

Graduate Program in Comparative Studies of Language and Culture

Course Descriptions for 2017

(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 Development
A Comparative Approach to Media Discourse I
A Comparative Approach to Media Discourse II
Cognitive Linguistics

(B) Culture and Society Courses

Literary Modernism and the Avant-Garde
*World Animation**
Critical Theory
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
Online Communication
A Comparative Approach to Media Discourse I
A Comparative Approach to Media Discourse II

(C) Common Compulsory Courses

Thesis Writing I

Thesis Writing II

Courses marked with an asterisk (*) will not be offered this year and their details are not included in the following course descriptions.

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(A) LANGUAGE AND LINGUISTICS COURSES

Linguistic Typology and the Japanese Language

Instructor: Kaoru HORIE

Semester: Spring

Day / Period: Wednesday, 2

Classroom: IRB 624 (Faculty Lounge)

Aims:

Through this course students will acquire an enhanced understanding of how Japanese differs from other languages of the world from a typological perspective.

Prerequisites: None

Course Description:

This class situates the Japanese language within the context of recent findings in Linguistic Typology, a discipline that inquires into language universals and cross-linguistic variation. Participants are expected to gain (i) an enhanced understanding of how Japanese differs from other languages of the world, and (ii) an analytical perspective from which to view and work on linguistic phenomenon in Japanese cross-linguistically.

Evaluation Criteria:

Students will be evaluated according to the degree of active participation in class (15%) and a final report (85%).

Textbooks:

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

Notes:

1. This class is cross-listed with a non-CSLC lecture class to be taught in Japanese, so the class will be conducted bilingually. The details (including the textbook) will be discussed on the first day of the class.

2. 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: Tuesday, 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: Tuesday, 6

Classroom: NW 107

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 624

Aims:

By the end of the course, students will:

- * Understand the role of input frequency in language acquisition and processing.
- * Understand how frequency effects interact with other factors.
- * Be able to explain a usage-based approach and constructionist view of language acquisition.
- * Have enhanced their critical thinking skills through discussion with peers.

Prerequisites: None

Course Description:

This course deals with frequency effects in language acquisition and processing. Participants will learn how frequency effects operate at different levels of linguistic units such as sounds, morphemes, words, multi-word phrases, and sentence constructions and how type frequency leads to the abstraction of linguistic rules. Participants will also learn where a frequency-based account of language acquisition and processing fails. The complex relationship between frequency and other factors such as perceptual saliency, semantic transparency, morphophonological regularity, first language similarity, and primacy/recency effects will be discussed.

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 questions. In the beginning of each lesson, a quiz on the key concept from the previous week will be given.

The following topics will be covered in this course:

- Measurement of frequency in different linguistic units.
- Frequency effects in the acquisition of formulaic language.
- Frequency effects in fluent speech production.
- Frequency effects in word recognition.
- Frequency effects in reading.
- Frequency effects and the abstraction of linguistic rules.
- Frequency effects and incidental learning.

Evaluation Criteria: Evaluation will be based on participation, quiz, and a term paper.

Textbooks: Printouts will be provided.

A Comparative Approach to Media Discourse I

Subtitle: Concepts, Theories and Methods

Instructor: Edward HAIG

Semester: Fall

Day / Period: Friday, 2

Classroom: NW 211

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 2016 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: Thursday, 4

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: Monday, 5

Classroom: IRB 609

Aims:

To learn how to formulate and examine (cognitive-) linguistic hypotheses.

Prerequisites: None

Course Description:

We will look at “the typology of motion expressions” (Talmy 1985, 1991, 2000), one of the main issues in theories of the syntax-semantics interface. We will critically review recent cognitive-linguistic and psycholinguistic approaches to the typology, including introspection-based descriptions, corpus-based statistics, and production experiments. Every class starts with a student’s informal review of the week’s article and then moves on to related issues in English, Japanese, and other languages.

Evaluation Criteria:

Contribution to discussion + homework assignments (40%), critical review of an article or two (30%), a (brief) term paper on a topic to be discussed in this course (30%).

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: Thursday, 5

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, Caroline Bergvall and Kenneth Goldsmith. We

will discuss how they use translation and expressions in foreign languages and what thoughts and ideas about translation and the use of foreign languages are expressed in each example.

Every week the participants will be assigned the reading materials shown in the class schedule (to be given in the first meeting of the class). One participant will be selected as the designated commentator for a particular text. He or she will write a comment paper about the assigned text and post it to the class mailing list one day before the meeting of the class. The other participants will read the assigned texts and the comment paper posted by the designated commentator before coming to the classroom. In the classroom the designated commentator will introduce the author and the background of the text, give its summary and start a discussion by presenting his/her comments orally.

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: Mona Baker, ed. *Critical Readings in Translation Studies* (Routledge, 2010).

Lawrence Venuti, ed. *The Translation Studies Reader*, 2nd ed. (Routledge, 2004).

Note: Class website:

<http://www.lang.nagoya-u.ac.jp/~nagahata/lectures17/modernism17/modernism17.html>

Critical Theory

Subtitle: Sports and Gender

Instructor: Chikako MATSUSHITA

Semester: Spring 2017

Day / Period: Wednesday, 2

Classroom: NB 211

Aims: This course aims to offer critical insights into human sexuality expressed, viewed and constructed in various texts. By the end of the course students will be able to understand theoretical concepts and terminology in the field of sexuality studies and develop a strong scholarly argument.

Prerequisites: Any student who has previously taken a course taught by this instructor and received a grade of D as a result of misconduct will not be permitted to take this course for any reason.

Course Description:

This course aims to offer critical insights into human sexuality expressed, viewed and constructed in various texts. Providing students with a critical overview of theory and research on gender and sexuality, especially from the first volume of Michel Foucault's *History of Sexuality*, it will introduce

how to analyze “critically” and “academically” the desires and the pleasures that people might obtain from various sexual images. Sports will be the special feature of this semester.

Evaluation Criteria:

Students will be evaluated according to their participation (30%), presentation (30%) and final report (40%).

Textbooks:

Michel Foucault, *History of Sexuality Volume I* (New York: Vintage, 1990)

Jayne Caudwell, ed., *Sport, sexualities and queer/theory* (London: Routledge, 2006)

Studies in Modern Cultural Change

Subtitle: Playful revolutions of selves and societies

Instructor: Mark WEEKS

Semester: Spring 2017

Day / Period: Monday, 3

Classroom: IRB 522

Aims: The course provides a context in which students may develop cultural knowledge and critical, creative thinking skills through engagement with influential texts in modern cultural history. The aims of the course are:

1. To deepen understanding of modern cultural transformations influencing the present.
2. To foster the ability to work across scholarly and creative fields.
3. To practice deploying research support in a clear argument.

Together, the above points aim to develop informed, creative scholars able to contribute to important cultural discourses and decision-making.

Prerequisites: None

Course Description:

Play and pleasure can be used as means of social control through consumption and mass communication; yet they have also been creatively deployed in modern times to challenge dominant powers, transforming societies and individuals. Through influential writers and thinkers, this course attempts to give an understanding of key elements in modern cultural change. While the emphasis here is on European-American contexts, classes seek to bring these into dialogue with Japanese and other cultural contexts, including those that students bring with them.

Below is a tentative schedule. We may make changes as the course proceeds.

1. Introduction
- A. MODERNIST TRANSFORMATIONS
2. Freud: on human (un)happiness (psychology)
3. Kafka, Shklovsky: art of weirdness (literature)

4. Nietzsche: godless “superlaughter” (philosophy)
5. Bakhtin: liberation through carnival (cultural studies)
6. Steppenwolf: playing with identities (literature)

B. COUNTERCULTURE AND LIBERATION

7. Marcuse: post-Freud psychology (cultural studies)
8. Beats: jazz, zen, hippies (literature, cultural studies)
9. *One Flew Over the Cuckoo’s Nest* (literature, film)
10. Foucault: madness and sexuality (cultural studies)

C. PLAY AS A MODERN CULTURAL FORCE

11. Sontag: happenings & camp culture (cultural studies)
12. Playtimes: play and social control (cultural studies)
13. “Asobi in Action”: play in Japan (cultural studies)
14. *Cha no Aji* (茶の味) (film)
15. Review

Evaluation Criteria:

Students will be evaluated according to their participation (30%), mid-semester report (30%) and a final report (40%).

Textbooks:

All texts used are short edited extracts or articles and are provided by the instructor electronically. These include:

Bakhtin, Mikhail. *Rabelais and His World* (Bloomington: Indiana University Press, 1984).

Dalio-Bul, Michael. “Asobi in Action,” *Cultural Studies* 23, 2009.

Foucault, Michel. *The Foucault Reader* (New York: Pantheon, 1984).

Freud, Sigmund. *Civilization and Its Discontents* (London, Hogarth, 1961).

Hesse, Herman. *Steppenwolf* (London: Penguin, 1965).

Kafka, Franz. *The Complete Stories* (New York: Schocken, 1971).

Kerouac, Jack. *On the Road* (London: Penguin, 2000).

Kesey, Ken. *One Flew Over the Cuckoo’s Nest* (New York: Penguin, 2007).

Marcuse, Herbert. *Eros and Civilization* (Boston: Beacon, 1974).

Nietzsche, Friedrich. *A Nietzsche Reader* (London, Penguin, 1977).

Sontag, Susan. *Against Interpretation* (London: Picador, 2001).

Optional secondary reading materials related to the course content will be periodically distributed to students electronically.

Notes: This course covers a variety of scholarly and artistic fields, but familiarity with the fields and texts on the course is not a prerequisite. All that is required is a willingness to open one’s mind to a variety of ways of thinking, viewing cultures and expressing ideas. Classes are conducted through

informal, cooperative class and group discussions aimed at clarity and intellectual creativity.

Studies in Postmodernity and Beyond

Subtitle: Pleasure, play and power in cultural transformation

Instructor: Mark WEEKS

Semester: Fall 2017

Day / Period: Monday, 4

Classroom: IRB 522

Aims: The course provides a context in which students may develop cultural knowledge and critical, creative thinking skills through engagement with influential texts in recent and contemporary cultures. The aims of the course are:

1. To deepen understanding of recent and present cultural transformations.
2. To foster the ability to work across creative, scholarly fields.
3. To practice deploying research support in a clear argument.

Together, the above points seek to develop informed creative scholars able to contribute to important cultural discourses and decision-making.

Prerequisites: None

Course Description:

This cross-disciplinary course explores the complex interaction of forces determining the way societies and individuals function today through the work of some of the most influential, innovative thinkers and artists of recent decades. A central theme is a movement away from traditional concepts of fixed social structure or identity towards dynamic models of “playful” interaction, multiplicity and self-creation. Yet without a stable sense of identity formed through lasting social, cultural attachments are citizens left helpless? The following is a tentative list of topics, most based on short readings.

1. Introduction
- A. UNDERSTANDING POSTMODERNISM
2. Warhol: art as subversive play (visual art, literature)
3. Warhol as a postmodernist (cultural studies)
4. What is “postmodernism”? Hassan (cultural studies)
5. Barthes (literary theory)
- B. DECONSTRUCTING “REALITY”
6. Deconstruction (philosophy, architecture)
7. Deconstruction (class activity)
8. Baudrillard: speed and hyperreality (cultural studies)
9. Identity play: Laurie Anderson, Cindy Sherman (art)

C. PLAY IN CONTEMPORARY CULTURE

10. *American Beauty*: work, play, desire (film)
11. Zizek: “Western Buddhism”, capitalism (cultural studies)
12. Azuma: otaku as “Database Animals” (cultural studies)
13. Murakami and Banksy (visual art)
14. Comedy, media, “post-truth” politics (cultural studies)
15. Review

Evaluation Criteria:

Students will be evaluated according to their participation (30%), mid-semester report (30%) and a final report (40%).

Textbooks and Reference Books: All texts used are short edited extracts or articles and are provided by the instructor electronically. These include:

Anderson, Laurie. *Stories from the Nerve Bible* (New York: Harper Collins, 1994).

Azuma, Hiroki. *Otaku* (Minneapolis: University of Minnesota Press, 2009)

Barthes, Roland. *The Pleasure of the Text* (New York: Hill and Wang, 1975).

Baudrillard, Jean. *Selected Writings* (Palo Alto: Stanford University Press, 1988).

Derrida, Jacques. *Margins of Philosophy* (Chicago: University of Chicago Press, 1982).

Hassan, Ihaab, *The Postmodern Turn* (New York: SUNY, 1987).

Warhol, Andy. *The Philosophy of Andy Warhol* (New York: Harcourt, 1975).

Zizek, Slavoj. “Revenge of Global Finance” in *In These Times* (Online: 2005).

Optional secondary reading materials related to the course content will sometimes be distributed to students electronically.

Notes: This course covers a variety of scholarly and artistic fields, but familiarity with the fields and texts on the course is not a prerequisite. All that is required is a willingness to open one’s mind to a variety of ways of thinking, viewing cultures and expressing ideas. Classes are conducted through informal, cooperative class and group discussions aimed at clarity and intellectual creativity.

Cultural and Intellectual History of Japan I

Subtitle: Theoretical Studies in Medieval Japanese Culture

Instructor: Dylan MCGEE

Semester: Fall 2017

Day / Period: Monday, 2

Classroom: NB 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:

Class participation: 30% Regular attendance and active engagement in class discussion are key to your success in this seminar.

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.

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.

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.

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 IV

Subtitle: Early Modern Japanese Literature

Instructor: Dylan McGEE

Semester: Spring

Day / Period: Monday, 2

Classroom: NW 105

Aims:

1. Students will acquire practical knowledge for reading and interpreting early modern Japanese literature, and development a working understanding of the aesthetic, discursive, and commercial factors that shaped literary production of the period.
2. Students will become conversant with early modern Japanese visual culture, especially as it pertains to cartography, book illustrations, book design, and woodblock prints.
3. Students will gain exposure to basic features of early modern Japanese orthography and calligraphy, while also acquiring basic proficiency in reading variants of phonetic script used in early modern printed books.

Prerequisites: There are no prerequisites for this course. While not required, some proficiency in Japanese and general knowledge about early modern Japanese history and culture would be helpful.

Course Description:

In this seminar, we will read Jippensha Ikku's (1765-1831) *Tokaido-chu hizakurige (Travels Along the Eastern Sea Road, 1802-1822)*, one of the best-selling Japanese novels of the nineteenth century. Ikku's story of two Edoites traveling through the post towns of the Tokaido Road radically reinvented the genre of travel literature and became an important site for representing regional culture in literature and the visual arts. In tandem with the main text, we will also examine a range of intertexts and related print ephemera to enrich our understanding of its content. Each week, our class meeting will be organized around a student presentation, a student-led discussion, and parallel readings of key passages in English and Japanese.

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

Class participation: 30% Students will be evaluated on their level of preparation and engagement in class discussion, as detailed in an assessment rubric.

Presentation: 40% Twice over the course of the semester, each student will be required to present a brief lesson module (about twenty minutes) related to a section from the novel.

Depending on the interests of the presenter, this module may refer to literary aspects of the novel (representation of regional dialects, connection to early modern storytelling arts, poetic intertexts, etc.), cultural or historical background about the settings described, visual and material aspects of the book (illustrations, elements of design, etc.), or other aspects.

Discussion Moderation: 20% Twice over the course of the semester, each student will also be required to lead discussion about a brief section of the novel. Moderation entails preparing three questions for the class and leading discussion for about fifteen to twenty minutes.

Collaborative Writing Project: 10% By the end of the semester, the students, in collaboration with the instructor, will produce a research article or series of brief articles about the main course text. (1250 to 1500 words)

Textbooks: The main text for this course will be *Thomas Satchell's Shank's Mare: A Translation of the Tokaido Volumes of Hizakurige, Japan's Great Comic Novel or Travel and Ribaldry*.

Students who prefer to read the text in print are encouraged to borrow one of the copies in our library system or purchase their own copy online. Otherwise, digital copies of this text and all other 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 I

Subtitle: Chinese and Japanese Print Culture

Instructor: Dylan McGEE

Semester: Fall

Day / Period: Monday, 5

Classroom: NW 105

Aims:

1. Students will learn about the basic features of early modern Chinese and Japanese printed books, as well as how to differentiate between genres and 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 printed books.

3. Students will become conversant with early modern Chinese and Japanese visual culture, especially as it pertains to book illustrations and woodblock prints.
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 Chinese and Japanese history and culture is also desirable but not required.

Course Description: In this seminar, we study the print culture of early modern China and Japan, with particular emphasis on the history of the book.

Evaluation Criteria:

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

Class participation: 30%

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

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 text, 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.

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 text, preparing three to five questions about its narrative content, and leading class discussion for about fifteen to twenty minutes

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. The final essay, around 2000 words, should engage in comparative analysis of two or more works. 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 IV

Subtitle: Cultural Theory

Instructor: Dylan McGEE

Semester: Spring

Day / Period: Monday, 5

Classroom: NW 105

Aims:

1. Students will become conversant with different methodologies and analytical approaches in the study of culture.
2. Students will become conversant with Japanese visual culture, especially as it pertains to the representation of the body.
3. Students will develop critical thinking skills through a series of critiques and written assignments requiring analysis of visual, literary, and cinematic texts.

Prerequisites: There are no prerequisites for this course.

Course Description: The theme of our seminar this semester will be the body in Japan. Through a range of texts spanning the medieval, early modern, modern, and contemporary periods, we will examine the various ways in which the body has been narrated and visualized.

Evaluation Criteria:

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

Class participation: 30%

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

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 or cinematic text. More details about expectations for critiques will be provided on the first day of class.

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

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:

50% Presentation as a presenter

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

30% In-class participation and contribution

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.

20% Assignments, attendance and quiz

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:

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

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.

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 COMPULSORY 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.

Note: Students on the Comparative Studies of Language and Culture program must take and obtain credits for both *Thesis Writing I* and *Thesis Writing II*.

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.

