

WORLD CULTURES: JAPAN

V55 . -0507001 73872/Fall 2004

Professor: Mitsuhiro Yoshimoto (my15@nyu.edu)

Lecture: Tuesday & Thursday 2:00-3:15 p.m.

Classroom: SILV 206

Office: 715 Broadway Room 307

Office Hours: Tuesday 3:45-4:45 p.m. or by appointment

Preceptors : Maggie Clinton (mec252@nyu.edu) and Osamu Nakano (on225@nyu.edu)

Recitation Sections:

Osamu (Monday 8:00-9:15 a.m., 145F 207

Monday 9:30-10:45 a.m., SILV 721

Maggie (Friday 9:30-10:45 a.m., SILV 404

Friday 11:00 a.m.-12:15 p.m., 25W4 C-4

Course Description

This course examines Japanese society since the end of World War Two through a study of popular culture. Topics include: war and its aftermath, nuclear apocalypse, the Cold War and economic recovery, consumer culture, gender and sexuality, technology and utopianism/dystopianism, nostalgia for the past, among others. The primary "texts" to be looked at are Japanese animation or so-called *anime*. Writings on popular culture, books and essays on history, short stories, and other audio-visual materials are used to supplement our viewing of *anime* and develop critical skills in cultural analysis.

Course Requirements

1) Attendance: Regular attendance in lectures and recitations is mandatory. If you are unable to attend lectures or recitations for compelling reasons such as serious medical problems or family emergency, please notify your professor or preceptors in a timely manner. You may be asked to submit medical certificates or other official documents.

2) Readings: Students are expected to have the scheduled readings completed on time, and should be prepared to discuss them in recitation sections. Bring the readings to class with you.

taking home (3) Two exams, midterm (Oct. 26) and final (Dec. 16). *Make-up exams will not be given.*

4) Two papers, due Oct 12 & Nov 30 in class. Topics and specific instructions will be given in advance. *Late paper will not be accepted.*

****No plagiarism will be tolerated. Any act of plagiarism will automatically result in a failing grade for the course, and will be reported to the University for further review and possible disciplinary action.*

Grading

Attendance and participation	30%
Paper #1	10%
Paper #2	10%
Midterm Exam	20%
Final Exam	30%

✓ Required Books (available at NYU Bookstore)

- Yoshikuni Igarashi, *Bodies of Memory* (Princeton: Princeton University Press, 2000)
- Susan Napier, *Anime from Akira to Princess Mononoke: Experiencing Contemporary Japanese Animation* (New York: Palgrave, 2000)
- Brian Ruh, *Stray Dog of Anime: The Films of Mamoru Oshii* (New York: Palgrave, 2004)

Other Required Reading Materials

1) on reserve at the library

- Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996), HM101 .A644 1996
- Andrew Gordon, *A Modern History of Japan: From Tokugawa Times to the Present* (New York: Oxford University Press, 2003), DS881.9 .G66 2003
- Donna J. Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991), GN365.9 .H37 1991
- N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chicago: University of Chicago Press, 1999), Q335 .H394 1999
- Howard Hibbett, ed., *Contemporary Japanese Literature: An Anthology of Fiction, Film and Other Writing Since 1945* (New York: Knopf, 1977), PL782.E1 C6
- Koichi Iwabuchi, *Recentering Globalization: Popular Culture and Japanese Transnationalism* (Durham: Duke University Press, 2002), DS822.5 .I93 2002
- David Morley and Kevin Robins, *Spaces of Identity: Global Media, Electronic Landscapes and Cultural Boundaries* (New York: Routledge, 1995), GN345.6 .M67 1995
- Howard Seidensticker, *Tokyo Rising: The City Since the Great Earthquake* (New York: Knopf, 1990), DS896.64 .S43 1990
- Eric Smoodin, ed., *Disney Discourse: Producing the Magic Kingdom* (New York: Routledge, 1994), PN1999.W27 D57 1994
- Michael Sorkin, *Variations on a Theme Park: The New American City and the End of Public Space* (New York: Noonday Press, 1992), HT123 .V37 1992
- Joseph J. Tobin, ed., *Re-Made in Japan: Everyday Life and Consumer Taste in a Changing Society* (New Haven: Yale University Press, 1992), GN635.J2 R36 1992
- Frank Thomas and Ollie Johnston, *The Illusion of Life: Disney Animation* (New York: Hyperion, 1995), NC1766.U52 D58 1995
- John Whittier Treat, ed., *Contemporary Japan and Popular Culture* (Honolulu: University of Hawaii Press, 1996), DS822.5 .C69 1996

2) available online

Recitation. dealing with key ideas

- Jiwon Ahn. "Animated Subjects: On the Circulation of Japanese Animation as Global Cultural Products." Available at <http://www.umanitoba.ca/faculties/arts/english/media/workshop/papers>
- Sharon Kinsella, "Amateur Manga Subculture and the *Otaku* Panic." Available at <http://www.kinsellaresearch.com/nerd.html>
- Toshiya Ueno, "Japanimation and Techno-Orientalism: Japan as the Sub-Empire of Signs." Available at <http://www.city.yamagata.yamagata.jp/yidff/docbox/9/box9-1-e.html>

To access the following texts, first, go to

http://library.nyu.edu/collections/find_ejournals.html

Then, follow the instructions to download the articles.

- Christopher Bolton, "From Wooden Cyborgs to Celluloid Souls: Mechanical Bodies in Anime and Japanese Puppet Theater," *Positions*, vol. 10, no. 3 (Winter 2002), pp. 729-771.
- Marilyn Ivy, "Revenge and Recapitulation in Recessionary Japan," *South Atlantic Quarterly*, vol. 99, no. 4 (Fall 2000), pp. 819-840.
- Thomas Lamarre, "From Animation to *Anime*: Drawing Movements and Moving Drawings," *Japan Forum*, vol. 14.2 (1 September 2002), pp. 329-67.
- Thomas Looser, "From Edogawa to Miyazaki: Cinematic and *Anime*-ic Architectures of Early and Late Twentieth-Century Japan," *Japan Forum*, vol. 14, no. 2 (1 September 2002), pp. 297-327.

Schedule

Introduction

Week 1

Sept 7 & 9: Why Anime?

SCREENING: *Akira* (Otomo Katsuhiro, 1988, 124 minutes)

READING:

- Susan Napier, *Anime from Akira to Princess Mononoke*, chp 1 "Why Anime?" and chp 2 "Anime and Local/Global Identity," pp. 3-38.

Part 1: Technology

~~Second~~ Week 2

Sept 14 & 16: Technology and the Body

SCREENING: *The Ghost in the Shell* (Mamoru Oshii, 1995, 82 minutes)

READING:

- Bolton, "From Wooden Cyborgs to Celluloid Souls"
- Hayles, *How We Became Posthuman*, chp 7, "Turning Reality Inside Out and Right Side Out: Boundary Work in the Mid-Sixties Novels of Philip K. Dick," pp. 160-191.
- Napier, *Anime from Akira to Princess Mononoke*, chp 6 "Doll Parts: Technology and the Body in *Ghost in the Shell*," pp. 103-116.
- Brian Ruh, *Stray Dog of Anime*, pp. 119-140.

Week 3

Sept 21 & 23: Techno-orientalism

READING:

- Haraway, *Simians, Cyborgs, and Women*, chp 8, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," pp. 149-181.
- Morley and Robins, *Spaces of Identity*, chp 8 "Techno-Orientalism," pp. 147-173.
- Ueno, "Japanimation and Techno-Orientalism: Japan as the Sub-Empire of Signs"

Part 2: History of Postwar Japan as Seen Through Anime

Week 4

Sept 28 & 30: The Legacy of the Postwar

SCREENING: *Patlabor II* (Mamoru Oshii, 1993, 118 minutes)

READING:

- Igarashi, *Bodies of Memory*, Introduction and chp 1 "The Bomb, Hirohito, and History: The Foundational Narrative of Postwar Relations between Japan and the United States," pp. 3-46.
- Ruh, *Stray Dog of Anime*, chp 5, "Mobile Police Patlabor (1988-93)," pp. 73-118.

Week 5

Oct 5 & 7: Modernization, Tokyo Olympics, and Transformation of the Body

READING:

- Igarashi, *Bodies of Memory*, chp 5 "From the Anti-Security Treaty Movement to the Tokyo Olympics: Transforming the Body, the Metropolis, and Memory," pp. 131-163.
- Napier, *Anime from Akira to Princess Mononoke*, chp 3, "Akira and Ranma 1/2: The Monstrous Adolescent," pp. 175-192.
- Sei Junsticker, *Tokyo Rising*, chp 5 "Olympian Days," pp. 226-281.

Week 6

Oct 12: The Vietnam War and the US-Japan Relationship

*****Paper #1 due Oct 12 in class**

SCREENING: *Blood the Last Vampire* (Kitakubo Hiroyuki, 2000, 48 minutes).

READING:

- Igarashi, *Bodies of Memory*, chp 6 "Re-presenting Trauma in Late-1960s Japan" and Conclusion, pp. 164-210.
- Akiyuki Nosaka, "American Hijiki," in Hibbett, *Contemporary Japanese Literature*, pp. 435-468.

Oct 14: No Class

Week 7

Oct 19: The Vietnam War and the US-Japan Relationship

READING:

- Ruh, *Stray Dog of Anime*, pp. 154-164

Oct 21: Apocalyptic Imagination

READING:

- Susan Napier, "Panic Sites: The Japanese Imagination of Disaster from *Godzilla* to *Akira*," in Treat, *Contemporary Japan and Popular Culture*, pp. 235-262.

Week 8

Oct 26: *Midterm Exam**

Oct 28: Apocalyptic Imagination

READING:

--Gordon, *A Modern History of Japan*, chp 17 "Beyond the Postwar Era," pp. 310-332.

Part 3: Americanization and Beyond

Week 9

Nov 2 & 4: Disney vs. Anime

SCREENING: Takahata Isao, *Prince of the Sun: The Great Adventure of Hols* (1968, 82 minutes).

READING:

--Thomas & Johnston, *The Illusion of Life*, "General Outline of Animation Theory and Practice," "Class on Action Analysis," & "Character Handling," pp. 545-550.

--Yoyogi Animation Gakuin. *How to Draw Manga: Making Anime*, "Drawing Actions" & "Tips for Improving the Fun Factor of Animation," pp. 82-124.

Week 10

Nov 9 & 11: A Case of Tokyo Disneyland

READING:

--Mary Yoko Brannen, "'Bwana Mickey': Constructing Cultural Consumption at Tokyo Disneyland," in Tobin, *Re-Made in Japan*, pp. 216-234.

--Sorkin, *Variations on a Theme Park*, "Introduction" and "See You in Disneyland," pp. xi-xv, 205-232.

--Joseph J. Tobin, "Introduction: Domesticating the West," in Tobin, *Re-Made in Japan*, pp. 1-41.

--Mitsuhiro Yoshimoto, "Images of Empire: Tokyo Disneyland and Japanese Cultural Imperialism," in Smoodin, ed., *Disney Discourse*, pp. 181-199.

Week 11

Nov 16 & 18: Is Anime Uniquely Japanese?

SCREENING: *The Castle of Cagliostro* (Miyazaki Hayao, 1979, 100 minutes)

READING:

--Lamarre, "From Animation to *Anime*"

--Looser, "From Edogawa to Miyazaki"

Week 12

Nov 23: Is Anime Uniquely Japanese?

NO READING ASSIGNED

Nov 25: Thanksgiving Break

Part 4: Globalization

Week 13

Nov 30 & Dec 2: Postmodernism and Otaku Culture

*****Paper #2 due Nov 30 in class**

SCREENING: *Otaku no video* (1991, 130 minutes)

READING:

--Kinsella, "Amateur Manga Subculture and the *Otaku* Panic"

--Napier, *Anime from Akira to Princess Mononoke*, Appendix, pp. 175-192.

Week 14 & 15

Dec 7 & 9 & 14: Anime and Globalization

SCREENING: *Princess Mononoke* (Hayao Miyazaki, 1997, 133 minutes)

READING:

--Appadurai, *Modernity at Large*, chp 2 "Disjuncture and Difference in the Global Cultural Economy," pp. 27-47.

--Ahn. "Animated Subjects"

--Ivy, "Revenge and Recapitulation in Recessionary Japan"

--Iwabuchi, *Recentering Globalization*, Introduction and chp 1, pp. 1-50.

Dec 16: *Final Exam, 2:00-3:50 p.m.**