JAPANGEN (JAPANGEN)

Courses

JAPANGEN 51. Japanese Business Culture and Systems. 3-5 Units.
Japanese sociocultural dynamics in industrial and corporate structures, negotiating styles, decision making, and crisis management. Practicum on Japan market strategies.
Same as: JAPANGEN 251

JAPANGEN 57. How to Find Modern Japan: A Gateway Course. 4 Units.
An introduction to key locales in the cultural production of modern Japanese identity, offering a virtual tour of Japan and its significant others through major works of Japanese literature and film. Particular attention to sociohistorical context.
Same as: JAPANGEN 157

JAPANGEN 60. Asian Arts and Cultures. 5 Units.
An introduction to major monuments, themes, styles, and media of East and South Asian visual arts, in their social, literary, religious, and political contexts. Through close study of primary monuments of architectural, pictorial, and sculptural arts and related texts, this course will explore ritual and mortuary arts; Buddhist arts across Asia; narrative and landscape images; and courtly, urban, monastic, and studio environments for art from Bronze Age to modern eras.
Same as: ARTHIST 2

JAPANGEN 75N. Around the World in Seventeen Syllables: Haiku in Japan, the U.S., and the Digital World. 3-4 Units.
Preference to freshmen. Origins of the haiku form in Japan, its place in the discourse of Orientalism during the 19th and early 20th centuries in the West, its appropriation by U.S. devotees of Zen and the beat poets after WW II, and its current transformation into a global form through the Internet.

The complex meanings of ghosts in Japanese culture. Representations of the supernatural in images, drama, oral narratives, prose, film, comics and animation at different moments in Japanese history.
Same as: JAPANGEN 179

JAPANGEN 82N. Joys and Pains of Growing Up and Older in Japan. 3 Units.
What do old and young people share in common? With a focus on Japan, a country with a large long-living population, this seminar spotlights older people's lives as a reflection of culture and society, history, and current social and personal changes. Through discussion of multidisciplinary studies on age, analysis of narratives, and films, we will gain a closer understanding of Japanese society and the multiple meanings of growing up and older. Students will also create a short video/audio profile of an older individual, and we will explore cross-cultural comparisons. Held in Knight Bldg. Rm 201.

JAPANGEN 92. Introduction to Japan. 5 Units.
Required Japanese majors. Introduction to Japanese culture in historical context. Previous topics include: shifting paradigms of gender relations and performance, ancient mythology, court poetry and romance, medieval war tales, and the theaters of Noh, Bunraku, and Kabuki.

JAPANGEN 121. Translating Japan, Translating the West. 3-4 Units.
Translation lies at the heart of all intercultural exchange. This course introduces students to the specific ways in which translation has shaped the image of Japan in the West, the image of the West in Japan, and Japan's self-image in the modern period. What texts and concepts were translated by each side, how, and to what effect? No prior knowledge of Japanese language necessary.
Same as: COMPLIT 142B, JAPANGEN 221

JAPANGEN 122. Translating Cool: Globalized Popular Culture in Asia. 3-4 Units.
Did you grow up watching Pokémon and Power Rangers? Have you danced along to "Gangnam Style"? As we become increasingly exposed to Asian popular culture and the Internet facilitates instant access to new media, previous localized forms of entertainment--animated cartoons, comics, video games, music videos, film, and soap operas--have become part of a global staple. However, these cultural forms have emerged not only in their original form with mediation of subtitles. Many have undergone various processes of adaptation and translation so that we no longer recognize that these products had ever originated elsewhere. This course will immerse students in a range of Japanese and Korean cultural phenomena to reveal the spectrum of translation practices across national boundaries. We will inquire into why these cultural forms have such compelling and powerful staying power, contextualize them within their frames of production, and explore the strategies, limitations, and potential of translational practices. Contact instructor for place.

Same as: KORGEN 122

JAPANGEN 124. Manga as Literature. 3-5 Units.
Analysis of representative manga as narratives that combine verbal and visual elements, with attention to historical and cultural background. Representative manga by Tezuka Osamu, Tatsumi Yoshitomo, Koike Kazuo, Taniguchi Jiro, Natsume Ono, Kono Fumiyo, and others. All readings in English. Class meets in Knight Bldg. Rm 018. Contact instructor for place.

Same as: JAPANGEN 224

JAPANGEN 126. The Vampire in Anime. 3-4 Units.
Analysis of anime where vampires play central roles as characters and/or in plot development. Comparison of character and plot development within anime series and Western vampire literature will be the main focus; attention will also be paid to the development of the vampire as a literary and film character in the West, the conception of the supernatural in Japanese culture, and the points of similarity and difference between the two.

JAPANGEN 127. JAPANimals: Fauna in the Cultural History of Japan. 3-5 Units.
Multifarious roles played by animals throughout Japanese art and culture. Signs of the zodiac; shape-changers and tricksters; fabulous beasts and sacred animals; the notorious "Dog Shogun" and animal satires; commodification of animals, representation of animals in anime.
Same as: JAPANGEN 227

JAPANGEN 133. Japanese Media Culture. 2-4 Units.
Focuses on the intertwined histories of the postwar Japanese television, anime, music, and video game industries, and how their development intersects with wider trends in Japanese society. We will pay particular attention to questions of affect, labor, and environment in media production, consumption, and style.
Same as: JAPANGEN 233

JAPANGEN 137. Classical Japanese Literature in Translation. 4 Units.
Prose, poetry, and drama from the 10th-19th centuries. Historical, intellectual, and cultural context. Works vary each year. May be repeated for credit with consent of instructor.
Same as: JAPANGEN 237
JAPANGEN 138. Introduction to Modern Japanese Literature and Culture. 3-4 Units.
This class introduces key literary texts from Japan's modern era (1868-present), locating these works in the larger political, social, and cultural trends of the period. Primary texts include: Futabatei Shimei's Floating Clouds, Higuchi Ichizô's Child's Play, Natsume Sôseki's Kokoro, Kobayashi Takiji's Cannery Boat, Osithô Kenzaburô's The Catch, and Yoshimoto Banana's Kitchen. Examination of these literary works will be contextualized within larger political trends (e.g., the modernization program of the Meiji regime, the policies of Japan's wartime government, and postwar Japanese responses to the cold war), social developments (e.g., changing notions of social class, the women's rights movement, and the social effects of the postwar economic expansion), and cultural movements (e.g., literary reform movement of the 1890s, modernism of the 1920s and 30s, and postmodernism of the 1980s). The goal of the class is to use literary texts as a point of entry to understand the grand narrative of Japan's journey from its tentative re-entry into the international community in the 1850s, through the cataclysm of the Pacific War, to the remarkable prosperity of the bubble years in the 1980s.
Same as: COMPLIT 138A; JAPANGEN 238

JAPANGEN 141. Japanese Performance Traditions. 3-4 Units.
Major paradigms of gender in Japanese performance traditions from ancient to modern times, covering Noh, Kabuki, Bunraku, and Takarazuka.
Same as: JAPANGEN 241

JAPANGEN 142. Gender, Sex, and Text in Early Modern Japan. 3-4 Units.
The early modern period in Japan (1600-1868) was a vibrant time when popular culture flourished, cities expanded, and people enjoyed a 'floating world' of transient, sensual delights. Reading popular literature from the time (in translation), including novels and poetry, and looking at explicit erotic imagery in woodblock prints as well as other visual media, we will discuss topics related to gender, sex, and sexuality. Critical scholarship by historians, art historians and scholars of literature will add to students' own readings of these primary sources.
Same as: JAPANGEN 242

JAPANGEN 144. Inventing Japan: Traditional Culture in the Modern World. 3-5 Units.
Features of traditional Japanese culture such as temples and shrines, kimonos, and cultural practices like the tea ceremony, have played an important role in both domestic and international representations of Japan since the late nineteenth century. In this course students will be introduced to these elements of traditional Japanese culture, while learning to cast a critical eye on the concept of tradition. Themes will include discussion of the gendered nature of tradition in modern Japan and the role played by such traditions in constructing national identity, both in Japan and overseas. We will explore these topics using the theoretical frameworks of invention of tradition and reformatting of tradition. Contact instructor for room.
rcorbett@stanford.edu.
Same as: JAPANGEN 244

JAPANGEN 148. Modern Japanese Narratives: Literature and Film. 3-5 Units.
Central issues in modern Japanese visual and written narrative. Focus is on competing views of modernity, war, and crises of individual and collective identity and responsibility. Directors and authors include Kurosawa, Mizoguchi, Ozu, Oga, Akutagawa, Tanizaki, Abe, and Oe.
Same as: JAPANGEN 248

JAPANGEN 149. Screening Japan: Issues in Crosscultural Interpretation. 3-4 Units.
Is the cinematic language of moving images universal? How have cultural differences, political interests, and genre expectations affected the ways in which Japanese cinema makes meaning across national borders? Sources include the works of major Japanese directors and seminal works of Japanese film criticism, theory, and scholarship in English. No Japanese language skills required.
Same as: JAPANGEN 249

JAPANGEN 152. Art Animation. 2-4 Units.
While anime has spread around the world, Japanese art animators have been busy developing a parallel tradition, built from a more personal, experimental, and idiosyncratic approach to the medium. Looking closely at key works from major artists in the field, this course explores art animation from a variety of perspectives: animation scene; philosophical attempts to account for animated movement; and art animation's unique perspective on Japanese culture.
Same as: FILMSTUD 146, JAPANGEN 252

JAPANGEN 157. How to Find Modern Japan: A Gateway Course. 4 Units.
An introduction to key locales in the cultural production of modern Japanese identity, offering a virtual tour of Japan and its significant others through major works of Japanese literature and film. Particular attention to sociohistorical context.
Same as: JAPANGEN 57

JAPANGEN 160. Early Modern Japan: The Floating World of Chikamatsu. 4 Units.
Early modern Japan as dramatized in the puppet theater of Chikamatsu Monzaemon (1653-1725), Japan's leading dramatist, who depicted militarization, commercialization, and urbanization in the Tokugawa period (1603-1868). Emperors, shogun, daimyo, samurai, merchants, monks, geisha, and masterless ronin in his bunraku plays as denizens of a floating world. Themes of loyalty, love, heroism, suicide, and renunciation in the early modern world. In English.
Same as: JAPANGEN 260

The complex meanings of ghosts in Japanese culture. Representations of the supernatural in images, drama, oral narratives, prose, film, comics and animation at different moments in Japanese history.
Same as: JAPANGEN 79

JAPANGEN 184. Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting. 4 Units.
Changes marking the transition from medieval to early modern Japanese society that generated a revolution in visual culture, as exemplified in subjects deemed fit for representation; how commoners joined elites in pictorializing their world, catalyzed by interactions with the Dutch.
Same as: ARTHIST 184, ARTHIST 384, JAPANGEN 384

JAPANGEN 185. Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868. 4 Units.
Narratives of conflict, pacification, orthodoxy, nostalgia, and novelty through visual culture during the change of episteme from late medieval to early modern, 16th through early 19th centuries. The rhetorical messages of castles, teahouses, gardens, ceramics, paintings, and prints; the influence of Dutch and Chinese visuality; transformation in the roles of art and artist; tensions between the old and the new leading to the modernization of Japan.
Same as: ARTHIST 187, ARTHIST 387

JAPANGEN 186. Theme and Style in Japanese Art. 4 Units.
A mixture of lecture and discussion, this course presents a chronological introduction to some of the defining monuments in the history of Japanese visual culture from prehistory to the mid-19th century. This introductory class presumes no prior knowledge of art history or of Japan. We will emphasize certain overarching themes like religious life; notions of decorum appropriate to various classes (court, warrior, and commoner); the relationship between and among the arts, such as the visual and the verbal, or the symphonic assemblage arts as seen in the tea ceremony; pervasive cultural tropes like nostalgia, seasonality, or the sense of place; and broader issues such as censorship, patronage, gender issues, and the encounters between Japanese and foreign cultures.
Same as: ARTHIST 186, ARTHIST 386, JAPANGEN 286
JAPANGEN 187. Romance, Desire, and Sexuality in Modern Japanese Literature. 3-4 Units.
This class is structured around three motifs: love suicide (as a romantic ideal), female desire, and same-sex sexuality. Over the course of the quarter we will look at how these motifs are treated in the art and entertainment from three different moments of Japanese history: the Edo period (1615-1868), the modern period (1920-65), and the contemporary period (1965-present). We will start by focusing on the most traditional representations of these topics. Subsequently, we will consider how later artists and entertainers revisited the conventional treatments of these motifs, informing them with new meanings and social significance. We will devote particular attention to how this material comments upon issues of gender, sexuality, and human relationships in the context of Japan. Informing our perspective will be feminist and queer theories of reading and interpretation.
Same as: SEMI 187, JAPANGEN 287

JAPANGEN 198. Senior Colloquium in Japanese Studies. 1 Unit.
Research, write, and present capstone essay or honors thesis.
Same as: KOREAN 198

JAPANGEN 200. Directed Reading in Asian Languages. 1-12 Unit.
For Japanese literature. Prerequisite: consent of instructor. (Staff).

JAPANGEN 201. Teaching Japanese Humanities. 1 Unit.
Prepares graduate students to teach humanities at the undergraduate level. Topics include syllabus development and course design, techniques for generating discussion, effective grading practices, and issues particular to the subject matter.

JAPANGEN 220. The Situation of the Artist in Traditional Japan. 5 Units.
Topics may include: workshop production such as that of the Kano and Tosa families; the meaning of the signature on objects including ceramics and tea wares; the folk arts movement; craft guilds; ghost painters in China; individualism versus product standardization; and the role of lineage. How works of art were commissioned; institutions supporting artists; how makers purveyed their goods; how artists were recognized by society; the relationship between patronsqueint; desires and artistsqueint; modes of production.
Same as: ARTHIST 485

JAPANGEN 221. Translating Japan, Translating the West. 3-4 Units.
Translation lies at the heart of all intercultural exchange. This course introduces students to the specific ways in which translation has shaped the image of Japan in the West, the image of the West in Japan, and Japan's self-image in the modern period. What texts and concepts were translated by each side, how, and to what effect? No prior knowledge of Japanese language necessary.
Same as: COMPLIT 142B, JAPANGEN 121

JAPANGEN 224. Manga as Literature. 3-5 Units.
Analysis of representative manga as narratives that combine verbal and visual elements, with attention to historical and cultural background. Representative manga by Tezuka Osamu, Tatsumi Yoshihiro, Koike Kazuo, Taniguchi Jiro, Natsume Ono, Kono Fumiyo, and others. All readings in English.
Same as: JAPANGEN 124

JAPANGEN 227. JAPANimals: Fauna in the Cultural History of Japan. 3-5 Units.
Multifarious roles played by animals throughout Japanese art and culture. Signs of the zodiac; shape-changers and tricksters; fabulous beasts and sacred animals; the notorious "Dog Shogun" and animal satires; commodification of animals, representation of animals in anime.
Same as: JAPANGEN 127

JAPANGEN 229. Topophilia: Place in Japanese Visual Culture through 19th Century. 5 Units.
Attachments to "place" and "home" are hard-wired into the biology of humans and animals alike, although such attachments vary according to specific times, cultures, and states of mind. Can we speak of a "Japanese sense of place"? Seminar explores religious visions and ritual fields; narratives of itinerancy; cityscapes; toposystems of place; topographic taxonomies. Knowledge of Japanese culture is beneficial but not mandatory.
Same as: ARTHIST 292D

JAPANGEN 233. Japanese Media Culture. 2-4 Units.
Focuses on the intertwined histories of the postwar Japanese television, anime, music, and video game industries, and how their development intersects with wider trends in Japanese society. We will pay particular attention to questions of affect, labor, and environment in media production, consumption, and style.
Same as: JAPANGEN 133

JAPANGEN 237. Classical Japanese Literature in Translation. 4 Units.
Prose, poetry, and drama from the 10th-19th centuries. Historical, intellectual, and cultural context. Works vary each year. May be repeated for credit with consent of instructor.
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Major paradigms of gender in Japanese performance traditions from ancient to modern times, covering Noh, Kabuki, Bunraku, and Takarazuka.
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Same as: JAPANGEN 144

JAPANGEN 248. Modern Japanese Narratives: Literature and Film. 3-5 Units.
Central issues in modern Japanese visual and written narrative. Focus is on competing views of modernity, war, and crises of individual and collective identity and responsibility. Directors and authors include Kurosawa, Mizoguchi, Ozu, Ogai, Akutagawa, Tanizaki, Abe, and Oe.
Same as: JAPANGEN 148

JAPANGEN 249. Screening Japan: Issues in Crosscultural Interpretation. 3-4 Units.
Is the cinematic language of moving images universal? How have cultural differences, political interests, and genre expectations affected the ways in which Japanese cinema makes meaning across national borders? Sources include the works of major Japanese directors and seminal works of Japanese film criticism, theory, and scholarship in English. No Japanese language skills required.
Same as: JAPANGEN 149

JAPANGEN 251. Japanese Business Culture and Systems. 3-5 Units.
Japanese sociocultural dynamics in industrial and corporate structures, negotiating styles, decision making, and crisis management. Practicum on Japan market strategies.
Same as: JAPANGEN 51

JAPANGEN 252. Art Animation. 2-4 Units.
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Same as: JAPANGEN 160

JAPANGEN 286. Theme and Style in Japanese Art. 4 Units.
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Same as: ARTHIST 186, ARTHIST 386, JAPANGEN 186

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Same as: FEMGEN 187, JAPANGEN 187

JAPANGEN 287A. The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National Pastime. 5 Units.
The Japanese tea ceremony, the ultimate premodern multimedia phenomenon, integrates architecture, garden design, ceramics, painting, calligraphy, and other treasured objects into a choreographed ritual wherein host, objects, and guests perform designated roles on a tiny stage sometimes only six feet square. In addition to its much-touted aesthetic and philosophical aspects, the practice of tea includes inevitable political and rhetorical dimensions. This course traces the evolution of tea practice from its inception within the milieu of courtier diversions, Zen monasteries, and warrior villas, through its various permutations into the 20th century, where it was manipulated by the emerging industrialist class for different but ultimately similar-ends.
Same as: ARTHIST 287A

JAPANGEN 384. Aristocrats, Warriors, Sex Workers, and Barbarians: Lived Life in Early Modern Japanese Painting. 4 Units.
Changes marking the transition from medieval to early modern Japanese society that generated a revolution in visual culture, as exemplified in subjects deemed fit for representation; how commoners joined elites in pictorializing their world, catalyzed by interactions with the Dutch.
Same as: ARTHIST 184, ARTHIST 384, JAPANGEN 184