

**Comparative Studies of Language and Culture Program**  
**Graduate School of Languages and Cultures, Nagoya University**

**List of Classes for Spring Semester 2013**

**Language and Linguistics Course**

Title	<b>Introduction to Sociolinguistics II</b>
Subtitle	<b>Introduction to Bilingualism</b>
Instructor	Liang Chua Morita
Day / Period	Thursday, 3rd
Classroom	BS 522
Aims	To learn from recent research on bilingualism and to distinguish between fact and myth about bilingualism.
Prerequisites	You need to be at least an advanced learner of English to fully participate and benefit from this class.
Course description	<p>We will be focusing on bilingualism this semester. Bilingualism or multilingualism is a frequently misunderstood phenomenon. Many parents are afraid of letting their young children learn English because they think it will interfere with their Japanese language development. Some worry that learning other languages means there will be less space in our brains for subjects such as science and mathematics. Thanks to research in bilingualism in recent decades, we now know that these worries are unfounded.</p> <p>The topics to be covered include early development of bilingualism; later development of bilingualism; language shift (especially in Hokkaido and Okinawa); language situation of ethnic minorities (especially the Koreans and Brazilians); language minority students in Japanese public schools; and bilingual education in Japan.</p>
Evaluation criteria	Attendance, participation, preparedness for lessons and presentations.

Textbooks	Baker, C. 2011. <i>Foundations of Bilingual Education and Bilingualism</i> . Clevedon: Multilingual Matters.
Notes	Students are expected to complete the assigned reading before each lesson. In class, students are expected to engage in discussions based on what they have read. The instructor is more than happy to answer questions on the reading but since this is a graduate course, she hopes her students will come to class prepared and having reflected on what they read.

Title	<b>A Comparative Approach to Media Discourse II</b>
Subtitle	<b>Applications, Advances and Issues</b>
Instructor	Edward Haig
Day / Period	Wednesday, 3rd
Classroom	Kita 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

	<p>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.</p> <p>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.</p>
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 enrol 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.

Title	<b>Special Studies II</b>
Instructor	Katsuo Tamaoka
Day / Period	Monday, 6th
Classroom	Kita 403
Course description	This course is designed to support writing a master's thesis. The first semester of 2013 (from April to August) focuses on the research topic of 'tense-consistency in English sentences perceived by native Japanese speakers leaning English as a second language'. To accomplished this project, the course will provide (1) syntactic

	<p>knowledge to construct a hypothesis for processing of tense-related English and Japanese sentences, (2) an eye tracking technique using EeyLink1000 to measure syntactic sensitivity related to tense-inconsistency, (3) a statistical methods especially the LME (linear mixed effects) modeling to analyze results of first-pass gaze duration, re-reading time and regression frequency, and (4) a paper writing technique for reporting hypotheses, experimental results, discussion including tables, figures, and statistic descriptions. Through this course, students will learn a series of academic research paper writing skills related to an experimental study.</p>
Notes	<p>This Special Studies course is for the 2nd-year G30 student who is the advisee of the instructor. Students who are not the instructor's advisees cannot earn credit for this course.</p>

### **Culture and Society Course**

Title	<b>Cultural and Intellectual History of Japan II</b>
Instructor	Dylan McGee
Day / Period	Monday, 2nd
Classroom	Kita 105
Aims	<p>-- Students will become familiar with the general contours of modern Japanese cultural and intellectual history, and be able to make connections and distinctions between different periods, trends, schools, works and figures.</p> <p>-- Students will be able to apply terminology, concepts and practical knowledge acquired during the semester to various in-class and take-home exercises requiring problem-solving, critical analysis and ethical reasoning.</p> <p>-- Students will gain exposure to theoretical approaches and practices currently employed in the fields of cultural studies, literary studies and history.</p>

Prerequisites	None.
Course description	This course is a survey of modern Japanese cultural and intellectual history, spanning the Meiji (1868-1912), Taishō (1912-1926), and early Shōwa (1926-1989) periods. With a focus on novels, short stories, poetry, essays, and cinema, we will examine how these cultural forms served as vehicles for interrogating ideologies of modernity and depicting the effects of industrialization, urbanization, and Westernization on Japan and its people.
Evaluation criteria	Final research paper (40%), research presentation (30%), class participation (30%).
Textbooks	(available in the library) (1) <i>Sanshirō</i> , Natsume Sōseki. Penguin Classics trade paper edition. ISBN# 0140455620 (2) <i>Naomi</i> , Tanizaki Jun'ichirō. Vintage trade paper edition. ISBN# 0375724745
Other materials	Other readings for this course will be made available through our Dropbox site.
Notes	In the interest of environmental responsibility, students are encouraged to conserve paper and other material resources whenever possible. Please refrain from mass printing and photocopying of course materials, and if possible, submit written work electronically.

### Schedule of Readings

(subject to change)

	Topic	Readings for Discussion
4/15	"Civilization and Enlightenment"	<ul style="list-style-type: none"> <li>☐ Fukuzawa Yukichi (1835-1901), <i>An Outline of a Theory of Civilization</i> (1875), 485-495</li> <li>☐ Kanagaki Robun (1829-1894), <i>Random Chatter at a Beef Restaurant: Sitting Cross-legged Before a Simmering Pot</i> (1871), 1-2</li> </ul>

4/22	The Modern Novel and the <i>Genbun Itchi</i> Movement	<ul style="list-style-type: none"> <li>📖 Tsubouchi Shōyō (1859-1935), <i>The Essence of the Novel</i> (1886), 1-10</li> <li>📖 Futabatei Shimei (1864-1909), <i>Drifting Cloud</i> (1889), 197-255</li> <li>📖 Nannette Twine, <i>The Genbun Itchi Movement</i>, 333-356</li> </ul>
4/29	<b>Shōwa Day—No Classes</b>	
5/06	<b>Golden Week—No Classes</b>	
5/13	The People’s Freedom and Rights Movement and the Rise of Japanese Naturalism	<ul style="list-style-type: none"> <li>📖 Kawakami Otojirō (1862-1922), <i>Oppekepe</i> (1891)</li> <li>📖 Mori Ōgai (1862-1922), <i>The Dancing Girl</i> (1890), 10-25</li> <li>📖 Tayama Katai (1872-1930), <i>The Quilt</i> (1907), 35-96</li> </ul>
5/20	Women’s Writing During the Meiji Period	<ul style="list-style-type: none"> <li>📖 Higuchi Ichiyō (1872-1896), <i>Child’s Play</i> (1896), 254-287</li> <li>📖 Hiratsuka Raichō (1886-1971), <i>The New Woman</i></li> <li>📖 Yosano Akiko (1878-1942), <i>Tangled Hair</i> (1901)</li> </ul>
5/27	Natsume Sōseki and the Golden Age of Serialized Novels	Natsume Sōseki (1867-1916), <i>Sanshirō</i> (1908)
6/03	The Modern Short Story: Experiments in Narrative Form	<ul style="list-style-type: none"> <li>📖 Tanizaki Jun’ichirō (1886-1965), <i>The Tattooer</i> (1910), 160-169</li> <li>📖 Akutagawa Ryūnosuke (1892-1927), <i>Rashōmon</i> (1915), 3-9</li> <li>📖 Akutagawa Ryūnosuke (1892-1927), <i>In a Bamboo Grove</i> (1922)</li> </ul>
6/10	Cultural Millieu of the “Taishō Democracy”	Tanizaki Jun’ichirō (1886-1965), <i>Naomi</i> (1924), 3-103
6/17	Questioning Modernity	<ul style="list-style-type: none"> <li>Tanizaki Jun’ichirō, <i>Naomi</i> (1924), 104-237</li> <li>📖 Tanizaki Junichirō, <i>In Praise of Shadows</i></li> </ul>

		(1933)
6/24	Pulp Novels and Proletarian Literature	<ul style="list-style-type: none"> <li>▢ Edogawa Ranpō, <i>The Human Chair</i> (1925), 365-375</li> <li>▢ Yokomitsu Ri'ichi, <i>Machine</i> (1930), 212-231</li> <li>▢ Kobayashi Takiji, <i>The Cannery Boat</i> (1929), 3-65</li> </ul>
6/29	Make-up Day	
7/01	Narrating the War	Hino Ashihei, <i>Wheat and Soldiers</i> (1939) Ōka Shohei, <i>Fires on the Plain</i> (1951)
7/08	Early Postwar Fiction and the Kasutori Cultural Millieu	<ul style="list-style-type: none"> <li>▢ Sakaguchi Ango, <i>On Decadence</i> (1946)</li> <li>▢ Ishikawa Jun, <i>The Jesus of the Ruins</i> (1946), 149-167</li> </ul> <p>Dazai Osamu (1909-1948), <i>The Setting Sun</i> (1947)</p>
7/15	<b>Sea Day—No Classes</b>	
7/22	Postwar Masculinities	<ul style="list-style-type: none"> <li>▢ Mishima Yukio, <i>Confessions of a Mask</i> (1948)</li> </ul> <p>Mishima Yukio, <i>Patriotism</i> (1966)</p>
7/29	Postwar Masculinities	<i>Crazed Fruit</i> (1956, dir. Nakahira Ko, 86 min.)

Title	<b>Word and Image in Japanese Narrative II</b>
Instructor	Dylan McGee
Day / Period	Monday, 5th
Classroom	Kita 105
Aims	<p>-- Students will become familiar with modern and contemporary forms of Japanese visual narrative, and be able to make connections and distinctions between different periods, trends, schools, works and figures.</p> <p>-- Students will be able to apply terminology, concepts and practical</p>

	<p>knowledge acquired during the semester to various in-class and take-home exercises requiring problem-solving, aesthetic response, and critical analysis.</p> <p>-- Students will gain exposure to theoretical approaches and practices currently employed in the fields of cultural studies, literary studies and visual studies.</p>
Prerequisites	None.
Course description	<p>This course, the second part of a year-long survey, will introduce students to traditions of visual storytelling popular during the late nineteenth- and twentieth-centuries, highlighting points of contingency with traditions introduced in the first course. Through a series of units on individual works and genres, including woodblock prints, <i>ponchi-e</i>, manga, <i>shashin shōsetsu</i> (photo novels) and other popular print genres, modern film, anime, and <i>keitai shōsetsu</i> (cell phone novels) students will gain practical knowledge about the production and reception of visual narratives, with a view towards gaining historical and cultural context for appreciating the interplay between technology and narrative form.</p>
Evaluation criteria	Final research paper (40%), research presentation (30%), class participation (30%).
Textbooks	No required textbook for purchase.
Other materials	Other readings for this course will be made available through our Dropbox site.
Notes	<p>In the interest of environmental responsibility, students are encouraged to conserve paper and other material resources whenever possible. Please refrain from mass printing and photocopying of course materials, and if possible, submit written work electronically.</p>

### Schedule of Readings

(subject to change)

	Topic	Readings for Discussion
4/15	Course Overview	

4/22	Depicting Modernism in Meiji Period Woodblock Prints and Photography	<i>Practices of Looking</i> , Chapter 1 (esp., pp. 9-26) Suzuki, "Yokohama-e and Kaika-e," pp. 676-87
4/29	<b>Shōwa Day—No Classes</b>	
5/06	<b>Golden Week—No Classes</b>	
5/13	The Spectacle of Cinema in Meiji and Early Taishō Japan	Anderson and Richie, <i>The Japanese Film</i> , pp. 21-46 Benjamin, "The Work of Art in an Age of Mechanical Reproduction" (1935), pp. 1-15
5/20	Celebrity and Visual Pleasure in Taishō Period Film	Anderson and Richie, <i>The Japanese Film</i> , pp. 72-99 Adorno, "The Culture Industry" (1947), in CSR, 31-41 Tanizaki Junichirō, <i>Story of Mr. Bluemound</i> (1926)
5/27	Wartime Comics and Animation	☐ Suihō Tagawa, <i>Norakuro</i> (1937) ☐ Tezuka Osamu (1928-1989), 勝利の日 まで ( <i>Until the Day of Victory</i> , c.1945) Seo Mitsuyo, dir. <i>Momotarō's Sea Eagle</i> (1942, 37 min.)
6/03	Popular Comics and Kamishibai (Paper Theatre) During the Allied Occupation	Eric Nash, <i>Manga Kamishibai</i> ☐ Shimizu, <i>Red Comic Books: Origins of Manga</i> , 137-150 ☐ Tezuka Osamu, <i>Lost World</i> (1948) ☐ Tezuka Osamu, <i>Metropolis</i> (1949)
6/10	Ambassador Atom and the Atom Boy Serials	☐ Tezuka Osamu (1928-1989), Ambassador Atom (1951-2), 117-88 ☐ Tezuka Osamu (1928-1989), Atom Boy (Cobalt, 1954) ☐ Tezuka Osamu (1928-1989), <i>Atom Boy</i>

		( <i>Blue Knight</i> , 1965-6), 8-167
6/17	Postwar Japanese Cinema	TBA
6/24	Postwar Japanese Cinema	TBA
6/29	Make-up Day	
7/01	Reinventing Manga for Girls: The Year 24 Group and the Establishment of Shōjo Manga	<ul style="list-style-type: none"> <li>☐ Yamagishi Ryōko (b. 1947), <i>Two Women in White Room</i> (1971), 1-42</li> <li>☐ Hagio Moto (b. 1949), <i>The Family of Poe</i> (1972-76), excerpts</li> </ul>
7/08	Horror and Camp in Manga Subculture: The Emergence of <i>Gekiga</i>	<ul style="list-style-type: none"> <li>☐ Yoshiharu Tsuge (b. 1937), <i>Marsh</i> (1966), 1-14</li> <li>☐ Yoshiharu Tsuge (b. 1937), <i>Chico</i> (1966), 1-18</li> <li>☐ Yoshiharu Tsuge (b. 1937), <i>Screw Style</i> (1968), 20-40</li> <li>☐ Tatsumi Yoshihiro (b. 1935), <i>Occupied</i>, 11-34</li> </ul>
7/15	<b>Sea Day—No Classes</b>	
7/22	“Animeticism” and the “Auteur Effect” in Ghibli Studio Films	<p>Miyazaki, <i>Nausicaä of the Valley of the Wind</i> (1984)</p> <ul style="list-style-type: none"> <li>☐ LaMarre, <i>The Anime Machine</i>, 86-100</li> <li>☐ Napier, <i>Anime</i>, 121-138 (esp. pp. 135-38)</li> </ul>
7/29	Spectacle and Simulacrum in Contemporary Visual Culture	☐ Azuma Hiroki, <i>The Otaku’s Pseudo-Japan</i> (2001), 3-24

Title	<b>The Comparative History of Tuberculosis</b>
Instructor	Mahito FUKUDA
Day / Period	Monday, 2nd
Classroom	BS 609
Aims	To learn how to look into cultural history and find a new understanding and explanation for historical facts.

Prerequisites	Students must have at least an advanced level of English to participate in classroom discussions.
Course description	<p>This is a course considering the comparative history of tuberculosis with special reference to its romanticised images in Britain and Japan in the 19<sup>th</sup> and 20<sup>th</sup> centuries.</p> <p>First we will have a look at an outline of the history of medicine and diseases. Then we will begin to analyse the ways in which diseases are understood and discussed, which has considerable cultural and historical significance. Medical books as well as literary works will be discussed in order to clarify the cultural meanings of this infectious disease and its impact upon humankind.</p>
Evaluation criteria	Participation in discussions (30%), one in class presentation (35%) and seven page final paper (35%).
Textbooks	No textbooks.

Title	<b>Topics in Geography and Culture II</b>
Subtitle	<b>A Critical Look into Multiculturalism in the United States</b>
Instructor	Simon Potter
Day / Period	Tuesday, 2nd
Classroom	BS 623
Aims	The main objectives of this course are to investigate some social, political, and economic issues in contemporary America, to come to a reasonable understanding of the interplay of cultural ideals and realities, and to get some experience in writing brief, concise, and informed essays within a reasonably short amount of time.
Course description	<p><i>Course content:</i></p> <p>From the second class meeting, students will be expected to have read an assigned part of the book “Adventures with ‘Multiculturalism’ in the United States” and to be prepared to do a related written assignment during class; otherwise, the class meetings will be devoted to seminar-style discussions and/or narrative-type explanations by the</p>

	<p>professor. To make sure that the general themes raised throughout the book and during class meetings have been understood, or appreciated in an intellectual way, the course will finish with a cumulative examination.</p> <p><i>Schedule:</i></p> <p>The sequence of the course will follow the chapters in the reading book and, after the introductory session, is anticipated to be: (1) “Note to the Reader” and “Multiculturalism?”; (2) “The Land of the Free” and “More on Freedom”; (3) “Education,” “Education = Achievement,” and “Why Education Is Important”; (4) “Native Americans?” and “Tu Casa Es Mi Casa”; (5) “Hit or Be Hit”; (6) “Monotheism and the Ten Commandments”; (7) “A Brief about the Other Deity” and “Saunists of the World, Unite!”; (8) “Survey Country”; (9) “The Pledge and the Symbol” and the beginning of “E Pluribus Uniform”; and (10) the remainder of “E Pluribus Uniform.”</p> <p><i>Teaching method:</i></p> <p>Students will be expected to read and to do the writing assignments as noted under “Course Content,” and class meetings will be devoted to providing information, ideas, and/or insights in regard to contemporary America.</p>
Evaluation criteria	Grades will be determined according to the content and quality of the in-class written submissions (combined to make up 67% of the course grade) and the result from the final, cumulative examination (33%).
Reading materials	<p><i>Required books:</i></p> <p>“Adventures with ‘Multiculturalism’ in the United States” and its “Workbook” (both 2012), which have been specially prepared to be used in Japanese higher education; these will be available either at the university co-op or through the teacher.</p>
Reference books	At least one dictionary for working with the English language and a reasonably comprehensive grammar book are recommended.

	Students are also advised to be prepared to look for information to supplement what is in the course books via the Internet and/or such conventional sources as books and journals.
Notes	Having a fundamental knowledge of the United States (history, political ideals, government, economic system, society in general) and a good command of the English language will be useful for this course. Also, “G-30” students will be expected to perform at a higher standard than ordinary postgraduates and undergraduates from overseas.

Title	<b>Comparative Literature: Intellectual Freedom and Censorship</b>
Instructor	Sanae Uehara
Day / Period	Wednesday, 3rd
Classroom	Kita 308
Aims	This course aims to provide students with opportunities to study censorship in Victorian England and Meiji Japan, and to allow for in-depth study of Thomas Hardy’s novels and their Japanese translations that were heavily censored by publishers.
Course description	The censorship of printed materials is concerned with questions of ‘morality’ or, more precisely, ‘immorality’ in terms of sexual explicitness and obscenity. This course deals with cases of censorship in Victorian England and Meiji Japan, seeking to facilitate in-depth study of Thomas Hardy’s novels and their Japanese translations, which were censored by publishers, thus bringing together notions of culture, law, and publication as well as literary analysis. The case studies focus on themes of immorality and moral ambiguity in Hardy’s original texts and Japanese translations. This course will take into account both direct and indirect means of censorship, as well as self-censorship on the part of Hardy.
Evaluation criteria	Students will be evaluated according to their degree of active participation in class (50%) and a final essay (50%).
Textbooks	Thomas Hardy, ‘Tess of the d’Urbervilles’, serialized in the <i>Graphics</i>

	<p>(1891).</p> <p>--- <i>Tess of the d'Urbervilles</i>, fifth edition (London: Osgood &amp;McIlvaine, 1892).</p> <p>---, 'Jude the Obscure', the holograph manuscript of <i>Jude the Obscure</i>.</p> <p>---, 'Tesu' [Tess of the d'Urbervilles], translated by Takase Seiho. <i>Teikoku Bungaku</i> vols 12-13 (1906).</p> <p>---, <i>Unmei Shosetsu: Tesu</i>, translated by Yamada Koryo (Tokyo: Sakakibara Bunseido, 1912).</p>
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Title	<b>The Philosophical Background of Modern Japan</b>
Subtitle	<b>Concepts, Theories, Methods</b>
Instructor	Satoshi Fuse
Day / Period	Friday, 5th
Classroom	BS 609
Aims	This course aims to provide students with the contours of modern Japanese philosophical discourses, particularly from the perspective of their (possible) political and social effects. By “modern discourses”, we mean the discourses of the 18 <sup>th</sup> to the early 20 <sup>th</sup> century, some aspects of which are widely regarded as constituting the intellectual basis of contemporary Japan.
Course description	<p>Since the middle of the 1980s when the Japanese economy was in an overripe situation known as the economic “bubble”, it has been argued that the distinctive trait of the Japanese intellectual background is its “postmodernity”: because there had been no monotheistic religion, monolithic value system, or fixed ethical codes, Japan was able to adapt itself to and/or absorb Western technology and cultures easily and rapidly, thereby being not the last country in Asia to formulate itself as a “modern” nation-state during the late 19<sup>th</sup> century. In other words, behind “modern” Japan underlay “post-modern” Japan.</p> <p>If this is the case, however, why or with which discursive milieu, for instance, was the totalitarian xenophobic regime that existed during the</p>

	<p>Second World War created? How did the people accept it and, above all things, how did the Japanese intellectuals at that time rationalize such a regime and their own positions? If some structural or discursive factors were at work then, it is worth asking whether those factors are still present in contemporary Japan.</p> <p>The discussions and investigations in this course are intended to answer these questions. To that end, we will consider the arguments of some notable post-War intellectuals – both Japanese and Western --, as well as some theoretical frameworks from such fields as political science and psychoanalysis.</p>
Evaluation criteria	Students will be evaluated according to their degree of active participation in class (50%) and a final report (50%).
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.
Other materials	A Japanese-English dictionary.
Reference materials	<ul style="list-style-type: none"> <li>* Maruyama, M. (2006) <i>Thought and Behavior in Modern Japanese Politics</i></li> <li>* Maruyama, M. (2006) <i>Studies in the Intellectual History of Tokugawa Japan</i></li> <li>* Karatani, K. (1993) <i>Origins of Modern Japanese Literature</i></li> <li>* Gellner, E. (1983) <i>Nations and Nationalism</i></li> <li>* Anderson, B. (1991) <i>Imagined Communities: Reflections on the Origin and Spread of Nationalism</i></li> </ul>
Notes	Although lectures and discussions will be in English, references to some Japanese original texts are almost indispensable if we are to deal with the Japanese thoughts, especially in order to grasp particular notions, ideas or concepts accurately according to the context in which they were adopted. While a “fully-fledged command” of Japanese is not required, it is strongly desirable that participants make as much effort as possible to refer to a Japanese-English dictionary where

	necessary, venture to read original texts instead of their translations, and use Japanese words and technical terms during the discussions. In this regard, for students who are interested in learning Japanese in a specific context (a philosophical one in this case), this course will also be a good opportunity to develop such skills.
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Title	<b>A Comparative Approach to Media Discourse II</b>
Subtitle	<b>Applications, Advances and Issues</b>
Instructor	Edward Haig
Day / Period	Wednesday, 3rd
Classroom	Kita 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

	<p>production of individually authored written papers.</p> <p>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.</p>
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 enrol 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.

Title	<b>Analyzing Cultures: Understanding Ludic Behavior and Discourses II</b>
Instructor	Mark Weeks
Day / period	Wednesday, 4th
Classroom	BS 522
Aims	While deepening students' modern cultural knowledge, the course aims to develop the ability to critically engage with challenging texts across a variety of academic and artistic fields, then to draw creative, coherent connections between them. Students will become practiced in constructive, critical exchange of ideas as well as in marshaling research support into a clear, effective argument. Ultimately, the aim is to help foster motivation and skills to think deeply, actively and

	flexibly across fields so as to make practical future contributions to important cultural dialogues and decision-making.
Course description	<p>This course explores how societies and individuals have sought to make meaning for themselves amid the acceleration and uncertainty of modern times. A key theme is the way in which play (defined very broadly) and associated pleasures have served crucial cultural functions. Play and pleasure can be used as a means of social control through consumption and mass communication; yet, they have also been creatively, radically deployed to challenge dominant powers, transforming societies and individuals. Clarifying those operations by examining influential thinkers and artists is a useful, important process. While the emphasis here is on the European-American contexts, classes seek to bring these into dialogue with other cultural backgrounds, including those that students bring with them. Here is a tentative outline of classes:</p> <ol style="list-style-type: none"> <li>1. Intro: play (“ludism”) as basis of culture and counterculture</li> </ol> <p style="text-align: center;"><b>A. SOCIAL/SELF MOTIVATION</b></p> <ol style="list-style-type: none"> <li>2. Play, work, happiness: Freud, Russell (psychology, philosophy)</li> <li>3. Critiquing recent global research on happiness (sociology)</li> <li>4. Theorizing relationships: play, time and happiness (philosophy)</li> </ol> <p style="text-align: center;"><b>B. SOCIAL/SELF TRANSFORMATION</b></p> <ol style="list-style-type: none"> <li>5. Communal laughter versus power: Bakhtin (cultural theory)</li> <li>6. <i>The Name of the Rose</i> and Bakhtinian theory (film, literature)</li> <li>7. Nietzsche: death of God, birth of “super-laughter” (philosophy)</li> <li>8. “Nomad Thought”: Deleuze on Nietzschean rebels (philosophy)</li> <li>9. <i>Steppenwolf</i>: identity, play, liberation (literature, film)</li> <li>10. Existentialism, comedy and life’s meaning (film, philosophy)</li> </ol> <p style="text-align: center;"><b>C. CULTURE AND COUNTERCULTURE</b></p> <ol style="list-style-type: none"> <li>11. “Culture Industry”: amusement as social control (cultural theory)</li> <li>12. Beat writers: playful nomadic counterculture (literature)</li> <li>13. Camp humor, pop art, postmodern irony (art, cultural analysis)</li> <li>14. <i>Cha no Aji</i>: humor, nature, time and space (film)</li> </ol>

	15. Course Review
Evaluation criteria	Students will be evaluated according to their participation (40%), mid-semester report (20%) and a final report (40%).
Textbooks	Nil. All texts are provided by the instructor. Articles or short extracts from texts are assigned for homework most weeks.
Other materials	Extra, optional reading materials related to the course content will be distributed to students electronically.
Notes	<p>This course covers a variety of scholarly and artistic fields, but familiarity with the texts and ideas 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.</p> <p>Classes are conducted primarily through informal, cooperative class and group discussions.</p>

Title	<b>Special Studies II</b>
Instructor	Dylan McGee
Day / Period	Thursday, 5th
Classroom	BS 616
Aims	<p>-- Students will produce a substantial piece of written research related to their thesis topic, in consultation with their primary advisor.</p> <p>-- Students will gain supervised practice in research, writing, and presentation skills.</p>
Course description	This course is designed to provide students with a formal schedule of advising sessions on their graduate thesis. By the end of the course, students will be expected to produce a substantial piece of written work, approximate in length to a full chapter of the thesis. The written project should not be a revision of work produced for the Thesis Writing courses, but a new project.
Evaluation criteria	Final research project (80%), participation (20%).
Textbooks	TBA.

Reference materials	Another sources, if necessary, will be made available online.
Notes	In the interest of environmental responsibility, students are encouraged to conserve paper and other material resources whenever possible.

Schedule of Assignments (subject to change)		
	Topic	Assignment Due
Week 1	Preliminaries	
Week 2	Thesis Writing Workshop 1	Chapter outline and 2,000 word draft due
Week 3	Thesis Writing Workshop 2	4,000 word draft due
Week 4	Thesis Writing Workshop 3	6,000 word draft due
Week 5	Thesis Writing Workshop 4	8,000 word draft due
Week 6	Thesis Writing Workshop 5	10,000 word draft due
Week 7	Writing the Introduction and Conclusion	
Week 8	Writing the Introduction and Conclusion	
Week 9	Practicing Presentation Skills	
Week 10	Practicing Presentation Skills	
Week 11	Revising the Thesis for Publication	
Week 12	Revising the Thesis for Publication	
Week 13	Revising the Thesis for Publication	
Week 14	Revising the Thesis for Publication	
Week 15	Revising the Thesis for Publication	

Title	<b>Special Studies II</b>
Subtitle	<b>Critical Media Discourse Research</b>
Instructor	Edward Haig
Day / Period	Thursday, 3rd

Classroom	Kita 203
Aims	This course will provide individual guidance for students in the early stages of producing a Master's thesis in the field of critical media discourse.
Prerequisites	In principle, there are three prerequisites for taking this course: successful completion of the instructor's Fall Semester course, A Comparative Approach to Media Discourse I, and Spring Semester course, A Comparative Approach to Media Discourse II, and the intention to produce a Master's thesis in the field of critical media discourse.
Course description	In this course students will be given individual guidance on a number of topics including the following: selection of a suitable research topic; development of research questions; acquisition and selection of data; appropriate data analysis techniques; literature review and use of primary and secondary sources.
Evaluation criteria	Students will be evaluated according to their rate of attendance (20%), degree of active participation in class (20%) and a final report which will include both an account of the progress made on the thesis and an annotated timeline for its expected completion (60%).
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 enrol for the course.
Reference texts	A list of relevant advanced works related to students' individual research topics will be given out during the first few weeks of the course.
Notes	If necessary the day and period of the course may be varied by mutual agreement between instructor and students.

### Common Classes

Title	<b>Thesis Writing II</b>
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Subtitle	<b>Joining the Great Conversation</b>
Instructor	Laurence Dryden
Day / Period	Friday, 4th
Classroom	BS 623
Aims	<p>Great writers and thinkers converse with each other, figuratively, in dialogues that span continents, generations and centuries. In our lives as academic researchers and writers, we do much the same thing, though on a more modest scale. We are looking at and listening to the words of other researcher/writers so that we can form and express our own interpretations. The authors of the textbook describe this process of academic thinking and argumentation as ‘They Say’, ‘I Say’.</p> <p>The aim of the course is to give students opportunities to engage in the serious play of academic discourse</p> <ol style="list-style-type: none"> <li>1) by discussing readings that can be considered in relation to each other;</li> <li>2) by writing their own analytical responses to these and other writings; and</li> <li>3) by responding critically to the spoken and written words of their colleagues in the course.</li> </ol>
Prerequisites	Students should be first-year (or higher) master’s course students with research interests in development. Students should also be able to read and discuss academic topics in English. They should be willing to talk about their own research and listen critically and supportively as their peers do the same for them.
Course description	<p>These are some major themes for discussion and writing activities:</p> <ol style="list-style-type: none"> <li>1. <b>‘They Say’</b>: Starting with What Others Are Saying: Summarizing &amp; Quoting</li> <li>2. <b>‘I Say’</b>: Ways to Respond; Distinguishing Your Words from a Source; <ul style="list-style-type: none"> <li>Useful Naysayers; Saying Why It Matters (So What? Who Cares?)</li> </ul> </li> <li>3. <b>Tying It Together</b>: Connecting the Parts; Finding Your Voice; Metalanguage</li> </ol>

	<p><b>4. In Specific Academic Settings:</b> Motivation for Writing: Writing in the Sciences and Social Sciences</p> <p><b>5. Readings and Templates:</b> Common Modes of Academic Discourse</p>
Evaluation criteria	<p><b>Oral:</b> Discussions and presentations about homework; peer editing: 35%</p> <p><b>Written:</b> Two or more compositions of 1,000-3,000 words each: 65%</p>
Textbooks	<p><b>Required:</b> Graff, G. and Birkenstein, C. (2010). ‘They Say, I Say’: The Moves That Matter in Academic Writing. (2nd edition). New York: W. W. Norton.</p> <p><b>Supplemental:</b> Numerous handouts and a website of online resources will be provided by the teacher.</p>

#### **Abbreviations for classrooms**

BS: Bunkei-Sogo-kan (Integrated Research Building [Arts and Humanities])

Kita: North Wing, Main Building for Inter-Departmental Education Building

#### **Lesson Periods**

1st period: 8:45 - 10:15

2nd period: 10:30 - 12:00

3rd period: 13:00 - 14:30

4th period: 14:45 - 16:15

5th period: 16:30 - 18:00

6th period: 18:15 - 19:45

(last updated 2013.3.27)