School of Humanities and Languages

ARTS3218, Japanese History
Modern ‘Miracles’ & Mythologies

Semester One, 2014

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1. Course Staff and Contact Details

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<td>Consultation Time</td>
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2. Course Details

Units of Credit (UoC) 6

Course Description
This course extends from Japan’s imperial restoration of 1868 to after the Pacific War. It features cultural, social and gender history topics, for example on marginalized groups and movements of resistance; on the ‘new woman’, and café culture and sexwork from the ‘roaring twenties’; prewar radical literature; and postwar popular culture. Political history topics include western-style modernization and its discontents; nationalism and emperor-system ideology; and Japan’s wars and empire.

Course Aims
1. The course emphasizes Japan’s heterogeneity stemming from class, gender and regional differences.
2. It also seeks to acquaint students with historiography, with debates about Japan’s history and cultural identity, and the interdisciplinary conceptual paradigms informing them.
3. Hence, a central theme is the ambivalent nature of progress (Japan’s modern ‘miracles’ and their ‘down-sides’), and contending representations of Japan and its place in Asia and the modern world.

Student Learning Outcomes
1. the critical evaluation of both primary documents (in translation) and arguments in secondary sources;
2. conducting research in a self-motivated and independent manner;
3. presenting one’s ideas effectively in writing and verbally;
4. understanding historiographical and interdisciplinary approaches to the study of Japan’s modern history, cultural traditions and identity, and place in Asia/the world;
5. appreciating and respecting social and cultural diversity.

Graduate Attributes
1. an informed understanding of human experience, history, culture and society in the Asian region.
2. an ability to understand and explain Asian perspectives on the world.
3. a specialized knowledge of at least one Asian country.
4. a capacity to engage in and appreciate the value of reasoned and open-minded discussion and debate

5. an understanding of the tools and methods used in the Humanities, social sciences...including an awareness of the ways in which an interdisciplinary approach enhances the study of the region

6. effective oral and written communication skills and an ability to apply these effectively in intercultural contexts

7. the capacity for critical analysis of scholarship, writing and sources on and about Asia

3. **Learning and Teaching Rationale**

Through making a research project central to the assessment in the course, I help to furnish students with the skills to conduct research more independently, though guidance is provided through written feedback on a research proposal. Their critical skills are developed also through interpreting primary sources in translation, and being acquainted in lectures and tutorials with historiographical and interdisciplinary debates concerning major issues in Japan’s modern history, Japanese cultural identity, and Japan’s development and place in the modern world. My strong focus on cultural, social and gender history helps to underline the course’s emphasis on internal difference or heterogeneity in Japan.

My focus also on the historiography of Japan—the philosophy of History or History theory and method—should encourage in students an awareness that the two, history and historiography, are inseparable. ‘History’ is not a straightforward exercise merely in gaining ‘objective’ knowledge of ‘facts’, and in the unproblematic ‘recovery’ of past realities. Interpretation (the attribution of meaning) is the real business of the historian, who always is positioned in one way or another: politically, intellectually, temporally, culturally. No history is ever untheorized or unpositioned, even if it has the appearance of being merely descriptive. A familiarity with historiography will serve students well, especially those who seek to do Honours in History, but it can of course contribute to the analytical skills needed to prepare students for honours in other Schools or Programs.

4. **Teaching Strategies**

I work from an assumption that students embark on their studies at university expecting and wanting to be challenged intellectually—albeit not to the extent of having unusual difficulty passing or doing well in a course. A belief in the maturity of university students is also implied in my lectures, which do not set out to entertain but to teach critical thinking and a reflective, sceptical form of history. I conduct classroom discussions in a manner that treats learning as derived also from a student’s peer group, not just from teachers. Hence, I discourage the habit some students have of continually asking ‘the teacher’ questions (which can be a way of ‘participating’ through masking a lack of preparation for tutes) and often encourage students to work first in small discussion groups so that everyone can get involved, and students learn from each other.
5. Course Assessment

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning Outcomes Assessed</th>
<th>Graduate Attributes Assessed</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quiz x 4</td>
<td>5% each</td>
<td></td>
<td>1,3,4,5</td>
<td>1 to 7</td>
<td>Wks4,6,9,11</td>
</tr>
<tr>
<td>Tutorial Facilitation</td>
<td>10%</td>
<td></td>
<td>1,3,4,5</td>
<td>1 to 7, especially 4</td>
<td>Tutes 1-13</td>
</tr>
<tr>
<td>Research Proposal + Bibliography</td>
<td>20%</td>
<td>10%</td>
<td>1 to 5, especially 2</td>
<td>1 to 7</td>
<td>24 March</td>
</tr>
<tr>
<td>Research Essay</td>
<td>40%</td>
<td></td>
<td>1 to 5, especially 2</td>
<td>1 to 7</td>
<td>12 May</td>
</tr>
</tbody>
</table>

(Details below)

Please Note: In addition to fulfilling the above assessment requirements, students are expected to attend at least 80% of their lectures and tutorials in order to pass the course.

Assignment Submission & Collection

The following applies both to the research proposal and the research essay: 2 copies must be submitted for every assessment task: 1 paper copy and 1 electronic. Concerning submission of the soft copy, see below. The soft copy must be uploaded by 4pm on the due date to MOODLE — Turnitin. The coordinator will not accept nor count as on time assignments sent to her email address. You will receive a receipt of confirmation. Note that it is the hard copy that the lecturer receives date-stamped; if the hard copy is stamped as late, penalties will apply even if the e-copy was uploaded to Turn It In on time. The electronic submission is simply used to check for plagiarism.

Written work handed in on time will be returned to students in tutorials (the research essays in week 13). A stamped self-addressed A4 envelope must be provided on submission if students require LATE assignments to be posted back to their home addresses. Assignments should not be enclosed in any sort of folder.

Requirements for ALL Assignments:

(If in doubt about academic format, download the History essay guide, the Little Red Booklet, from the school website.)

- Written work should have an official cover sheet on which you include a word-count.
- Written work should be typed in double line-spacing.
- Written work must include references and a bibliography. Essays without references (footnotes or in-text, parenthetical notes) will be penalized because this constitutes plagiarism. You must use either footnotes or parenthetical in-text references, but not both. Both systems are outlined in the essay guide.
- References must also include the exact page number of the text being cited (not the Study Kit page number).
• Note the essay guide’s advice on the use (and misuse) of internet sites and on referencing internet sites. Your sources should be proper academic ones.
• Work must not be plagiarized. That is, your work must be in your own words except where you (occasionally) quote the exact words of an author using quotation marks and acknowledging your source with a reference. When you draw on another author for information or an argument but do not quote them, you must paraphrase or change the author’s words substantially (express the information or point in your own words) whilst still acknowledging your source with a reference. Plagiarizing (presenting someone else’s written expression or ideas as your own) the first time will mean loss of marks (or failing the essay if it is extensive); you risk failing the course if you plagiarize a second time after a warning! For more on plagiarism, see below.
• Papers that are significantly longer (or a lot shorter) than required will be penalized.

Assignment Extensions

A student may apply to the Coordinator or Tutor for an extension to the submission date of an assignment. Requests for an extension must be made on the appropriate form and before the submission due date, and must demonstrate exceptional circumstances, which warrant the granting of an extension. If medical grounds preclude submission of an assignment by the due date, contact should be made with tutors as soon as possible. A medical certificate or other evidence will be required for late submission and must be appropriate for the extension period.

Assessment Extension forms can be downloaded from the Faculty website:
http://www.arts.unsw.edu.au/currentstudents/undergraduate/forms.html

Details about Assignments & Assessment

Quiz x 4 @ 5% each
In the tutorials in four separate weeks (Wks 4, 6, 9 & 11) there will be a quick quiz based on lectures and readings. It will take the form mostly of multiple choice questions, with one question requiring a short answer. I will try to avoid asking too many questions requiring a memory of Japanese names (of historical personages) since some will find it easier to recognize and remember them than others.

Tutorial Preparation & Participation/Facilitation (10%)
You will be assessed on the basis of your preparation and participation—ie., not just on the frequency of your contributions to discussion but also their quality, which of course includes a familiarity with lectures and set readings. You are also expected to help facilitate small group and class discussion by raising issues or questions you feel are important or interesting—ie., not just participating by answering questions put to the class by the lecturer. Each week, you should read the Guide’s introduction to that tutorial’s topic and the key questions before you begin reading. If your attendance falls much below the Faculty requirement of 80% of tutorials and lectures, you may be refused assessment (i.e., fail), but participation marks will be lost for each absence not covered by a medical certificate or other documentation.
Research (Essay) Proposal (20%) & Bibliography (10%)

To help you develop your research skills, both of the written assignments in the course are related to a research project of your choice. The research essay is worth a considerable part of the assessment, and doing a proposal or plan and tentative bibliography by week 4 will encourage you to begin researching it well in advance of the due date in week 10. Your submitting a written plan will enable your tutor to give you some written feedback on the feasibility of the research project of your choice—the availability of sources, workable approaches, and so on. Of course, submitting a plan that makes sense will require that you do a library search and compile a list of sources, as well as reading up a little on the topic in advance.

The plan itself should be no longer than 500 words. You may set your own research essay question, or choose one already set for weekly tutorial discussions in this Guide. (Note, however, that some questions may be a bit narrow in focus for a research essay—focused just on one reading in the Kit, for example.) Feel free to ask your tutor for advice, in the plan itself or before that verbally or by email, if you are uncertain of how exactly to proceed.

In the proposal you should:
- give the essay a tentative title (a real title, not just a question)
- set out your general topic (e.g. Meiji modernization);
- state the issue or question you will address (e.g., for whom was it such a brilliant ‘success’?) as well as the aspect (eg., of modernization) you’d be focusing on;
- comment on the historiographical significance of the topic/issue;
- refer to available sources and their approach (and perhaps to how your own approach will differ);
- don’t forget that references (footnotes or parenthetical notes) must be included in any academic writing;
- and append a tentative bibliography of sources compiled not only from this Course Outline.

Research Essay (40%)

This is due the Monday of week 10. Since research and academic writing skills constitute a central part of your tertiary training, the research project (research plan and essay) represents more than half of the assessment for the course. Apart from having to reference and set out the essay properly (cf., the guidelines above or History essay guide, the Little Red Booklet), remember that the essay should be problem-oriented or analytical. This means that it should present an argument or interpretation, not merely a descriptive narrative (a ‘story’). Critical thinking, too, is an important skill to be learned at university.

To do well you should therefore try to: a) research your essay widely; 2) demonstrate in it a good critical awareness of the issue at hand; 3) structure your argument clearly and well; and 4) express yourself with clarity and polish. Of course, as with any written work the essay must be entirely in your own words except where you are quoting (“…..”). Be careful with this because these days markers have Turn It In to check for plagiarism, and it is quite effective. Note also that reading works on historiography or the theory and method of the discipline of History (see list below) helps to add conceptual sophistication to your work.
Grades

All results are reviewed at the end of each semester and may be adjusted to ensure equitable marking across the School.

The proportion of marks lying in each grading range is determined not by any formula or quota system, but by the way that students respond to assessment tasks and how well they meet the objectives of the course. Nevertheless, since higher grades imply performance that is well above average, the number of distinctions and high distinctions awarded in a typical course is relatively small. At the other extreme, on average 6.1% of students do not meet minimum standards and a little more (8.6%) in first year courses. For more information on the grading categories see https://my.unsw.edu.au/student/academiclife/assessment/GuideToUNSWGrades.html

The following is a guide to marking criteria prepared by History staff that may be helpful.

High Distinction 85% +
An outstanding essay, excellent in every regard. A High Distinction essay shows flair, originality and creativity in its analysis. Based on extensive research and reading, it engages with complex historiographical issues, demonstrates theoretical acumen and involves both the critical analysis of argument and innovative interpretation of evidence. This essay is a delight to read and the prose is of exceptionally high standard. A High Distinction essay shows the potential to undertake post-graduate studies in History.

Distinction 75%-84%
An essay of a superior standard. Well written, closely argued and based on wide, thoughtful and critical reading, a distinction essay answers the question convincingly and shows an understanding of complex historiographical issues. At its best, it is elegantly expressed and pursues an argument with subtlety and imagination. Distinction students are encouraged to progress to Honours in History.

Credit 65%-74%
A credit essay is work of a high degree of competence. It answers the question well, demonstrating a sound grasp of subject matter, and arguing its case with clarity and confidence. It engages critically and creatively with the question, attempts to critique historical interpretations and positions itself within the relevant historiography. A credit essay demonstrates the potential to complete honours work in history.

Pass 50%-64%
A pass essay is work of a satisfactory standard. It answers the question but does not do so fully or particularly well. It has a coherent argument, and is grounded in the relevant reading but the research is not extensive and the argument fails to engage important historiographical issues. The prose is capable but could be much improved. A pass grade suggests that the student can (with application) complete a satisfactory pass degree; it does not qualify a student for admission to honours. There is a world of difference between a bare and a high pass essay. The latter signals far more reading and a much deeper understanding of the question. With work, a high pass essay can achieve credit standard.

Fail Under 50%
This is work of unacceptable standard for university study. It fails to answer the question and/or is based on inadequate reading. A failed essay usually has serious faults in terms of prose, presentation and structure.

**Submission of Assessment Tasks**

Assignments which are submitted to the School Assignment Box must have a properly completed School Assessment Coversheet, with the declaration signed and dated by hand. The Coversheet can be downloaded from [https://hal.arts.unsw.edu.au/students/courses/course-outlines/](https://hal.arts.unsw.edu.au/students/courses/course-outlines/). It is your responsibility to make a backup copy of the assignment prior to submission and retain it.

Assignments must be submitted before 4:00pm on the due date. Assignments received after this time will be marked as having been received late.

**Late Submission of Assignments**

Late assignments will attract a penalty. Of the total mark, 3% will be deducted each day for the first week, with Saturday and Sunday counting as two days, and 10% each week thereafter.

The penalty may not apply where students are able to provide documentary evidence of illness or serious misadventure. Time pressure resulting from undertaking assignments for other courses does not constitute an acceptable excuse for lateness.

### 6. Attendance/Class Clash

#### Attendance

Students are expected to be regular and punctual in attendance at all classes in the courses in which they are enrolled. Explanations of absences from classes or requests for permission to be absent from classes should be discussed with the teacher and where applicable accompanied by a medical certificate. If students attend less than 80% of their possible classes they may be refused final assessment.

**Students who falsify their attendance or falsify attendance on behalf of another student will be dealt with under the student misconduct policy.**

#### Class Clash

A student who is approved a permissible clash must fulfil the following requirements:

a. The student must provide the Course Convenor with copies of lecture notes from those lectures missed on a regular basis as agreed by the Course Convenor and the student.

b. If a student does attend a lecture for which they had secured a permitted clash they will still submit lecture notes as evidence of attendance.

c. **Failure to meet these requirements is regarded as unsatisfactory performance in the course and a failure to meet the Faculty’s course attendance requirement. Accordingly, Course Convenors will fail students who do not meet this performance/attendance requirement.**
d. Students must attend the clashed lecture on a specific date if that lecture contains an assessment task for the course such as a quiz or test. Inability to meet this requirement would be grounds for a Course Convenor refusing the application. If the student misses the said lecture there is no obligation on the Course Convenor to schedule a make-up quiz or test and the student can receive zero for the assessment task. It should be noted that in many courses a failure to complete an assessment task can be grounds for course failure.

7. Academic Honesty and Plagiarism

Plagiarism is presenting someone else’s thoughts or work as your own. It can take many forms, from not having appropriate academic referencing to deliberate cheating.

In many cases plagiarism is the result of inexperience about academic conventions. The University has resources and information to assist you to avoid plagiarism.

The Learning Centre assists students with understanding academic integrity and how to not plagiarise. Information is available on their website: http://www.ic.unsw.edu.au/plagiarism/. They also hold workshops and can help students one-on-one.

If plagiarism is found in your work when you are in first year, your lecturer will offer you assistance to improve your academic skills. They may ask you to look at some online resources, attend the Learning Centre, or sometimes resubmit your work with the problem fixed. However, more serious instances in first year, such as stealing another student’s work or paying someone to do your work, may be investigated under the Student Misconduct Procedures.

Repeated plagiarism (even in first year), plagiarism after first year, or serious instances, may also be investigated under the Student Misconduct Procedures. The penalties under the procedures can include a reduction in marks, failing a course or for the most serious matters (like plagiarism in an Honours thesis) or even suspension from the university. The Student Misconduct Procedures are available here: http://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf
8. Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Lecture Content</th>
<th>Tutorial Content</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>7/3</td>
<td>Restoration &amp; Resistance + film, <em>The Meiji Revolution</em></td>
<td>Genrô Vs the Grassroots</td>
<td>See the weekly topic descriptions &amp; readings in the second part of this Outline</td>
</tr>
<tr>
<td>2.</td>
<td>14/3</td>
<td>Modernization &amp; its Discontents</td>
<td>The Domestic Costs of the Meiji ‘Miracle’</td>
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<tr>
<td>3.</td>
<td>21/3</td>
<td>Religious Reformation</td>
<td>New Nation/New Religion’s</td>
<td></td>
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<tr>
<td>4.</td>
<td>28/3</td>
<td>‘Tennōsei’ (emperor system) &amp; Imperialism</td>
<td>Emperor System &amp; Empire</td>
<td></td>
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<tr>
<td>5.</td>
<td>4/4</td>
<td>Meiji Individualism: Gender &amp; the New Poetry &amp; Fiction</td>
<td>‘Dangerous Thought’, Poetic Resistance</td>
<td></td>
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<td>6.</td>
<td>11/4</td>
<td>The State Vs Feminism; &amp; Gendered (‘Proletarian’) Literature</td>
<td>Feminism &amp; Literature</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>18/4</td>
<td>PUBLIC HOLIDAY</td>
<td>SEMESTER BREAK</td>
<td></td>
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<tr>
<td>8.</td>
<td>2/5</td>
<td>Taishô ‘Democracy’? Debate &amp; Realities</td>
<td>The ‘Roaring 20s’: Mass Culture &amp; Social Movements</td>
<td></td>
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<tr>
<td>9.</td>
<td>9/5</td>
<td>1930s Japan: Radicalism, Right &amp; Left (‘fascism’ &amp; JCP tenkô/apostasy)</td>
<td>1930s Thought Control &amp; Ultra-Nationalism/’Fascism’</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>16/5</td>
<td>War, Defeat &amp; War Crimes</td>
<td>The Pacific War &amp; Wartime Japan</td>
<td></td>
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<tr>
<td>11.</td>
<td>24/5</td>
<td>Occupation Reforms Vs Revolution: Competing Ideas on Rebuilding Japan</td>
<td>The Allied Occupation &amp; Postwar ‘Miracle’</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>30/5</td>
<td>Rewriting Japan’s Dark Past: History as Spot/Blot Remover</td>
<td>‘Re-Imaging’ Japan’s Past</td>
<td></td>
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<tr>
<td>13.</td>
<td>6/6</td>
<td>Film on Popular Culture</td>
<td>Gender &amp; Postwar Popular Culture</td>
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9. Course Resources

Textbook Details

Walthall, Anne, *Japan: A Cultural, Social, and Political History*, Boston and New York: Houghton and Mifflan Co., 2006. Chapters from this textbook form part of the key readings for some tutorials. It is available from the UNSW Bookshop. A few copies have been placed in the High Use Collection in the library; and it is also available in an e-book through the library. Note that this is the recommended textbook also for ARTS2908 Premodern Japan: Status, Sex & Power (on in S1 next year).
**Study Kit**
This includes most of the key readings for tutorials. It is available from the UNSW Bookshop. By going to the library homepage you can also type in the course number and find a list of books and articles or chapters either in the Higher Use Collection or with online access. This should give you on-line access to the readings in the Study Kit by the beginning of the semester.

**Moodle & Lecture PPTs and Recordings**
Lecture recordings will be available to students via Moodle (linked to powerppints). Powerpoints will be available to download from Moodle the evening before that lecture.

Moodle is the online learning and teaching system at UNSW. All students enrolled in the course have access to the 3218 site, where you will find course information, a complete outline to download if you wish, lecture powerpoints, and links to lecture recordings and Turn It In.

As noted above, both essays for this course must be submitted via Turn It In AND in hard copy deposited in the School of Humanities essay boxes on the 2nd floor of Morven Brown. Turn It In is mainly used to check for plagiarism, so essays that have not been uploaded will not be marked.

You should also check Moodle regularly for reminders, extra information; and some further readings for research essays.

**Subject Guides**
These are available from the UNSW Library’s Website through the catalogue/LRD and contain lists of major resources (including reference books, journals, databases and internet sites) in particular subject areas. There are subject guides to ‘Japanese Studies’, ‘East Asian History’, as well as ‘Women’s Studies’ (studies concerned with women, gender, sexualities etc) and ‘Feminism’. These guides can help you find further sources when researching your essay.

**Other Textbooks and general texts:**
Many general textbooks on modern Japanese history are available; note that some textbooks (by Walthall, Janet Hunter, Elise Tipton, Kenneth Pyle, and McClain) are more cultural or social histories than conventional political or intellectual histories and thus pay more attention to women and the lower classes.

- Gluck, Carol, *Japan’s Modern Myths: Ideology in the Late Meiji Period*, Princeton

On Women—
There are a number of relatively recent books that include essays on many topics: Gail Bernstein (ed.), *Recreating Japanese Women, 1600-1945*, University of California Press, 1991 [also *Women and Class in Japanese History: Japanese Women Working; Japanese Women: New Feminist Perspectives...*; and *Re-Imaging Japanese Women*].

The Cambridge histories are comprehensive and useful for research on a broad range of topics. *Multicultural Japan* contains a number of essays broadly on the theme of Japanese cultural identity (on the imperial system, minorities, women/patriarchy, the family system etc.) Other thematically organized texts such Hunter’s and Waswo’s can be more useful for research essays than chronologically organized ones, moreover, since they contain one-chapter overviews of, say, rural Japan since the mid-19th century, or the changing situation/status of women. *The Japan We Never Knew* by David Suzuki and Oiwa Keibo is also good on minorities and Japan’s heterogeneity.

**Journals**

*Ampo: Japan-Asia Quarterly Review*
*Annals of the Institute of Social Science*
*Asian Survey*
**Bulletin of Concerned Asian Scholars**  
**Developing Economies**  
**History and Theory**  
**Japan Interpreter**  
**Japan Forum**  
**Japan Quarterly**  
**Japanese Journal of Religious Studies**  
**Journal of Japanese Studies**  
**Journal of Asian Studies**  
**Modern Asian Studies**  
**Monumenta Nipponica**  
**Positions: East Asia Cultures Critique**  
**Rethinking History**  
**Intersections** (This is an e-journal based at Murdoch Uni, concerning women/gender in Asia. You can download articles from it; one issue in 2004 was entirely on Japan)

**Additional Readings**

**Reference Works & Documentary Collections:**

*Kodansha Encyclopedia of Japan*, Tokyo, Kodansha


The documentary collections may be 'old' but can be very useful because they contain translations of primary sources with brief editorial essays about the historical context and significance of the sources and their authors.

**Websites**

(H-Japan, H-Asia)  
Internet sources/websites should be used as sources for essays sparingly (for e.g., no more than a 1/4 of your bibliography)—and, only if they are academic sites subject to the same scholarly checks and balances that apply to standard books and articles. Others may be referenced in special cases such as a desire to access public opinion on some issue (an example might be current Korean views on wartime forced labour, including sexual labour or military sex slavery, and the issue of Japanese government compensation and/or a formal apology). The above Guides prepared by library staff usually include guidelines on the academic evaluation and usage of websites.

10. Course Evaluation and Development

Courses are periodically reviewed and students’ feedback is used to improve them. Feedback is gathered using various means including UNSW’s Course and Teaching Evaluation and Improvement (CATEI) process.

11. Student Support

The Learning Centre is available for individual consultation and workshops on academic skills. Find out more by visiting the Centre’s website at:

http://www.lc.unsw.edu.au

12. Grievances

All students should be treated fairly in the course of their studies at UNSW. Students who feel they have not been dealt with fairly should, in the first instance, attempt to resolve any issues with their tutor or the course convenors.

If such an approach fails to resolve the matter, the School of Humanities and Languages has an academic member of staff who acts as a Grievance Officer for the School. This staff member is identified on the notice board in the School of Humanities and languages. Further information about UNSW grievance procedures is available at:

https://my.unsw.edu.au/student/atoz/Complaints.html

13. Other Information

myUNSW

myUNSW is the online access point for UNSW services and information, integrating online services for applicants, commencing and current students and UNSW staff. To visit myUNSW please visit either of the below links:

https://my.unsw.edu.au
https://my.unsw.edu.au/student/atoz/ABC.html
OHS

UNSW's Occupational Health and Safety Policy requires each person to work safely and responsibly, in order to avoid personal injury and to protect the safety of others. For all matters relating to Occupational Health, Safety and environment, see http://www.ohs.unsw.edu.au/

Special Consideration

In cases where illness or other circumstances produce repeated or sustained absence, students should apply for Special Consideration as soon as possible.

The application must be made via Online Services in myUNSW. Log into myUNSW and go to My Student Profile tab > My Student Services channel > Online Services > Special Consideration.

Applications on the grounds of illness must be filled in by a medical practitioner. Further information is available at: https://my.unsw.edu.au/student/atoz/SpecialConsideration.html

Student Equity and Disabilities Unit

Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Disabilities Unit (9385 4734). Information for students with disabilities is available at: http://www.studentequity.unsw.edu.au

Issues that can be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.

14. Japanese Names & Eras

A knowledge of the Japanese language is not necessary to do well in this course, but to avoid confusion remember that in English-language Japanese history texts, Japanese people’s names are now usually given in the traditional East Asian order with the surname first. (However, publishers confuse the issue by sometimes putting them in the Western order on book title pages.)

With a Japanese name like ‘Tanaka Etsuko’, the surname, ‘Tanaka’ (unlike ‘Smith’), would come first in footnotes; but like ‘Smith’ it would also come first in a bibliography since in these works should be listed in alphabetical order by surnames.

I recommend using both names for footnotes (and even parenthetical references if you use them and are unsure which is the surname); as well as when you first refer to either a historical subject (person) or author in the text. The latter is standard academic practice for any names, not just Japanese. The problem is that even students of the Japanese language can confuse surnames with given names, which means that sometimes I don’t know whom they’re referring to in notes and the bibliography, especially if they use initials for what they take to be given names. The full name should be used for all authors in your bibliography.
To help you recognize male and female names, note that the following are typical female ones:

Etsuko
Fumiko
Eiko
Yûko
Fumie
Noe
Hitomi

So names ending in ‘ko’ or ‘e’ or ‘mi’ are usually female, though occasionally this can be the case with male names, too (eg., ‘Sakae’ or ‘Toshihiko’). Note that male names are often longer, though: eg., 4 rather than 2 or 3 syllables.
**Japanese Eras**
(terms used by historians to denote different ages)

**Imperial age**
(ancient to early medieval)

<table>
<thead>
<tr>
<th>Era</th>
<th>Period</th>
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<tbody>
<tr>
<td>early Nara</td>
<td>645–710</td>
</tr>
<tr>
<td>late Nara</td>
<td>710–794</td>
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<tr>
<td>early Heian</td>
<td>794–898</td>
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<tr>
<td>late Heian (Fujiwara)</td>
<td>898–1185</td>
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**Warrior rule**
(medieval to early modern)

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<tr>
<th>Era</th>
<th>Period</th>
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<tbody>
<tr>
<td>Kamakura</td>
<td>1185–1333</td>
</tr>
<tr>
<td>Ashikaga (or Muromachi)</td>
<td>1392–1573</td>
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<tr>
<td></td>
<td>1482–1558: ‘Warring States’ period</td>
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<td></td>
<td>1540s–1640s: ‘Christian Century’</td>
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</table>

<table>
<thead>
<tr>
<th>Era</th>
<th>Period</th>
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<tbody>
<tr>
<td>Early Modern</td>
<td>1573–1603</td>
</tr>
<tr>
<td>[Azuchi-]Momoyama</td>
<td>1573–1603</td>
</tr>
<tr>
<td>Tokugawa (or Edo)</td>
<td>1603–1867 (from here down most relevant)</td>
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**Modern 'Imperial' Japan**

<table>
<thead>
<tr>
<th>Era</th>
<th>Period</th>
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<tbody>
<tr>
<td>Meiji</td>
<td>1868–1912</td>
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<tr>
<td>Taishô</td>
<td>1912–1926</td>
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<tr>
<td>Shôwa</td>
<td>1926–1989</td>
</tr>
<tr>
<td>Heisei</td>
<td>1989–</td>
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Note: Modern era names are chosen by emperors and coincide with their reigns; thus emperors themselves are usually referred to as Emperor Meiji, and so on, and eras end with the death of the emperor.
15. Weekly Tutorial Guide
(with topic descriptions, questions & reading lists)

Week One Tutorial (Friday 7 March)
Genrō vs the Grassroots

Because the Friday of Wk7 is a public holiday, both lectures and tutes begin this week. Apart from doing the Study Kit reading for this week, I would advise students to read before this week some background material from the recommended textbook by Walthall. In particular, students who have not done my premodern history course would benefit from doing some reading on the Meiji (Imperial) Restoration of 1868 and events leading up to it, especially from the early 1850s when the demands for trade and diplomatic relations by the American fleet of Commodore Perry led to treaties with several western powers.


Themes:
The tutorial this week is broadly on reforms that followed the Meiji Restoration of 1868, as well as popular resistance to change in the 1870s and eighties. Ultimately, the post-1868 reforms culminated in the promulgation of a new Western-style Constitution in 1889. This heralded a new constitutional monarchy with emperor as formal head of state and a Diet consisting of a house of Peers and House of Representatives, the latter based on a limited, property-based male suffrage. In a number of ways, this was not the sort of ‘people’s constitution’ or ‘democracy’ that many in the liberal Jiyû Minken Undô (Movement for Popular Rights and Freedom) of the late 1870s and early 1880s had envisaged. Thus, we discuss this week both the PRM and the authoritarian Prussian-style Constitution that was the preferred alternative of the Meiji ‘oligarchs’ (‘genrō’, literally meaning elder statesmen), represented by them as the benevolent ‘gift’ of the emperor rather than a somewhat unsatisfactory response to the demands of political critics or ‘the people’.

Also of interest this week is the very large Iwakura Mission or diplomatic embassy (to the U.S. and Europe) of 1871 to 1873. In a variety of ways, not just with respect to political reforms, this set the tone for Meiji development (the Meiji ‘miracle’).

Questions for Discussion (& possibly research essays):

1) After any revolution expectations are high and some people, inevitably, become disenchanted. Who (what classes and groups of people) were the ‘winners’ in the post-Restoration period of rapid and dramatic socio-political reform, and who, the losers?

2) What perceptions did different Japanese citizens have of people’s rights and the sort of constitution needed in Japan? [cf., material on Fukuzawa and the Meirokusha, Hane, Irokawa and/or Roger Bowen]
3) How egalitarian were the movements for ‘civilization and enlightenment’ and then popular rights? [This could include consideration of attitudes toward women: e.g., what did ‘enlightened’ male liberals in the 1870s and 80s actually mean by ‘equal rights’ for women? cf., Meiroku Zasshi]

4) Consider the strengths and weaknesses in the historiographical approaches to the popular rights movement taken by Irokawa and Hane [cf. Bowen; and articles in Gardiner and elsewhere on social versus political history]

5) What do the ideas of Iwakura embassy diarists such as Kume Kunitake and Kido Takayoshi reveal about new Meiji attitudes toward bunmei kaika (‘civilization and enlightenment’)? [cf. Mayo article on Kume, & Kido’s diary]

Textbook: (Walthall), Chap. 7, to p. 148

Kit Readings


Further Reading

Iwakura Mission/Embassy, Early Liberal Intellectuals, Women’s Rights

Note that Pyle’s Chapter 6 is on the Embassy, Fukuzawa, & the ‘woman question’


Mayo, Marlene, ‘The Western Education of Kume Kunitake, 1871-76’, *Monumenta Nipponica*, vol. 28, no. 1 (1973), pp. 3-67 [a long but very good article with extensive quotes from the diarists].


Popular Rights Movement:

Sievers, Sharon L., ‘Feminist Criticism in the 1880s: The Case of Kishida Toshiko’, *Signs*, vol. 6, no. 4 (Summer 1981), pp. 602-16.


(Also Vera Mackie’s *Creating Socialist Women*, on Fukuda)

On the Meiji Constitutional System and the Genrō (Meiji Oligarchy):


**Historiography:**

Gardiner, Juliet, What is History Today?, Macmillan, 1988 [essays on different styles of history, eg., political vs social history].

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**Week Two Tutorial (Fri 14 March)**

The Domestic Costs of the Meiji ‘Miracle’

**Themes**

This week we consider Meiji modernization, which has often been represented as a brilliant success (and solely due to the efforts of the genrō), and the problems with that view—i.e., the two-sided or ambivalent nature of ‘progress’. Re political rights, rural economic reforms, industrialization, and so on, we might want to ask: ‘progress for whom?’ Did it involve real progress for Japan’s lower classes, for example, disposessed poor peasants or those forced into the new modern factories; or for women, particularly of the lower classes, subject under the new education system and Civil Code to samurai-style (more patriarchal) morality and familial forms? And what about the effects on the environment of this new ‘wealthy and strong’ (industrialized, militarized) Japan?
The costs of this miracle borne by neighbours in East Asia due to Meiji and later Japanese imperialism will be discussed next week.

Also of interest this week is the routine violence that attended the new political system with groups of professional ‘ruffians’ (see Siniawer) practicing intimidation at the polls and against rival politicians.

**Questions for Discussion (or research essays)**

1) Discuss the domestic social costs of Meiji’s rapid modernization—connected with industrial development, privatization of agriculture, militarization, new forms of sexual and social oppression etc—incorporating a consideration of the government attitudes and policies that caused the social dislocations described in the sources.

2) Was it historically inevitable or ‘necessary’ that so many Japanese people suffer in the interests of national wealth and power?

3) Does the material on women this week suggest a need to revise conventional, arguably androcentric (male-centred/focused) notions of ‘modernity’ and ‘progress’, and thus standard periodizations of Japan’s past? [i.e., was the Meiji ‘revolution’ really that big a step forward for *most women*?]

**Textbook:** (Walthall), pp. 148 –158

**Kit Readings**


**Further Reading**

[for material on state policy & women, not just related to the workplace, see the week on feminism]


Yamamura Kozo, ‘Success Illgotten? The Role of Meiji Militarism in Japan’s Technological Progress’, *Journal of Economic History*, vol. 37, no. 1 (1977).


Hane Mikiso, *Peasants, Rebels and Outcasts*, New York, Pantheon, 1982 [essential reading on this topic: take your pick of sections on farmers, burakumin (outcastes), miners, or women sold into factory work or prostitution—most recommended is ‘The Coal Miners’, pp. 226-45].

Strong, Kenneth, *Ox against the Storm: A Biography of Tanaka Shôzô, Japan’s First Conservationist Pioneer*, University of British Columbia Press, 1977 [great book; see esp. Chaps. 7-8].


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**Week Three Tutorial (Friday 21 Mar)**

**New Nation; New Religion/s**

**Themes**

This week is concerned with the inseparability in Meiji of developments in the spheres of religion and state-sponsored ideology. Firstly, we focus upon the interrelated themes of Buddhism under attack; the removal of the ban on Christianity; and state sponsorship of a so-called indigenous national religion only now called ‘Shintô’. This involved an attempt to tie the imperial ‘Way of the Kami [gods, spirits, ghosts]’ to popular kami worship and cults, to form a single state religion.
The attempt failed, partly due to Western demands for freedom of religion and partly because of the lack of popular enthusiasm for replacing Buddhism with the newly defined imperial-centred ‘religion’ of Shintô. The popular antagonism derived from the fact that, traditionally, folk kami worship or cults had never before been seen by the Japanese people as a separate religion, distinct from Buddhism. Thus, the state countered by creating ‘State Shintô’ officially defined now as a non-religion, albeit one centred in reality on emperor worship; while also recognizing ‘Sect Shintô’ as one of three legal religions, the other two being Buddhism and Christianity.

The ‘new [Japanese] religions’ or shamanic cults of the 19th century were thereby forced to register themselves legally as sects of ‘Shintô’ to avoid persecution. Some were still viewed with suspicion by the state, however, since most had a shamanic founder who was not only the vehicle through which a kami or Buddha spoke, but viewed as divine him- or herself. In the new imperial Japan ‘living gods’ other than the emperor who competed for people’s loyalties would not be tolerated. The coming into being from Meiji of the ahistorical myth of ‘Shintô’ as Japan’s own indigenous ancient religion (thus core of Japanese religio-cultural identity) represents a singularly successful invention of ‘tradition’ for modern nationalistic purposes.

Questions for Discussion

1) Describe and explain the perilous situation of Buddhism in the decades after 1868.
2) Why did Christianity suddenly become popular in Meiji Japan?
3) Hardacre and others argue that ‘Shintô’ became a popular Japanese ‘religion’ only from Meiji. How spontaneous a phenomenon was this?
4) What were the main features of the Japanese ‘new religions’ [eg., Ōmotokyo, Konkokyo, Tenrikyo etc] and how were these features not so new?

Key Readings


Thelle, Notto R., *Buddhism and Christianity in Japan: From Conflict to Dialogue, 1854-1899*, Honolulu, University of Hawaii Press (Chapter 4: ‘Christianity and Buddhism in the 1870s and 1880s’), pp. 46-60.

Further Reading

On Meiji Religion (Buddhism, Christianity), New Religions (Sect ‘Shintô’), and State Shintô
Murakami, Shigeyoshi, *Japanese Religion in the Modern Century*, University of Tokyo Press, 1980 [good general text on religion; good on new religions if not ‘Shinto’].

Hori Ichiro, *Folk Religion in Japan: Continuity and Change*, University of Chicago Press, 1968 [Sections on the 'new religions'—useful for definitions, features and causes].


[for research essays, articles on postwar new religions, eg., Aum Shirikyô, can be found in recent issues of the *Japanese Journal of Religious Studies*]

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**Week Four Tutorial (Friday 28 March)**

**Emperor System & Empire**

**Themes**

This week we look at the creation, through education/propaganda and (Western-style) pomp and ceremony, of a fitting monarch for a ‘modern’ nation, together with a suitably awed, patriotic modern citizenry.

The creation of a modern empire is intimately related. This was achieved partly through what is commonly termed ‘Tennôsei (emperor-system) ideology—an ultra-nationalistic discourse centred on emperor-worship, propagated by both State Shintô and the new state-sponsored education system.

Meiji nationalism is discussed in connection with the imperialist ambitions of the oligarchs and other expansionists, arguably from well before the Sino-Japanese War of 1894–95. Thus, we also survey Meiji foreign relations, particularly with Korea and China; as well as historians’ debates about the prime cause of, or primary motivations for, Japanese expansion.

**Questions for discussion (or research essays)**

1) How was Japan’s traditional emperor re-made and re-imaged in Meiji? [cf. Gluck in Study Kit, Fujitani etc ]
2) What led Japan’s leaders to want to acquire a colonial empire: the need to defend Japan from external threats, economic considerations, or demands for expansion from some sectors of society? [cf. Wray & Conroy, Duus, Lone, Norman]

3) What is your assessment of longstanding arguments amongst historians concerning Japanese imperialism? As Marlene Mayo expressed it, was it planned long in advance by Japan’s political leaders (a conspiratorial ‘grand design of conquest’) or an unforeseen, spontaneous response to external pressures? [cf. Mayo, Wray & Conroy, Lehmann, Halliday etc]

4) Discuss the evolution of tennôseï ideology, including how the meaning of ‘kokutai’ shifted over time [cf. Wakabayashi and Gluck, Chap. V, etc].

Key Readings


Further Readings

Modern Monarch & Emperor System


Historiography


Imperialism


Historiography:


Week Five Tutorial (Friday 4 April)

‘Dangerous Thought’, Poetic Resistance

Themes

The focus this week is on cultural trends in Meiji: on the influence of Western literature upon Meiji writers and educated youth; and on individualism/’egoism’ as a more socially acceptable ideal than hitherto (at least amongst progressives) or even as a fad. Needless to say, for government and other ideologues, individualism represented a threat to Japan’s natural (sic) ‘harmony’, as did other creeds or movements that were styled by their critics as entirely Western in origin: feminism, unionism and socialism (Marxist, anarchist and social democratic). Whilst we discuss literary trends more generally, we focus particularly on famous Meiji poetry reformers, tanka poets such as Yosano Akiko and Tekkan, Masaoka Shiki and Ishikawa Takuboku. Note that ‘tanka’ means short poem: it (or ‘waka’) traditionally contained a total of 31 syllables in a 5-7-5-7-7 arrangement. This reform movement represented the beginning of tanka’s metamorphosis from high art form to mass medium.

Also of interest is a phenomenon known as the ‘anguished youth’ who, partly under the influence of radical individualism, Romanticism and Nietzsche, were fixated on the ‘big questions’ of death and the meaning of life. Kinmonth suggests some sound material reasons for their ‘anguish’, however.

A ‘new’ spirit of individualism in Meiji has commonly been discussed in the sources, especially in connection with Japan’s new literature. Though Western influence upon both Meiji literature and ‘egoism’ is undeniable, such discussions have often been framed in terms of ‘individualism’ as entirely a Western export. But, should we be accepting the common (orientalist) binary distinction between an individualistic West and ‘groupist’ East that was propagated by the oligarchs and their supporters? Even if ‘individualism’ as a conscious doctrine or ideal became popular in and from Meiji largely due to Western influence, does this mean that Japanese culture did not have its own individualistic traditions and impulses?

Questions for Discussion

1) In terms of their social context, social-personal situation and ideational influences, explain the phenomenon of the Meiji ‘anguished youth’ [discussed by Kinmonth; cf. other sources on Meiji culture such as Pyle’s New Generation…, Rubin, Walker…]

2) Which of the tanka poets do you think would have been the most subversive of conventional social morality? And which the most radical reformer of the medium? [you may compare just Takuboku and Akiko, or all four poets—Tekkan and Shiki, as well]

3) How did perceptions of the individual (or the individual ‘self’ or ‘ego’) change in Meiji, and what sorts of factors influenced these changes? [cf. Walker, Rubin, Arima, Ueda, Lippit etc]

4) In what sense was individualism an import from the West?
**Kit Readings**


**Further Reading**

Meiji Culture, Novelists, Individualism etc


Critical works re individualism vs groupism:
(Works in cultural theory such as Befu Harumi’s *Hegemony of Homogeneity*, Sugimoto Yoshio’s *Images of Japanese Society*, Peter Dale’s *The Myth of Japanese Uniqueness*, Stefan Tanaka’s *Japan’s Orient*, etc, should also be useful)

Meiji Poets:
Bowen Raddeker, Hélène, [article comparing Takuboku and Roland Barthes re constructs of the self, commenting also upon cultural borrowing and the issue of individualism: in *Japanese Studies*, vol. 19, no. 2, September 1999]

Week Six Tutorial (Friday 11 April)
Feminism & (Gendered, Leftist) Literature

Themes

There are a few interrelated parts to this week’s topic: first, state policy toward women and the situation of women in Meiji and Taishô; second, feminist critiques—what liberal and leftist (i.e., communist and anarchist) feminists had in common and how they differed; and, third, the works of leftist women novelists such as Miyamoto Yuriko and Sata Ineko, both involved in the Proletarian Literary Movement from the late 1920s.

It is interesting to consider the question of whether such works by radical women reflect or contest the conventional gender constructs of the day. This requires reading them, not in isolation from, but compared to novels written by men such as Kobayashi Takiji. For, even ‘proletarian’ literature written by communists differed greatly in terms of thematic content and narrative strategies, depending upon whether the author was male or female. If female, the narrative was likely to be personal and relational: about a personal relationship perhaps with
a ‘significant (usually male) other’, perhaps even written in the first-person. Works by men would typically be about the external, public-political world, say, about a strike by urban proletarians or peasants/tenants.

We might want to consider why this was the case: was it just a case of gendered social expectations of (public/political) male and female (private/personal) concerns and writing; or did their styles differ because of different political ideas and commitments? After all, Miyamoto and Sata were communists, but they were also feminists who would doubtless have accepted the postwar feminist maxim in English-speaking countries that ‘the personal is political’.

Another issue that might be re/considered is a long-standing bias against political (‘propagandistic’) literature held by conservative literary critics and scholars, including historians (e.g. Donald Keene). Arguably, like with empiricist scholarship where the conventional ideal was impartiality or objectivity, this prejudice partly stemmed from the liberal-humanist notion that literary excellence or fine or true ‘art’ is unpositioned—that is, classless, ungendered, and so on. Of late, literary criticism takes a markedly different approach, as is illustrated in a recent collection of memoirs by leftist women writers of prewar Japan (R. Loftus, ed., *Telling Lives*). This reflects the influence of recent feminist literary criticism or theory (for e.g., Sidonie Smith and Julia Watson (eds), *De/Colonizing the Subject*, and similar works on transnational women’s and other resistance writing).

**Questions for Discussion**

1) In what sense and to what extent were the state’s attitudes and policies concerning women, ‘traditional’?  [start with Nolte & Hastings; also Mackie, Ueno, Sievers etc].

2) Japanese feminists from Meiji to Taishô had their differences, yet were united on some issues. What aspects of society did most condemn? OR

3) Why would some feminists have preferred red or black ‘stockings’ to blue? [red is the traditional socialist colour; black is anarchist]

4) Kobayashi Takiji, Miyamoto Yuriko and Sata Ineko were all communists. What do their writings suggest about what communism meant to each of them? OR

5) How and why did female and male proletarian novelists differ in their concerns, approaches and narrative styles?

6) To deny leftist literature the status of ‘true’ literature due to its lack of impartiality is to judge it by bourgeois-liberal, equally political standards. Discuss [cf. critical essays by Keene and Arima versus the abovementioned feminist works on ‘resistance writing’/’out-law autobiography’ etc)

**Textbook:** Walthall, pp. 160 – 168

**Kit Readings**


**Further Reading**

*On Women and the State, the ‘Good Wife, Wise Mother’ hegemonic ideology etc*


[cf. works on conservative, patriotic women in 1930s week & other collections of essays on women such as *Japanese Women Working*; and *Recreating Japanese Women*]

*Memoirs by feminist activists (not novelists):*


Ishimoto Shidzue, *Facing Two Ways: The Story of My Life*, New York, Farrar and Rinehart, 1935 (reprinted by Stanford University Press, 1986) [Ishimoto was the leader of the prewar birth control movement—cf. works on her by Elise Tipton].

Yamakawa Kikue, *Women of the Mito Domain: Recollections of Samurai Family Life*, University of Tokyo, 1992 [Yamakawa was an active prewar Marxist]

On Prewar Japanese Feminism (liberal and leftist)

Note also that E. Patricia Tsurumi published an article once in the Bulletin of Concerned Asian Scholars on the prawn anarcha-feminist, Takamure Itsue, who’s more famous as the founder of women’s history/studies in Japan. It shouldn’t be hard to find through a journal search of BCAS via Sirius.

Sievers, Sharon L., ‘Feminist Criticism in the 1880s: The Case of Kishida Toshiko’, *Signs*, vol. 6, no. 4 (Summer 1981), pp. 602-16


Marran, Christine L., *Poison Woman: Figuring Female Transgression in Modern Japanese Culture*, Univ of Minnesota Press, 2007 (wasn't sure where to list this, but it's an interesting book on representations of female violence, both murderers and radical political activists)
Proletarian & Feminist Literature (primary and secondary sources):


Mizuta-Lippit Noriko & Iriye-Selden Kyoko (eds, trans.), Stories by Contemporary Japanese Women Writers, M. E. Sharpe, 1982 [biographical info. and stories by Sata, Miyamoto, Hirabayashi Taiko, among others].


Loftus, R., Telling Lives (above)


Arishima Takeo, A Certain Woman (Kenneth Strong, trans.), University of Tokyo Press, 1978 [an earlier radical novelist].


Week Seven (Friday 18 April, Public Holiday)
Week Eight Tutorial (Friday 2 May)
The ‘Roaring 20s’: Mass Culture & Social Movements

Themes

The topic this week is Taishô mass or popular culture in its various expressions, from fashion and modern materialism to grassroots political radicalism, neither of which the State and conservatives looked upon very kindly. The Taishô period of 1912 to 1926 has often been referred to as the era of ‘Taishô Democracy’, largely because the parliamentary system had been becoming gradually more democratic since the first elections in 1890 (a bill for universal male suffrage, for example, was passed in 1925). In part, the era has been seen as such, however, also because of the rapid growth of unionism, social movements and leftist radicalism.

While some people were joining unions or political groups, the most radical of which were influenced first by anarchism and then (after the Russian Revolution of 1917) also by communism/Bolshevism, many more were experimenting with less dangerous Western-influenced fads. Dressed in their modern finery, moga and mobo (‘modern boys and girls’) frequented dance halls and cafés, and were doubtless more inclined to discuss the finer points of fashion than to dwell on politics or the deep questions of life: the ‘anguished youth’ of Meiji had been left behind.

The characterization of the era as ‘democratic’ has been questioned by numerous scholars. And it would have been seen as a joke by those in the 1920s who suffered repression simply for going out on strike for better workplace conditions, or for criticizing the government, or joining social movements! By the late 1920s, those anarchists, communists, Korean and ‘burakumin’ (outcaste) activists, or labour and tenant union organizers who were not in prison were underground; yet in the thirties, the rise of ultra-nationalism (again, after the Manchurian Incident) brought with it even greater dangers for social critics.

Note: Those doing the question on anarchism would be advised to rely mainly on specialist works (eg., by Crump and HBR) to avoid stereotypes of the anarchist necessarily as a ‘terrorist’, which are the product either of ignorance or liberal or Marxist biases.

Questions for Discussion

1) Did urban popular culture in Taishô differ substantially from Meiji’s? In which era do you locate the origins of postwar Japan’s popular culture?

2) How did the ‘modern girl’ of the 1920s differ from the ‘new woman’ of the 1910s?

3) How did Japan’s anarchists differ, doctrinally and organizationally, from those they would have regarded as ‘authoritarian’ socialists: i.e., social democrats and Marxists?

4) Explain the high number of peasant tenancy disputes and growth of a significant tenant protest movement by the 1930s. Isn’t it likely that this struggle had been brewing for decades?
5) Why was the Suiheisha critical of earlier ‘reconciliation’-style Burakumin groups? Which would have been more effective in countering social prejudice and discrimination?

6) How democratic was ‘Taishō Democracy’?

Textbook: Walthall, pp. 161 –172

Kit Readings


Further Reading
[Readings specifically on communism/Marxism are listed under next week’s topic, which is partly on the JCP and tenkô: ideological conversion or recantation.]

General: 1920s Popular & Political Culture, Taishō ‘Democracy’, repression etc
McClain (above) Chapter on ‘The Tumultuous Twenties’


**Famous Ethnographies:**


**Social Democracy (reformist socialism—also labour conditions):**


Mackie, Vera [book entitled *Creating Socialist Women*]


**Anarchism:**


Bowen Raddeker [others listed in week 7].


Sievers, *Flowers in Salt* [Chapter on executed anarchist, Kanno Suga].


Tsurumi, E. Patricia, ‘Feminism and Anarchism in Japan: Takamure Itsue, 1894-1964’, *Bulletin of Concerned Asian Scholars*, vol. 17, no. 2 (1985), pp. 2-19. [Takamure was active in anarchist groups around 1930, and devoted the rest of her life to the study of Japanese women's history; hence she is now the most famous of Japan's founders of women's studies.]


Minorities in Japan

Burakumin:
Hane Mikiso [below]
de Vos, George, *Japan’s Outcastes: the Problem of the Burakumin* [...?]
[More recent works by Michael Weiner]

Koreans:
Suzuki, David (above)
[works by George Hicks]
Week Nine Tutorial (Friday 9 May)
1930s Thought Control & Ultranationalism ('Fascism')

Themes

Since there was little difference ideologically between communists who recanted in the 1930s and embraced a nationalist form of 'socialism' and rightists, this week is about both communist tenkô and Japanese ultranationalism or 'fascism'.

We first look at the state policy of encouraging tenkô (ideological recantation or conversion to emperor-centred nationalism) amongst radical leftists, who by this time were mostly in prison. We consider the individual reasons for tenkô, which was the abandonment, en masse, by Japanese leftists (particularly communists) of their 'un-Japanese' ideas and activities in favour of some form of emperor-centred nationalism—bearing in mind that it was never entirely spontaneous. The tenkô of much of the JCP occurred in a context of severe state repression, combined with the institutionalization of a policy of 're-education' or indoctrination. Ultimately, the policy was more successful than repression alone, to the extent that many previously 'unpatriotic thought criminals' could now be reintegrated into Japan's 'naturally/uniquely harmonious, familial' [sic] society.

The second part of the topic concerns the close parallels between the ideas of fascists and lapsed communists. Since fascist ideology anywhere both drew on traditional leftism whilst competing against it, it is unsurprising that Japan’s ‘fascists’ (for e.g., Kita Ikki, the young officers, and the agrarian nationalists) could be difficult to distinguish from former communists—those, that is, who recanted and now supported imperialist expansion. We therefore look at the ideologies of both fascists and tenkôsha such as the JCP leaders, Sano Manabu and Nabeyama Sadachika.

Finally, concerning Japan and fascism, few would deny that there were ‘fascists’ (such as the abovementioned) in Japan in the 1930s and 40s; that there were parallels between their ideas and fascist thought in Italy and/or Germany (and perhaps Franco’s Spain); or even that some leading intellectuals or politicians wished to emulate European fascist policies.

Yet there has been a longstanding debate on whether or not 1930s-40s Japan was ‘fascist’. In answer to the question of whether the prewar-wartime regime or system was ever ‘fascist’, most western scholars have said ‘no’ yet, interestingly, many Japanese (leftist) scholars have no qualms about describing it as such.

Questions for Discussion

1) Explain the effectiveness of the state’s policy of tenkô in defeating the JCP? [see Bowen, Steinhoff, Wagner etc]

2) Can Sano Manabu’s tenkô be seen to symbolize the special compatibility in Japan of nationalism and socialism, or did he simply convert to fascism? [see Wagner, Bowen etc]

3) With reference to Kita Ikki, the young officers, and the agrarian nationalists, discuss the defining features of ‘fascist’ thought in Japan.
4) Was 1930s-40s Japan ‘fascist’? [cf. articles by Maruyama, Fletcher, McCormack, Kasza etc]

**Kit Readings**


Extracts (H. Bowen, trans.) from Sano Manabu & Nabeyama Sadachika, ‘Kyōdō hikoku dōshi ni tsuguru sho’ [Letter to the Joint Defendants], *Kaizō* (July 1933), pp. 191-99 [this is the tenkō statement by the two JCP leaders who initiated the mass renunciation of communism].


**Further Readings**

**Marxism/Communism:**


Bowen, Hélène L., ‘Janus in Japan: The Two Faces of Prewar Communism’, Unpublished Honours Thesis, Department of History, La Trobe University, 1982 (for some reason this is in our library…..?)


Mackie, Vera [books listed under week on women]


**On Tenkô**


Starrs, Roy, ‘Writing the National Narrative: Changing Attitudes toward Nation-building among Japanese Writers, 1900–1930’, in Sharon Minichiello (ed.), *Japan’s Competing...

Ultranationalists/Fascists & ‘Fascism’ Debate


Ueno, Chizuko, Nationalism and Gender, (Beverley Yamamoto, trans.) Melbourne, TransPacific Press, 2004

White, James et al (eds), The Ambivalence of Nationalism: Modern Japan between East and West, Lanham, Md.: University Press of America, 1990

Tansman, Alan (ed.), The Culture of Japanese Fascism, Duke UP, 2009


Week Ten Tutorial (Friday 16 May)
The Pacific War & Wartime Japan

Themes

The topic this week will include discussion of the Pacific War or the ‘Fifteen Year War’ from the Manchurian Incident of 1931 to Japan’s surrender in 1945; and also the conduct of the war by Japanese forces. In the latter connection, discussion will include war crimes or atrocities committed by the Japanese armed forces and debates over whether they were quantitatively or qualitatively different from those committed by others. These include the phenomenon of what was euphemistically referred to as ‘comfort stations’ in Japanese (and, unfortunately, usually also in English) —ie., the system of forcing mostly Korean and other Asian women, but also a few western women, into serving the Japanese armed forces as prostitutes. In other words, this was a system of military sexual slavery which is the sort of language that should be used rather than the insulting term ‘comfort women’.

We will also look at wartime Japan, at the experiences and attitudes of people at home during the war, reconsidering the common view that ‘the’ Japanese (ie., all or most of them) were enthusiastic supporters of imperialism and war; or the common implication that only non-Japanese suffered for the policies and actions of government/military leaders.

Questions for discussion (or research essays)

1) Evaluate Tanaka Yuki’s explanation of Japanese war crimes and/or atrocities. Does he merely explain or, rather, justify them?

2) Explain the wartime phenomenon where women (mostly Asian women) were forced into sexual slavery in the interests of the ‘comfort’ of the Japanese armed forces. (I.e., what was the Japanese rationale for this, and what other factors might explain it?)

3) How would you evaluate the war crimes trials? For example, was this just arbitrary and vengeful ‘victor’s justice’? Did they involve fair and equal retribution? Were they just morally or also politically motivated?

4) A common image of wartime Japanese is that they were all patriotic, all single-mindedly united behind the emperor, Japan’s leaders and the war. Evaluate this image, drawing on sources read earlier in the course and memoirs of the war.

5) Was it only non-Japanese who suffered from Japanese militarism and the repeated wars waged by Japanese governments/military leaders?

Textbook
Walthall, (on the war and wartime Japan), pp. 173–88

Kit Readings


Further Reading
On the Pacific War:
Young, Louise, Japan’s Total Empire : Manchuria and the culture of wartime imperialism, Berkeley : University of California Press, 1998


Following Japan’s surrender in August 1945, there was a period of occupation by Allied forces led by the U.S. under General Douglas Macarthur (Supreme Commander for the Allied Powers: SCAP). GHQ (the Allied Powers General Headquarters) was not abolished till the time of the San Francisco Peace Treaty of April 1952. Important policy proposals for reform by the Japanese government had to be approved by GHQ or, rather, SCAP; thus, the postwar constitution of 1947 was more the result of Allied than Japanese efforts (the Japanese draft having been rejected) and contained a number of significant reforms. War crimes trials were conducted during this period, General Tôjô (former PM, War Minister,
Chief of Staff etc) being one of the ‘Class A war criminals’ hanged in 1948. The Shōwa emperor, however, was spared, largely due to a fear of popular reprisals.

The Occupation’s Constitutional reforms were too far-reaching for some Japanese and not radical enough for others. SCAP also proved to be less than democratic when it came to the resurgence of labour unionism and radical demands amongst unionists for better pay and conditions, including a say in management (in some cases workers actually occupied and took over factories). Thus, by 1947 it instituted a purge of communists and other ‘radicals’, not just in the workforce but also in the education system. Once again, like after the Meiji Revolution, the aspirations of some for full equality or grassroots democracy remained unfulfilled. Hence there have been many severe critics, both Japanese and non-Japanese, of the postwar social and political system. They have doubted, for example, how far the prewar and wartime system of a lack of democracy/authoritarian, militarism and glaring social inequities was really transformed after the war.

Questions for discussion (or research essays)

1) What were the important reforms of the Occupation period and their effects on postwar society?

2) How democratic were the occupation authorities, and whose interests did their reforms serve?

3) What were the reasons for the workers’ movement that instigated several cases of production control of factories or businesses during the Occupation period? And how effective were these enterprises run by workers?

4) What were some of the social problems and political issues that came to the fore or continued into postwar Japan?

Kit Readings


Further Readings

**Occupied Japan** (including the War Crimes Trials)


Steiner, Kurt, ‘The Occupation and the Reform of the Japanese Civil Code’, in Ward and Sakamoto (eds), *Democratizing Japan* [listed below], pp. 188-220.


**General (on postwar Japan)**

Other essays in Moore (ed.), *The Other Japan: Conflict, Compromise and Resistance since 1945*, M. E. Sharpe, 1997 (+ the book by E. Patricia Tsurumi under the same main title)


Curtis, Gerald (ed.), *Japan’s Foreign Policy after the Cold War*, New York, M. E. Sharpe, 1993.


Schaller, Michael, *Altered States; The United States and Japan since the Occupation*, Oxford University Press, 1974?


Gordon, Andrew (ed.), *Postwar Japan as History*, University of California Press, 1993

**Ethnographies & Memoirs etc**


**Postwar Women: Law, Workplace, Family etc**

[articles in *Women and Class...; Japanese Women Working; Re-Imaging Japanese Women; and Japanese Women: New Feminist Perspectives*...]


White, Merry, ‘Home Truths: Women and Social Change in Japan’, *Daedalus*, vol. 121, no. 4 (Fall), pp. 61–82.


Essays on women in the workforce, women's liberation etc, in Moore (ed.), *The Other Japan: Conflict, Compromise and Resistance since 1945*, M. E. Sharpe, 1997

Week Twelve Tutorial (Friday 30 May)

‘Re-Imaging’ the Past:

*History (Writing) as Spot- or Blot-Remover*

**Themes**

Political discourse in Japan (and East Asia) today is still haunted by Japan’s earlier emperor system, colonialism and Pacific War, featuring frequent debates on war responsibility and guilt, war crimes and reparation. All this became topical once again from the late 1980s with legal suits by Koreans and others for compensation from the Japanese government; with the school textbook censorship case brought against the Ministry of Education by Ienaga Saburô; and with the beginning of the new emperor’s reign in 1989. Once again questions were asked about the war role and responsibility of the Shôwa emperor (by some of the braver critics), and about why formerly nationalistic/militaristic ‘state Shintô’ rituals were still being conducted by emperors, PMs and others.

In other words, some doubted that there really had been a separation of state and religion as set out in the postwar constitution. Others criticized Japan’s leaders for failing to adhere to the constitutional commitment to peace, either through the above actions or by remilitarizing (building up Japan’s ‘self-defence’ force). Some scholars have also pointed to a deliberate ‘re-imaging’ of the Shôwa emperor as a lovable and harmless pacifist who wouldn’t ‘hurt a fly’ (well, but for the fact that he loved collecting and studying insects.....).

Meanwhile, with all this and with the longstanding discourse on Japanese cultural identity (‘Nihonjinron’), ‘uniqueness’ and often implied superiority, came a reinvigoration of neo-nationalism in Japan. Neo-nationalists typically paint Japan as ‘victim’ and deny war guilt or responsibility, or war crimes altogether; they are thus anti-compensation whilst, of course, pro-emperor.
Significantly, it has not only been Japanese who have 're-imaged' Japan's past. As we see in John Dower's classic historiographical essay of 1975 about 'modernization theory', conservative Western historians did their bit, too (in the interests of American/Allied foreign policy in Cold War Asia), painting Japan's early modern and modern history in brighter hues than hitherto. For them, Japan was a better model of historical 'progress' for developing postwar Asian nations than communist China. (It is important for anyone who wants to understand the historiography of Japan to read this!)

Nb: A documentary on the Shôwa emperor and the question of his war guilt may be shown this week.

Questions for Discussion

1) Discuss the changing images or 're-invention' of the Shôwa Emperor from wartime to postwar Japan.

2) In Japan today, Japan's militaristic past is still a hotly contested site. Discuss the competing discourses amongst Japanese on its 20th century history with respect to topical issues such as government compensation for war crimes (or the lack of it) and censorship of school textbooks.

3) Naturally, the nature of Japan's past has been debated, on moral/political grounds, also by Western historians. Reflect on the historiographical lessons implicit in the excerpt from Dower's classic essay of 1975, and on how they might affect your own writing of Japanese history.

Kit Readings


Further Reading


Dower [also his 1975 historiographical introduction to Halliday’s book]


Hogan, Michael J., Hiroshima in History and Memory, Cambridge University Press, 1996.


Tanaka, Stefan, Japan’s Orient; Rendering Pasts into History, Berkeley, University of California Press, 1993.


Sugimoto Yoshio [various works critiquing ‘uniqueness’, ‘homogeneity’ etc]


Heine, Steven & Fu, Charles Wei-hsun (eds), Japan—in Traditional and Postmodern Perspectives, Albany, State University of New York, 1995.

Week Thirteen Tutorial (Friday 6 June)

Gender & Postwar Popular Culture

Themes

Clearly, one could take one’s pick from a host of different aspects of Japan’s postwar to contemporary mass and/or popular culture. One might choose the media (manga, animé or other film genres, TV, ‘adult’ or women’s magazines) or broader cultural practices, attitudes, fads (say, the 50s-style rock n roll kids abroad in parks about the country; changing attitudes toward sex; porn and sexual violence in that and manga/anime etc; or sexual/gender ambivalence or amongst youth or in the ‘camp’ media. It should be noted, however, that the blurring of gendered roles/boundaries, cross-dressing etc has in Japan long been a feature of traditional formal, i.e., Buddhist religion, and popular millenarianism, for example in some new religions: see Hardacre on Omotokyo listed in the week on religion).
Or one might look at different subcultures such as yakuza, bikers, gangs, and so on. In the case of the yakuza (Japan’s own ‘mafia’) the focus could either be on idealized popular representations in a popular postwar film genre, or on the reality of their involvement in crime, the drug culture and sex industry. The choice of readings/questions below is thus rather arbitrary, but I hope will be of interest.

Questions for Discussion

1) Discuss sexism and gender stereotyping in the postwar to contemporary media with reference to more than one medium (manga, animé, film, TV, magazines etc)

2) Discuss gender/sexual ambivalence in more than one popular medium (say, the Takarazuka all-female theatre and manga/animé).

3) Consider contemporary representations of lesbianism and male homosexuality in Japan in terms of myths vs historical realities.

4) Discuss the historical continuities and discontinuities reflected in today’s sex/prostitution or ‘hostess’ industry.

5) Choose one or more popular medium and discuss it/them in terms of popular culture as political resistance to mainstream values and institutions (or the reverse: merely a reflection of them).

Kit Readings


Further Reading

General


**Gender-crossing, Sexuality, Sex Industry**


Darling-Wolf, Fabienne, ‘Male Bonding and Female Pleasure: Refining Masculinity in Japanese Popular Cultural Texts,’ *Popular Communications*, vol. 1, no. 2 (2003, pp. 73-88)


McLelland, Mark, *Queer Japan from the Pacific War to the Internet Age*, Lanham MD, Rowman & Littlefield, 2005


