

Fall 2017 | EAFM 206
Seminar: Japanese Media Studies
Professor Shun'ya Yoshimi

Meeting Time: Tuesday 1:00PM-4:00PM

Office Hours: Wednesday 1:00PM-3:00PM

Location: 2 Divinity, Room 214

TF: Kimberlee Sanders (Office Hours: Thursday 2:00PM-3:00PM, CGIS Cafe)

Course Description

Japan is a media society. We see this in the extensive influence of television on daily life; in the presence of national newspapers that can boast some of the highest circulation numbers in the world; in the ubiquity of smart phones in places like the lecture hall or on the train; and in a highly developed print culture rivalling that of any modern Western country. Media, as a topic, provides us with a vital starting point for a study of Japanese society. Furthermore, the study of the connections between Japan and media informs our larger understanding of the role these media have played in Korea, China, and other parts of modern Asia.

This seminar will focus on the study of eleven cultural fields whose development is indivisible from the larger development of media in Japan. These fields are: print and publishing; the poster; the telephone; the camera; the movie theater; television; advertisements; the fair/exposition; the department store; the university; and the archive. We will examine the emergence and transformations of these fields in the context of modern Japan. At the same time, through an examination of a number of concrete examples, we will consider theoretical and empirical approaches for connecting media studies to disciplines like history and sociology.

Throughout the course, students will be encouraged and expected to “attack” the ideas presented by the professor during the seminar or in the readings. Structured critiques of the professor’s ideas will be a central part of this seminar’s structure. Such a practice, it is hoped, can serve to reclaim a “revolutionary” creativity, in an academic sense, for the modern university.

Course Requirements

- **Weekly Response Posts:** 200-300 word reflection on the readings due at **6PM** on **Monday** to the Canvas site discussion board. 10%
- **Informal 5-minute Minute Presentation on Media Object Related to Topic of the Week:** Introduce a concrete media object or site, relevant to the topic of discussion of the week and make a brief argument for how it can enhance, challenge or complicate the content of the course readings. You will be excused from a weekly posting on the week(s) when you present. Sign-ups on course Canvas site. 10%
- **Final Paper Proposal and Bibliography:** Due **Tuesday, November 21**. 15%
- **Final Paper Presentation:** 10-15 minute presentation in final course meeting on **Tuesday, November 28**. 15%
- **Final Paper:** 15-18 pages. Due **Monday, December 11**. 50%

Prerequisites and Language Expectations

While Japanese reading ability is not a requirement for taking this course, there are two weeks on the syllabus in which you will be asked to read a selection from Professor Yoshimi's books in Japanese. Those students who have the ability to read Japanese will be asked to give a brief 5-10 minute joint summary of the text in order to facilitate discussion. Those students who cannot read Japanese are still expected to actively participate in the discussion of this text along with the English-language texts we will read in the same week.

Weekly Schedule

Week 1 (9/5) Course Orientation: Media and Society in Japan

Professor Andrew Gordon with Professor Yoshimi Video Calling from Japan

Topics: connecting media theory with modern Japan; 3 aspects of media (text/device/system); 3 aspects of media studies; from McLuhan to the digital archive.

Assignments:

- READ BEFORE FIRST COURSE MEETING: Shun'ya Yoshimi. "Provocation."
- Marshall McLuhan. "Introduction," "The Medium Is the Message," "Media Hot and Cold," "Reversal of the Overheated Medium." *Understanding Media: The Extension of Man*. Cambridge, MA: MIT Press, 1994. pp. 3-40.
- OPTIONAL: Marc Steinberg and Alexander Zahlten. "Introduction." *Media Theory in Japan*, edited by Marc Steinberg and Alexander Zahlten. Durham, NC: Duke UP, 2017. pp. 1-29.

Week 2 (9/12) The Printing Revolution in Meiji Tokyo

First Weekly Response Post Due at 6PM Monday on Canvas Discussion Board

Topics: the transition from woodblock print to moveable type; the bookstore district moves from Kyōbashi to Jinbōchō; relationship between publishers and universities in Meiji Tokyo; encyclopedia compilation projects and publisher bankruptcy; *kawaraban* and newspaper color prints (*nishiki-e*) as media of this transition period; the daily life of student-lodgers (*shosei*) in Tokyo.

Assignments:

- Elizabeth L. Eisenstein. "An Unacknowledged Revolution" (Chapter 1), "Defining the Initial Shift" (Chapter 2), "Some Features of Print Culture" (Chapter 3). *The Printing Revolution in Early Modern Europe*. Cambridge: Cambridge UP, 2005. pp. 3-101.
- Maeda Ai. "From Communal Performance to Solitary Reading: The Rise of the Modern Japanese Reader" (Chapter 7) and "Modern Literature and the World of Printing" (Chapter 8). *Text and the City: Essays on Japanese Modernity*. Durham, NC: Duke UP, 2004. pp. 223-72.
- Seth Jacobowitz. "Phonetic Shorthand" (Chapter 5). *Writing Technology in Meiji Japan: A Media History of Modern Japanese Literature and Visual Culture*.

Cambridge, MA: Harvard University Asia Center, 2015. pp. 116-42.

- OPTIONAL: Elizabeth Eisenstein. "The Expanding Republic of Letters" (Chapter 4). *The Printing Revolution in Early Modern Europe*. Cambridge: Cambridge UP, 2005. pp. 102-122.

Week 3 (9/19) Life with Telephone and Radio

Topics: the era of "corded" telephones; boundary between telephone and radio; development of *yūsen hōsō denwa* infrastructure in rural communities; telephone lines mediating the invasion of the Other and the production of the self (boundaries of the village and the home); Nagai Kafū and the radio voice; radio as propaganda; radio as national time-schedule; Jewel-Voice Broadcast.

Assignments:

- Claude S. Fischer. "The Telephone Spreads: National Patterns" (Chapter 4), "The Telephone Spreads: Local Patterns" (Chapter 5). *America Calling: A Social History of the Telephone to 1940*. Berkeley: University of California Press, 1992. pp. 86-174.
<http://hdl.handle.net.ezp-prod1.hul.harvard.edu/2027/heb.00141.0001.001>
- Susan J. Douglas. "The Social Construction of American Broadcasting, 1912-1922" (Chapter 9). *Inventing American Broadcasting 1899-1922*. Baltimore, MD: Johns Hopkins UP, 1989. 292-314.
<http://hdl.handle.net.ezp-prod1.hul.harvard.edu/2027/heb.01134.0001.001>
- Ji Hee Jung. "Imagining an Affective Community in Asia: Japan's Wartime Broadcasting and Voices of Inclusion." In *The Affect of Difference: Representations of Race in East Asian Empire*, edited by Christopher P. Hanscom and Dennis Washburn. Honolulu, HI: Hawai'i UP, 2016. pp. 204-27.
- Shun'ya Yoshimi. "*Mura no nettowākingu*" (Chapter 4). *Koe no shihonshugi*. Tokyo: Kodansha, 1995. pp.163-192.

Week 4 (9/26) Camera Eye on Japan: The U.S. Soldier and the Japanese Camera Industry

Topics: aerial photography and photography on the ground; aerial bombings and the documentary film; U.S. soldiers, the camera, and the large-scale proliferation of the photographic gaze; Emperor Hirohito and the camera; Tsurumi Yoshiyuki and the camera; documenting social issues through the photographic gaze; the growth of Japan's camera industry and the Tokyo Olympics.

Assignments:

- Nicholas Mirzoeff. "The Right to Look, or, How to Think With and Against Visuality" (Introduction) and "Visuality: Authority and War" (Chapter 3) *The Right to Look: A Counterhistory of Visuality*. Durham, NC: Duke UP, 2011. pp. 1-34; 123-54.
- Abe Mark Nornes. "After Apocalypse" (Chapter 7). *Japanese Documentary Film: The Meiji Era Through Hiroshima*. Minneapolis, MN: Minnesota UP, 2003. pp. 183-219.
- Peter High. "In the Shadow of Defeat" (Chapter 14). *The Imperial Screen: Japanese Film Culture in the Fifteen Years' War, 1931-45*. Madison, WI: Wisconsin UP, 2003. pp. 478-514.

- Hanna Rose Shell. "Mending the Net" (Chapter 2). *Hide and Seek: Camouflage, Photography, and the Media of Reconnaissance*. New York, NY: Zone Books, 2012. pp. 77-125.

Week 5 (10/3) Postwar Explosion of Movie Theaters

Topics: explosive growth in the film industry; Asakusa's moving-picture halls; postwar Tokyo and the culture of movie theaters; popularity among young people; movies as working-class culture; women in the movie theater space; from movies to *kamishibai*; from movies to television in the streets (street-viewership); the popularization of television and the decline of movies.

Assignments:

- Aaron Gerow. "The Motion Pictures as a Problem" (Chapter 1). *Visions of Japanese Modernity: Articulations of Cinema, Nation, and Spectatorship, 1895-1925*. Berkeley: University of California Press, 2010. pp. 40-65.
- Michael Raine. "Kawaii Babies: Teen Musicals in 1950s Japan" (Chapter 4) and "Ishihara Yujiro: Youth, Celebrity, and the Male Body in the Nikkatsu Action Film" (Chapter 6). "Youth, Body, and Subjectivity in the Japanese Cinema, 1955-1960" PhD diss., University of Iowa, 2002. pp. 109-37, 171-87.
- Sharalyn Orbaugh. "Introduction," "Chapter 1." *Propaganda Performed: Kamishibai in Japan's Fifteen-Year War*. Leiden: Brill, 2015. pp. 1-9, 37-59.
- OPTIONAL: Kitada Akihiro (translated by Alexander Zahlten). "An Assault on 'Meaning': On Nakai Masakazu's Concept of 'Mediation'" (Chapter 11). In *Media Theory in Japan*, edited by Marc Steinberg and Alexander Zahlten. Durham, NC: Duke UP, 2017. pp. 285-304.
- OPTIONAL: Aaron Gerow. "The Subject of the Text: Benshi, Authors, and Industry" (Chapter 4). *Visions of Japanese Modernity: Articulations of Cinema, Nation, and Spectatorship, 1895-1925*. Berkeley: University of California Press, 2010. pp. 133-73.

Week 6 (10/10) TV Comes into the Home

Topics: postwar Tokyo and the installation sites of street televisions; pro-wrestler Rikidōzan and anti-American nationalism; television enters the home; TV as one of the Three Sacred Treasures of electric appliances; the era of American-made/Japan-made TV dramas; TV as national time-schedule (serial "TV novels" and Taiga dramas); experiments in TV documentaries.

Assignments:

- Jayson Makoto Chun. "Introduction," "Postwar Media Culture and Japanese Encounters with TV" (Chapter 2), "Pro Wrestling and Body Slams: Early TV as a Mass Event" (Chapter 3), "Transforming the Nation: TV Takes Root in Japan (1957-1963)" (Chapter 4). *A Nation of a Hundred Million Idiots: A Social History of Japanese Television, 1953-1973*. New York, NY: Routledge, 2007. pp. 3-13; 35-117.
- Shun'ya Yoshimi. "From Street Corner to Living Room: Domestication of TV Culture and National Time/Narrative." *Mechademia* 9 (2014): pp. 126-42.
- Aaron Gerow. "From Film to Television: Early Theories of Television in

Japan." In *Media Theory in Japan*, edited by Marc Steinberg and Alexander Zahlten. Durham, NC: Duke UP, 2017. pp. 33-51.

- OPTIONAL: Jordan Sand. "Hiroba: The Public Square and the Boundaries of the Commons" (Chapter 1). *Tokyo Vernacular: Common Spaces, Local Histories, Found Objects*. Berkeley: University of California Press, 2013. pp. 25-53.

Week 7 (10/17) Printing the War: Propaganda and Modernism

Topics: posters as the starting point for the large-scale reproduction of visual images; the various methods for printing posters; from an era of speech to an era of propaganda; the development of visual media technology in World War I; propaganda and journalism.

Assignments:

- John Dower. "Part II: The War in Western Eyes" and "Part III: The War in Japanese Eyes" *War without Mercy: Race and Power in the Pacific War*. New York, NY: Pantheon Books, 1987. pp. 77-290. <http://hdl.handle.net.ezp-prod1.hul.harvard.edu/2027/heb.02403.0001.001>
- Barak Kushner. "Propaganda for Everyone" (Introduction), "Advertising as Propaganda" (Chapter 3), "The Japanese Propaganda Struggle on the Chinese Mainland" (Chapter 5). *The Thought War: Japanese Imperial Propaganda*. Honolulu, HI: Hawai'i UP, 2006. pp. 1-18; 68-84; 117-55.
- OPTIONAL: Barak Kushner. "Master Propagandists and Their Craft" (Chapter 1). *The Thought War: Japanese Imperial Propaganda*. Honolulu, HI: Hawai'i UP, 2006. pp. 19-49.

Week 8 (10/24) Advertising Japan

Topics: the "ad-ification" of society; images of Tokyo Tower in advertisements; images of Japan, Tokyo, and self in advertisements; from Tokyo Tower to "Parco culture"; the "theme-park-ification" of the city; Japan's ad industry; ad archive.

Assignments:

- Shunya Yoshimi (translated by David Buist). "Consuming America, Producing Japan." In *The Ambivalent Consumer: Questioning Consumption in East Asia and the West*, edited by Sheldon Garon and Patricia L. Maclachlan. Ithaca, NY: Cornell UP, 2006. pp. 63-84.
- Jordan Sand. "The Ambivalence of the New Breed: Nostalgic Consumerism in 1980s and 1990s Japan." In *The Ambivalent Consumer: Questioning Consumption in East Asia and the West*, edited by Sheldon Garon and Patricia L. Maclachlan. Ithaca, NY: Cornell UP, 2006. pp. 85-108.
- Marc Steinberg. "McLuhan as Prescription Drug: Actionable Theory and Advertising Industries." In *Media Theory in Japan*, edited by March Steinberg and Alexander Zahlten. Durham, NC: Duke UP, 2017. pp. 131-50.
- Tomiko Yoda. "Girlscape: The Marketing of Mediatic Ambience in Japan." In *Media Theory in Japan*, edited by March Steinberg and Alexander Zahlten. Durham, NC: Duke UP, 2017. pp. 173-99.

Week 9 (10/31) Expo Gaze: Media for the Nation

Topics: the exposition as capitalist media; from the Domestic Industrial Fairs (*naikoku kingyō hakurankai*) to World's Fairs; Ueno's shifting meaning (exposition/museum/art museum/zoo); imperialism and human zoos; expos as the project of newspaper companies and department store expos; expo as propaganda; Osaka's Expo '70.

Assignments:

- Robert W. Rydell. "Introduction," "The Centennial Exhibition, Philadelphia, 1876: The Exposition as a 'Moral Influence'" (Chapter 1). *All the World's a Fair: Visions of Empire at American International Expositions, 1876-1916*. Chicago: Chicago UP, 1985. pp. 1-37.
- Tony Bennett. "The Formation of the Museum" (Chapter 1) and "The Exhibitionary Complex" (Chapter 2). *The Birth of the Museum: History, Theory, Politics*. New York, NY: Routledge, 1995. pp. 17-88.
- Yuriko Furuhashi. "Multimedia and Security Operations: Expo '70 as a Laboratory of Governance." *Grey Room* 54 (Jan. 2014): pp. 56-79.
- Ian Miller. "Introduction" and "The Dreamlife of Imperialism" (Chapter 2). *The Nature of the Beasts: Empire and Exhibition at the Tokyo Imperial Zoo*. Berkeley: University of California Press, 2013. pp. 1-22; 61-92.

Week 10 (11/7) The Age of the Department Store: Media for the Consumer

Topics: department store as media; window shopping; from dry goods stores to department stores; the marketing strategies of Mitsukoshi and Takashimaya; department stores' sponsoring of exhibitions; youth bands, girls' musical theater troupes, and the birth of Takarazuka; Hankyū, Seibu, and the dry-goods-type vs. the private-railway-type; the era of the shopping mall.

Assignments:

- Michael Miller. "Introduction," "Selling Consumption" (Chapter 5), and "Selling the Store" (Chapter 6). *The Bon Marche: Bourgeois Culture and the Department Store*. Princeton, NJ: Princeton UP, 1981. pp. 3-16; 165-230.
- Shunya Yoshimi. "America in Japan/Japan in Disneyfication: The Disney Image and the Transformation of 'America in Contemporary Japan'." In *Dazzled by Disney?: The Global Disney Audiences Project*, edited by Janet Wasko, Mark Phillips, and Eileen R. Meehan. London: Leicester UP, 2001. pp. 160-81.
- Tomoko Tamari. "The Department Store in Early Twentieth-century Japan: Luxury, Aestheticization and Modern Life." *Luxury* 3.1 (2016): pp. 83-103.

Week 11 (11/14) Archive Society

Topics: university and archive as intellectual system (library, museum, document archive); collective knowledge and recorded knowledge; encyclopedia and archive as ontic form; the development of the library in Japan; digital archive initiatives and challenges; the current state of moving-image archives, advertising archives, and disaster archives.

Assignments:

- Peter Burke. "Sociologies and Histories of Knowledge: An Introduction" (Chapter 1), "Establishing Knowledge: Institutions Old and New" (Chapter 3), "Locating Knowledge: Centres and Peripheries" (Chapter 4), "Classifying Knowledge: Curricula, Libraries, and Encyclopaedias" (Chapter 5). *A Social History of Knowledge: From Gutenberg to Diderot*. Cambridge, UK: Polity, 2000. pp. 1-17; 32-115.
- Lisa Gitelman. "The Typescript Book." (Chapter 2). *Paper Knowledge: Toward a Media History of Documents*. Durham, NC: Duke UP, 2014. pp. 53-82.
- Hugh A. Taylor. "The Discipline of History and the Education of the Archivist (1977)," "The Media of Record: Archives in the Wake of McLuhan (1978)," "Transformation in the Archives: Technological Adjustment or Paradigm Shift? (1987-1988)," "Chip Monks at the Gate: The Impact of Technology on Archives, Libraries, and the User (1991-1992)" *Imagining Archives: Essays and Reflections*. Lanham, MD: Scarecrow Press, 2003. pp. 52-74; 107-30; 173-83.

Week 12 (11/21) University as Text Space: Media for the Intellectual

No Weekly Presentation

Final Paper Proposal and Bibliography Due

Topics: the university as intellectual media; the unification of research and education?; the medieval university and the modern university; the relationship between the publishing industry and the university; the history of the university press; translation and private schools; different forms of knowledge integrated into empire; the post-war university system and the general education model; the classroom, the MOOC, and TED; the humanities crisis.

Assignments:

- Bill Readings. *The University in Ruins*. Cambridge, MA: Harvard UP, 1997.
- Shun'ya Yoshimi. "Gakuchi wo ishoku suru teikoku." (Chapter 3) and "Sengo nihon to daigaku kaikaku." (Chapter 4). *Daigaku to wa nanika*. Tokyo: Iwanami shinsho, 2011. pp. 107-236.

Thanksgiving Break

Week 13 (11/28) Final Presentations: How Do We Study the Media?

Topic: You will choose a topic among the 10 topics, besides the university, covered in the class (i.e. print and publishing; the poster; the telephone; the camera; the movie theater; television; advertisements; the fair/exposition; the department store; and the archive) and give a polished 10-15 minute presentation based on your final paper. Presentations should cover your analytical or interpretive framework, existing previous research on the topic, and your tentative thesis for the project.