

あい うた き  
愛の歌を聞け！

にほんたいしゅうぶん か あい せい けっこん  
日本大衆文化における「愛」・「性」・「結婚」

Hear the Songs of Love: Love, Gender and Marriage in Japanese Popular Culture

Classroom: M & W 1-108, Tue 1-107, Thur 1-106, Fri 3-110  
Times: M, W, F 11~12:30  
x-hours: T/Th 1:30~3

Instructor: Jim Dorsey  
Office: none  
Office Hours: by appointment

### Course Rationale

This class attempts to synthesize high-beginner/low-intermediate Japanese language instruction with cultural analysis of “raw texts” (i.e. material *not* written expressly for Japanese language learners). The contemporary research all suggests that foreign language acquisition proceeds more quickly and smoothly when a need or desire to communicate something prompts the acquisition of vocabulary and grammar (as opposed to introducing grammar and vocabulary and then conjuring up things to do with them). As such, the focus of the course will be on understanding the material, both at a literal level (who did what to who and why and where?) and at a critical level (what does the language imply? What are its unspoken assumptions?). In order to achieve these types of understanding, of course, it will also be necessary to acquire a wide variety of Japanese language skills along the way.

### Course Topic

As the title of the class suggests, we will be thinking about the ways in which love, gender, and marriage are represented in Japanese popular culture. Mostly we will look at the lyrics of popular music, but some selections from *manga* (comic books) and other materials may also be included. While 75~80% of the class will be conducted in Japanese and focused on Japanese language material, English language readings will provide context and critical perspectives. Some English language discussion will also be incorporated into the course. Issues to be addressed include:

- How should approaches to popular culture differ from examinations of “high brow” culture? Is this distinction even valid?
- How should one work with non-traditional “texts” such as songs, advertisements, comics, greeting cards, etc.?
- What is the relationship between representations of love, marriage, and gender and the social realities? What functions do the representations fulfill?
- In what ways is romance (or the representation of it) shaped by the historical moment? What do people reference in order to speak (or sing) about love, gender, and marriage? How do people use conceptions of love, gender and marriage to do other things?
- What is the “grammar” of love operating in the Japanese popular imagination? What is the “vocabulary” (both literal and figurative)?

### Course Goals and Learning Objectives

- learn to identify and confirm “texts,” and then look up the vocabulary and grammar necessary to understand them
- acquire and polish critical thinking skills and interpretive strategies for the cultural analysis of Japanese language material
- practice writing concise English summaries and interpretations of primary materials encountered in the Japanese language
- write basic explanatory and interpretive Japanese prose that analyzes texts
- learn to recognize the various functions of representations of love, gender and sex in popular culture

### Teaching Philosophy

My job as the instructor is to identify and introduce a coherent body of materials that is within the linguistic reach of the students. In addition, I will model the tasks that I expect students to master in the course (see “course goals and learning objectives” above). A typical unit in this class will include: brief introduction of an issue, some English language material serving as background, engagement with a text of some sort, some Q & A to check basic comprehension, an assignment or activity designed to prepare us to interpret the text, a more nuanced discussion of the text, and some short

reading presenting an interpretation of the text. Students should plan on spending time with the materials, reviewing them all periodically, and concentrating on not only understanding them but also being able to say (or write) something meaningful about them in Japanese. That final step will require the learning of vocabulary and grammar patterns.

NOTE: This course also serves as a sort of "clearing house" for other LSA+ activities. Students may be expected to demonstrate their mastery of "material" introduced outside the confines of the classroom as narrowly defined. For example, students may be asked to identify and/or reflect on the locations visited and the extracurricular activities scheduled.

### Course Expectations/Grading

- Class Participation: 10%  
Participation means precisely that: participation. Not attendance, participation.
- Homework: 15%  
Students will be expected to complete assignments of various sorts, including brief in-class presentations. Essays will be written as well. Please keep in mind that your work may be shared with classmates.
- Quizzes: 15%  
Some announced, some not.
- けいたいにつき 携帯日記 20%  
"Cell phone diaries." See attached explanation.
- Short Interview Project: 15%  
Students will practice and prepare, and then perform, a short interview related to the course materials.
- Final Project: 25%  
Students will be introduced to a "text" in the form of a song. They will track it down and transcribe it, including the *furigana* for all kanji words. They will produce a glossary of English equivalents for important Japanese words, as well as a grammatical explanation for any interesting features of the lyrics. They will then write a short English language interpretation of the song. As a final step, after a short oral interview with Dorsey, they will prepare a short Japanese language essay discussing the song.

Final course grades will be calculated according to the following baseline:

- |      |            |    |       |    |       |
|------|------------|----|-------|----|-------|
| • A  | 100-95     | A- | 94-91 |    |       |
| • B+ | 90-87      | B  | 86-84 | B- | 83-81 |
| • C+ | 80-77      | C  | 76-74 | C- | 73-71 |
| • D+ | 70-67      | D  | 66-64 | D- | 63-61 |
| • F  | 60 & below |    |       |    |       |

### Honor Code

Students are allowed—and in fact encouraged—to share the class material with native Japanese speakers around them, particularly homestay families. Often it can prompt interesting conversations and lots of insightful commentary. By all means, use these generous people in *preparing* to do your homework. However, when it comes time to put pen to paper for the homework assignment itself, you should be working alone. Use the vocabulary you've jotted down and the grammar patterns you've heard while discussing the material, but do not have assistance while you are writing out the actual assignment. Do not have a native speaker check or correct what you are about to turn in. This is a rather thin line to walk; consult the instructor if you feel you need clarification.

### Disability Statement

I encourage students with disabilities, including "invisible" disabilities such as chronic diseases, learning disabilities, and psychiatric disabilities to discuss these with me as soon as possible so that appropriate accommodations might be arranged.

### Course Schedule

I strongly suspect that I have included too much material here. The instructor reserves the right to adjust the schedule to fit the progress of the class.

WEEK ONE: 「まず少し聞いて、考えてみよう！」

Monday, 23 June 2014 ~ Friday, 27 June 2014

- ♪ 「愛してるよ」 泉谷しげる ♪ (1971)
- ♪ 「パパの歌」 忌野清志郎 ♪ (1991)
- Simon Frith, "Songs as Texts," in *Performing Rites: On the Value of Popular Music* (Harvard UP, 1996).

WEEK TWO: 「もうちょっと聞きながら、歌とジェンダーも考えてみよう」

Monday, 30 June 2014 to Friday, 4 July 2014

- ♪ 「トイレの神様」 植村花菜 ♪ (2010)
- 日光で見た手ぬぐい: 「夫へのごくろうさま」と「妻へのありがとう」
- Kenneth G. Henshall, "The Essentials of Society: Men and Women," in *Dimensions of Japanese Society* (St. Martin Press, 1999).

WEEK THREE: 「60年代の弱い女の強さ」 (演歌入門)

Monday, 7 July 2014 to Thursday, 11 July 2014 (with long weekend in Nihonmatsu)

- ♪ 「夢は夜ひらく」 藤圭子 ♪ (1970)
- ♪ 「恋の奴隷」 奥村チヨ ♪ (1969)

参考になる曲 (その一部)

- ♪ 「夢は夜ひらく」 ♪ 三上寛 (1972; for mature audiences only)

WEEK FOUR: 「70年代のフォーク: セックスと政治との戦い」 (J-フォーク入門)

Monday, 14 July 2014 to Friday, 18 July 2014

- Mary Brinton, "Christmas Cakes and Wedding Cakes: The Social Organization of a Japanese Woman's Life Course," in Takie Sugiyama Lebra, *Japanese Social Organization* (Honolulu: U of Hawaii Press).
- ♪ 「ねどこのせれなあで」 ♪ 泉谷しげる (1972)
- ♪ 「主婦のブルース」 中川五郎 ♪ (1969)
- 「主婦のブルース」、ファンの書いた手紙 (『岡林信康黙示録』 長岡京: 三友会出版, 1980)

WEEK FIVE: 「夢は夢だったので、やっぱり自分の幸せを考えよう」 (ニュー・ミュージック入門)

Monday 21 July 2014 to Friday, 25 July 2014

- Mark Anderson, "Inoue Yôsui," in Sandra Buckley, ed., *Encyclopedia of Contemporary Japanese Culture* (London & NY: Routledge, 2002).
- ♪ 「傘がない」 井上陽水 ♪ (1972)
- ♪ 「人生二度あれば」 井上陽水 ♪ (1972)
- ♪ 「結婚しようよ」 吉田拓郎 ♪ (1971)
- ♪ 「なごり雪」 かぐや姫/イルカ ♪ (1974, 1975)

WEEK SIX: 「強い男とかわいい女」

Monday, 28 July 2014 ~ Friday, 1 August 2014

- Sonya Salamon, "Male Chauvinism as a Manifestation of Love in Marriage," in Takie Sugiyama Lebra and William P. Lebra, *Japanese Culture and Behavior*.
- Sharon Kinsella, "What's Behind the Fetishism of Japanese School Uniforms?," in *Fashion Theory*, vol. 6, no 2 (2002), pp. 215~237.
- Sharon Kinsella, "Cuties In Japan," in Skov & Moeran, eds., *Women, Media and Consumption in Japan* (Honolulu: U of Hawai'i Press, 1995).
- Mark Schilling, "Matsuda Seiko," in *Encyclopedia of Japanese Popular Culture*, pp. 113~123.
- Mark Schilling, "Onyanko Club," in *Encyclopedia of Japanese Popular Culture*, pp. 166~168.
- 「《主人》について」 俵万智
- ♪ 「酒と泪と男と女」 河島英五 ♪ (1975)
- ♪ 「関白宣言」 さだまさし ♪ (1979)
- ♪ 「セーラー服を脱がさないで」 おニャン子クラブ ♪ (1985)

参考になる曲 (その一部)

- ♪ 「関白失脚」 ♪ さだまさし (1994)

WEEK SEVEN 「ジェンダーってかってに演じていいの？」

Monday, 4 August 2014 to Friday, 8 August 2014

- Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory"
- マンガ：『ミントな僕ら』住吉渉 (1998)

WEEK EIGHT

Sunday, 10 August 2014 to Saturday, 16 August 2014

- 関西旅行

WEEK NINE: 「やっぱり《愛》なんて色々な形を取るんだ！」

"Love is, after all, a Many Splendored Thing"

Monday, 18 August 2014 to Friday, 22 August 2014

- 「平成版 紋切型辞典」, excerpt from 『恋する J ポップ』難波江和英 (2004)
- ♪ 「だよね／DA.YO.NE」 ♪ East End X Yuri (1994)
- ♪ 「Everyday カチューシャ」 ♪ AKB 48 (2011)