textbooks:**

Decisions regarding the choice of textbook and or other study materials will be made according to the backgrounds, abilities and interests of the participants who enroll for the course.

**Reference texts:**

A list of relevant advanced works in the field of media discourse to be studied will be given out during the first class of the course.

**Notes:**

Since this course is a continuation of the instructor's Fall Semester course, *A Comparative Approach to Media Discourse I*, students are strongly encouraged to take both courses.

## **Cognitive Linguistics**

**Subtitle:** Ideophones and Sound Symbolism

**Instructor:** Kimi AKITA

**Semester:** Fall

**Day / Period:** Friday, 5

**Classroom:** IRB 614

**Aims:**

The two key aims of the course are to help students:

- acquire the basic knowledge about how to formulate and examine (cognitive-) linguistic

hypotheses;

- learn in what way language sciences can be interdisciplinary.

**Prerequisites:** None

**Course Description:**

Ideophones (called *giongo* or *gitaigo* in Japanese) such as the words *bowwow*, *swoosh* and *wobble* and sound symbolism (for example the non-word *bouba* sounds curvy, whereas *kiki* sounds spiky) constitute a complex research topic in cognitive linguistics and psychology. In this course, we will look at various empirical approaches, both formal and functional and both qualitative and quantitative, to this interesting but seemingly elusive topic. The issues to be discussed include the following:

- The embodied basis of sound symbolism (phonetics, phonosemantics);
- The distribution of quotative markers in Japanese ideophones (phonology);
- The meanings of ideophonic templates (morphology, semantics);
- The typology of ideophonic syntax (morphosyntax);
- Ideophones and paralinguistic features (semiotics, pragmatics);
- Ideophones and language acquisition (developmental/cognitive psychology).

**Evaluation Criteria:**

Participation/assignments/presentations (60%) and a final research project (40%).

**Textbooks:** Research articles will be shared via Dropbox.

## **(B) CULTURE AND SOCIETY COURSES**

### **Literary Modernism and the Avant-Garde**

**Subtitle:** Innovative Writing and Translation

**Instructor:** Akitoshi NAGAHATA

**Semester:** Fall

**Day / Period:** Friday, 3

**Classroom:** IRB 623

**Aims:**

The primary aims of this course are (1) to learn how innovative writers and poets in the Modernist tradition have utilized translation in their works and what kinds of thoughts on translation can be derived from their innovation; and (2) learn various ways to analyze and appreciate innovative literary texts and cultural products.

**Prerequisites:** None

**Course Description:**

In this course, students will learn and discuss how innovative poets and writers in the Modernist tradition have utilized translation and expressions in foreign languages in their works. The special focus will be on Ezra Pound, especially his translation and use of Japanese and Chinese literature, but we will also pay attention to other poets and writers, including Kenneth Rexroth, Rosmarie Waldrop, Theresa Hak Kyung Cha, Yoko Tawada and Caroline Bergvall. We will discuss how they use translation and expressions in foreign languages and what kinds of meanings – literary, linguistic, sociological and political – can be found in each example. A more detailed class schedule will be provided on the class website:

<http://www.lang.nagoya-u.ac.jp/~nagahata/lectures16/modernism16/modernism16.html>

**Evaluation Criteria:**

Class participation (10%); oral presentations and position papers (30%); mid-term paper (30%); final paper (30%).

**Textbooks:**

Internet resources. Ezra Pound, *New Selected Poems and Translations* (2nd ed.) (New Directions, 2010 [ISBN: 978-0811217330]) is recommended.

**Reference texts:** A list of reference texts will be provided on the class website or in the classroom.

**World Animation**

**Instructor:** Takashi WAKUI

**Semester:** Spring

**Day / Period:** Friday, 3

**Classroom:** IRB 522

**Aims:**

This course is a survey of world animation from its inception to the present. The popular conception of animation is rather limited. One often associates Disney or Japanese anime with the term animation but animation, strictly defined, encompasses a much wider range of cinematic expressions. The ASIFA (Association Internationale du Film d'Animation) for instance defines animation as including everything that is not live action. Indeed, animation has been an integral part of cinematic expressions from the inception of cinema. The aim of the course is to expose students to the wide range of visual expressions known as animation. We pay close attention to its techniques, composition of visuals and music, editing, cultural and historical backgrounds, influences from other fields of arts, and so on. The aim of this class is to offer essential information for understanding animated films created today, because what appears to be new and innovative to unaccustomed eyes may not necessarily be so if you understand the history.

**Prerequisites:** None

**Course Description:**

During the first few weeks students will be introduced to a wide range of animated works created during the past decade. Then we will proceed to discussions of works by major figures in the history of animation. Although countries like Korea, Thailand and China have recently started to produce interesting works we will limit our scope to three major areas in the world: Northern America, Europe and Japan. Major figures and studios chosen for discussion will include Walt Disney, Fleischer Studios, Ray Harryhausen, Jiri Trnka, Priit Parn, Yuri Norstein, Hayao Miyazaki, Noburo Ofuji, Jan Svankmajer, Oskar Fischinger, Osamu Tezuka, Winsor McCay, Norman McLaren and others. There will be in-class screenings but students are expected to view assigned films in advance on the internet if they are available. Students are also assigned to read articles related to the authors and films in discussion. Our theoretical approach will be that of 'thick description' as introduced by anthropologist Clifford Geertz. This can be thought of as a common sense approach. Trivia for the sake of trivia do not interest us. Only such information that aids understanding of works of art does. Students are expected to participate in discussions with the instructor and with each other. Term papers can be on any topic as long as it is related to animation. Students are also encouraged to give one presentation per semester on a topic of his or her choosing.

**Evaluation Criteria:**

Students will be evaluated on the basis of their attendance (20%), degree of participation in discussions, (40%) and a term paper and/ or a presentation (40%).

**Textbooks:** None

**Reference texts:**

Bendazzi, Ciannalberto. (1995) *Cartoons: one hundred years of cinema animation*

Furniss, Maureen. (2008) *The animation bible: a practical guide to the art of animating, from flipbooks to flash*

Jayne Pilling (ed). (1997) *A reader in animation studies*. John Libbey Publishing.

**Notes:** Students are encouraged to attend the biannual Hiroshima Animation festival due to be held in the summer of 2016.

## **Cultural and Intellectual History of Japan II**

**Subtitle:** Medieval Japanese Culture

**Instructor:** Dylan McGEE

**Semester:** Spring

**Day / Period:** Monday, 2

**Classroom:** NW 105

**Aims:**

1. Students will acquire knowledge about the historical formations of medieval Japanese culture, and their significance within the regional and global contexts.
2. Students will learn how to apply different methodologies and analytical approaches to the study of culture.
3. Students will conduct original research on a topic related to medieval Japan and share the results of their research via in-class presentations and academic essays.

**Prerequisites:**

There are no prerequisites for this course. Some general knowledge about premodern Japanese history and culture, particularly of the Heian and Edo periods, is helpful but not required.

**Course Description:**

This seminar explores the culture of medieval Japan, from the Kamakura (1185-1333) to the Azuchi-Momoyama (1573-1600) periods. Topics include samurai patronage and the rise of Zen arts (the Noh theatre, the tea ceremony, flower arranging), the eremitic ideal in medieval letters, representations of commoners and women, urban culture in late medieval Kyoto, encounters with the West, and the early development of Japanese print culture. We will also consider the place of medieval Japan within the cultural memory, as a site for defining certain aspects of modern Japanese identity and tradition.

**Evaluation Criteria:**

Grades for the course will be determined according to the following categories of assessment:

- 1) Class participation: 30%

Regular attendance and active engagement in class discussion are key to your success in this seminar.

- 2) Discussion moderation: 10%

Each student will be required to lead discussion about of the course readings once over the course of the semester. Discussion moderation entails providing background about your reading, preparing five questions about its content, and leading class discussion for about twenty minutes

- 3) Midterm Essay: 15%

By the mid-point in the semester, students will be required to submit a brief paper, roughly 1250~1500 words, on a topic related to our class. Specific guidelines for this assignment will be provided on the first day of class.

- 4) Final Research Project: 30%

Over the course of the semester, students will work on an original research project related to medieval Japan. This project may take the form of a traditional research paper (roughly 2500~3000 words in length) or, alternatively, a video documentary, outreach project, website, working replica of

a castle — the possibilities are endless. Specific guidelines for this assignment will be provided on the first day of class.

5) Research Presentation: 15%

During our final class meeting, each student will make a brief presentation about his or her final research project.

**Textbooks:** There are no required textbooks to purchase. All course readings will be made available on the first day of class.

**Notes:** Upper-level undergraduate students from NUPACE are welcome to enroll in this course for credit. However, prospective enrollees should note that this is a graduate seminar, with correspondingly higher expectations for student participation and preparation than an undergraduate lecture course. Students affiliated with other programs, including *kenkyusei* research students, are welcome to audit this course, with the understanding that they are free to participate in discussion but not required to complete any of the required coursework.

### **Cultural and Intellectual History of Japan III**

**Subtitle:** Classical Japanese Literature

**Instructor:** Dylan McGEE

**Semester:** Fall

**Day / Period:** Monday, 2

**Classroom:** NW 105

**Aims:**

1. Students will become familiar with basic terms and concepts used in literary studies, and develop the ability to apply these terms and concepts to the reading and analysis of literary texts.
2. Students will gain a deeper understanding of the classical literary traditions of Japan as well as of the social, cultural and ideological conditions that shaped these traditions throughout history.
3. Students will conduct original research on a topic related to classical Japan literature and share the results of their research via in-class presentations and academic essays.

**Prerequisites:** There are no prerequisites for this course. Some general knowledge about premodern Japanese history and culture is helpful but not required.

**Course Description:**

This seminar is an introduction to classical Japanese literature, spanning the genres of poetry, narrative prose, and drama. Working within this context, students will be introduced to basic concepts and methods in literary studies, and challenged to think critically about the linguistic, aesthetic, and cultural conditions that informed literary production and reception within the early and medieval Japanese contexts.

**Evaluation Criteria:**

Grades for the course will be determined according to the following categories of assessment:

1) Class participation: 30%

Regular attendance and active engagement in class discussion are key to your success in this seminar.

2) Discussion moderation: 10%

Each student will be required to lead discussion about of the course readings once over the course of the semester. Discussion moderation entails providing background about your reading, preparing five questions about its content, and leading class discussion for about twenty minutes

3) Midterm Essay: 15%

By the mid-point in the semester, students will be required to submit a brief paper, roughly 1250~1500 words, on a topic related to our class. Specific guidelines for this assignment will be provided on the first day of class.

4) Final Research Project: 30%

Over the course of the semester, students will work on an original research project related to classical Japanese literature. This project may take the form of a traditional research paper (roughly 2500~3000 words in length) or, alternatively, a video documentary, outreach project, website, a literary map of Kyoto—the possibilities are endless. Specific guidelines for this assignment will be provided on the first day of class.

5) Research Presentation: 15%

During our final class meeting, each student will make a brief presentation about his or her final research project.

**Textbooks:** There are no required textbooks to purchase. All course readings will be made available on the first day of class.

**Notes:** Upper-level undergraduate students from NUPACE are welcome to enroll in this course for credit. However, prospective enrollees should note that this is a graduate seminar, with correspondingly higher expectations for student participation and preparation than an undergraduate lecture course. Students affiliated with other programs, including *kenkyusei* research students, are welcome to audit this course, with the understanding that they are free to participate in discussion but not required to complete any of the required coursework.

## **Word and Image in Japanese Narrative II**

**Subtitle:** *Emakimono*

**Instructor:** Dylan McGEE

**Semester:** Spring

**Day / Period:** Monday, 5

**Classroom:** NW 105

### Aims:

1. Students will learn about the basic features of Japanese illustrated handscrolls, or *emakimono*, as well as how to differentiate between works on the bases of their literary aspects (narrative content, themes, literary styles) and material aspects (illustrations, orthography, design aesthetics).
2. Students will learn about classical Japanese orthography and calligraphy, while also acquiring basic proficiency in reading classical variants of phonetic script used in illustrated handscrolls.
3. Students will become conversant with matters of aesthetics and representation in premodern Japanese visual culture, and in the process, develop a more historically informed appreciation for contemporary visual culture, especially manga and anime.
4. Students will develop critical thinking skills through a series of critiques and written assignments requiring analysis of select works.

### Prerequisites:

There are no prerequisites for this course. However, students should be proficient at reading *hiragana* and a modicum of *kanji*. Basic knowledge about premodern Japanese history and culture, especially Japanese Buddhism, is also desirable but not required.

### Course Description:

This seminar course is an introduction to Japanese *emakimono*, a genre of illustrated narrative that flourished between the Heian (794-1185) and Muromachi (1336-1573) periods. Through close analysis of four major works — *Choju jinbutsu giga*, *Shigisan engi*, *Genji monogatari e-maki*, and *Ban Dainagon e-kotoba* — we will consider different approaches to visual storytelling in the handscroll format, especially those that rely on complex interplays of text and image. In addition to learning about practical matters of production and reception, students will also receive some basic training in how to read classical variants of phonetic script.

### Evaluation Criteria:

Grades for the course will be determined according to the following categories of assessment:

- 1) Class participation: 30%

Regular attendance and active engagement in class discussion are key to your success in this seminar.

- 2) Critiques: 20% (2 @ 10% each)

Over the course of the semester, each student will be required to present two critiques in class. Each critique will require interpretation of key scenes in a given scroll, addressing both the visual elements of the illustrations and basic narrative context. More details about expectations for critiques will be provided on the first day of class.

- 3) Discussion moderation: 10% (1 @ 10% each)

Each student will be required to lead discussion once over the course of the semester. Discussion moderation entails providing background about your assigned scroll, preparing five questions about

its narrative content, and leading class discussion for about twenty minutes.

4) Essays: 40% (2 @ 20% each)

There are two writing assignments for this seminar. The midterm essay, roughly 1500~2000 words in length, should examine a single work of *emakimono*. The final essay, around 2000 words, should engage in comparative analysis of two or more scrolls. More details about these assignments will be provided on the first day of class.

**Textbooks:** There are no required textbooks to purchase. All course readings will be made available on the first day of class.

**Notes:** Please note that this is a graduate seminar, with correspondingly higher expectations for student participation and preparation than an undergraduate lecture course. Undergraduate students from NUPACE are welcome to enroll in this course for credit; but first- and second-year undergraduates, especially those with no prior background in Japanese Studies, are strongly advised to consult with me before enrolling. Students affiliated with other programs, including *kenkyusei* research students, are welcome to audit this course.

### **Word and Image in Japanese Narrative III**

**Instructor:** Dylan McGEE

**Semester:** Fall

**Day / Period:** Monday, 5

**Classroom:** NW 105

**Aims:**

1. Students will become conversant with different methodologies and analytical approaches in the study of visual culture.
2. Students will develop critical thinking skills through a series of critiques and written assignments requiring analysis of select works.

**Prerequisites:** There are no prerequisites for this course. However, some familiarity with Japan and East Asia is expected.

**Course Description:**

This seminar is an introduction to Japanese visual culture, from the Edo period (1603-1868) to the present. In this course, we will examine how formations of cultural production and visual practice have shaped national and ethnic identities, consumer desires, cultural memory, and the aesthetics of everyday life. Students will be challenged to engage with different methodologies and analytic approaches as they develop original research on topics of their choosing. Students are free to work in anime, film, digital media, photography, fine art, print media, manga, manuscripts, or material objects.

**Evaluation Criteria:**

Grades for the course will be determined according to the following categories of assessment:

1) Class participation: 30%

Regular attendance and active engagement in class discussion are key to your success in this seminar.

2) Critiques: 20% (2 @ 10% each)

Over the course of the semester, each student will be required to present two critiques in class. Each critique will require interpretation of a visual artifact or media text. More details about expectations for critiques will be provided on the first day of class.

3) Discussion moderation: 10% (1 @ 10% each)

Each student will be required to lead discussion about one of the assigned critical readings once over the course of the semester. Discussion moderation entails providing background about your reading, preparing five questions about its content, and leading class discussion for about twenty minutes.

4) Essays: 40% (2 @ 20% each)

There are two writing assignments for this seminar. The midterm essay, roughly 1500~2000 words in length, should examine a single text. The final essay, around 2000 words, should engage in comparative analysis of two or more texts. More details about these assignments will be provided on the first day of class.

**Textbooks:** There are no required textbooks to purchase. All course readings will be made available on the first day of class.

**Notes:** Please note that this is a graduate seminar, with correspondingly higher expectations for student participation and preparation than an undergraduate lecture course. Undergraduate students from NUPACE are welcome to enroll in this course for credit; but first- and second-year undergraduates, especially those with no prior background in Japanese Studies, are strongly advised to consult with me before enrolling. Students affiliated with other programs, including *kenkyusei* research students, are welcome to audit this course.

## **Culture and Technology in Modern Japan**

**Subtitle:** Concepts, Theories and Methods

**Instructor:** Akiko ITOH

**Semester:** Fall

**Day / Period:** Tuesday, 3

**Classroom:** NW 107

**Aims:**

This course will study the transformation of the cultural and social system in modern Japan by examining the development and spread of electrical technology. Appearing in many guises such as lights, the telegraph and motors, electrical technology has propelled modern life and generated new

cultures around the world. The ways in which technology is incorporated within and adapted by each culture and society is not the same everywhere. There are local variations in the application of technology which may be attributed to the dynamics of culture, society and technology. During the course, these rich themes are used to explore and illuminate salient characteristics and the historical transformation of modern Japan.

**Prerequisites:** None

**Course Description:**

In order to acquire a deep understanding of Japanese culture and society, students will use a technology, industrial field, particular company or product that interests them as a basis for investigating Japanese technology through comparison of that same case in their country of origin or elsewhere. At least one presentation on this comparative research is assigned to each student during the course in addition to the final paper. Topic details, expectations and the due date will be explained in the first class session. Successful students will also actively participate in class discussion.

Topics that will be discussed in the class:

- 1) Introduction to a history of technology;
- 2) Establishment of the Meiji Administration and the network of the telegraph;
- 3) Electrification of factories – Management and discipline of labor;
- 4) The beginning of the domestic production of household appliances;
- 5) Sending one's voice – Telephone as a new sound media;
- 6) Radio and propaganda in wartime;
- 7) Science and technology policies in the postwar period.

**Evaluation Criteria:**

Students will be evaluated according to their rate of class attendance and participation (20%), oral presentation (30%) and a final report (50%).

**Textbooks:** Reading materials will be provided in class.

**Reference texts:** Reference materials will be introduced in class.

**Online Communication**

**Instructor:** Sang-Mi KIM

**Semester:** Fall

**Day / Period:** Thursday, 3

**Classroom:** NW 211

**Aims:**

The purpose of the class is to offer students an opportunity to delve into a new area of “social media” study and to pursue various aspects of the subject in more depth. The course includes exploring the social,

cultural and political implications of social media, social psychology (Human Relations or Human Communications), and the effect on the political process of social media such as Facebook and Twitter.

**Prerequisites:** None

**Course Description:**

This course explores the social and cultural implications of developments in information and communications technology (ICT) and related digital media such as smart phones, particularly in terms of how these have dramatically altered the processes of news production, distribution, and consumption and the formation of public opinion. From the theoretical perspective of online communication, we will investigate the influence that interactive web-based communication tools such as social networking services (SNS) are having on the political process and consider the potential role of digital media in promoting social trust and greater participation in elections. In addition, we will discuss some of the negative social effects of social media such as the digital divide, the knowledge gap and the gender gap.

**Evaluation Criteria:**

60% Presentation, Assignments, attendance

Your participation grade is based on your demonstrated engagement with the course materials, your classmates, and the instructor.

30% In-Class Participation

You are expected to complete the assigned readings before class and come prepared to discuss them. Be ready to answer questions, volunteer opinions, and find textual evidence to support your point.

10% Online Participation

We will be using a course blog to discuss both the course readings and contemporary debates over technology and culture. You are responsible for answering at least one of the discussion questions posted each month.

**Textbooks:**

Kim, Sang-Mi (2015). *Exploratory Research on Social Media and Digital Writing: Qualitative Interview of Japanese College Students* (This will be distributed in the class.)

Kim, Sang-Mi & Kobayashi, T. (2010). "Revisiting the hypothesis of Political Knowledge Gap in Asia's context.", *Networking Democracy? New Media Innovations in Participatory Politics Symposium*, June 25-27, Babeş-Bolyai University, Cluj, Romania.

Boyd, Danah (2015) *It's Complicated: The Social Lives of Networked Teens*, 2015, Yale University Press.

**Reference texts:** A list of reference texts will be provided on the class website or in the classroom.

**Notes:**

Students with an interest in communication through the Internet such as via Blogs, SNS, BBS, YouTube and their social and cultural interaction are preferred. English proficiency is necessary in

order to read and understand the related books and materials. If you want to fully participate and benefit from this class, you need to be at least an advanced learner of English. Students will be expected to participate actively in discussions.

### **A Comparative Approach to Media Discourse I**

See course description in the *Language and Linguistics* courses section.

### **A Comparative Approach to Media Discourse II**

See course description in the *Language and Linguistics* courses section.

## **(C) COMMON COURSES**

### **Thesis Writing I**

**Instructor:** Andriy IVANCHENKO

**Semester:** Fall

**Day / Period:** Tuesday, 5

**Classroom:** IRB 609

**Aims:**

1. To help students conduct Master's level research by exploring methodologies, approaches and data collection methods.
2. To encourage students to read, analyze and discuss academic writings in their respective fields.
3. To help students improve their academic writing skills, with specific emphasis on style and clarity.
4. To give students opportunities to present their research orally.

**Prerequisites:** None

**Course Description:**

This is a practical course for students in the initial stages of their Master's level research. In this course, students will consider issues related to their research including the formulation of research questions, research design, data collection and analysis. Students will be provided with ample opportunities to improve their academic writing skills by writing on these aspects of their research in a thesis chapter format. Students will be encouraged to present their research to their peers, participate in group discussions and give feedback.

**Evaluation Criteria:**

Portfolio of written tasks: 70%; discussions and oral presentations: 30%.

Students will be evaluated based on a portfolio of written tasks to be worked on throughout the

semester. The aim of these tasks is to provide writing samples which will eventually contribute to the final Master's thesis.

**Textbooks:**

*How to Do your Research Project: A Guide for Students in Education and Applied Social Sciences* (2013) by Gary Thomas, Sage Publications.

## **Thesis Writing II**

**Instructor:** Andriy IVANCHENKO

**Semester:** Spring

**Day / Period:** Tuesday, 5

**Classroom:** IRB 609

**Aims:**

1. To help students conduct Master's level research by exploring methodologies, approaches and data collection methods.
2. To encourage students to read, analyze and discuss academic writings in their respective fields.
3. To help students improve their academic writing skills, with specific emphasis on style and clarity.
4. To give students opportunities to present their research orally.

**Prerequisites:** None

**Course Description:**

This is a practical course for students in the initial stages of their Master's level research. In this course, students will consider issues related to their research including the formulation of research questions, research design, data collection and analysis. Students will be provided with ample opportunities to improve their academic writing skills by writing on these aspects of their research in a thesis chapter format. Students will be encouraged to present their research to their peers, participate in group discussions and give feedback.

**Evaluation Criteria:**

Portfolio of written tasks: 70%; discussions and oral presentations: 30%.

Students will be evaluated based on a portfolio of written tasks to be worked on throughout the semester. The aim of these tasks is to provide writing samples which will eventually contribute to the final Master's thesis.

**Textbooks:**

*How to Do your Research Project: A Guide for Students in Education and Applied Social Sciences* (2013) by Gary Thomas, Sage Publications.

