

Spring 2013

History 284
Tokyo: 1600-2000

Tu/Th 1:30-2:45
King 323
Office Hours: W 2:30 – 4pm
Th. 2:45 – 4:15pm

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This course charts the history of one of the world's first metropolises. From shogunal capital in the early seventeenth century to global commerce center in the twenty-first, Edo/Tokyo will be examined from political, economic, social, and cultural angles to question familiar assumptions about the course and nature of modernity.

This course surveys Japan's modern transformation from the Meiji Restoration of 1868 to the present. It examines how political, social, and economic modernization were simultaneous projects while considering their impact on the lives of citizens at home and imperial subjects abroad. We focus on how economic volatility, popular struggles for representative democracy, war, and colonization represent aspects of Japan's twentieth century experience as well as widely shared dilemmas of modernity.

Students are encouraged to keep in mind the following goals for maximizing learning throughout the semester:

- To look for patterns and themes in history. Students are encouraged to draw connections between major events and ideas in Japan's modern history and those encountered in other history courses.
- To think about how historians practice their craft. In particular, students will learn to read and interpret a variety of primary sources as a way of understanding the creation of multiple perspectives on the past.
- To understand how history-writing is shaped by contemporary concerns.
- To improve expository writing about historical events; to posit an argument and develop it in a clear and logical progression.
- To polish the verbal articulation of ideas before an audience of one's peers.
- To gain an appreciation for Japan's role in today's world, understanding the relationship between where it has been and where it is headed as a nation.

Required texts: Required texts have been ordered in paperback at the Oberlin Bookstore (basement) as well as placed on reserve at Mudd Library.

1. Bestor, Theodore C. *Neighborhood Tokyo*, Stanford University Press, 1989.
2. Allison, Anne. *Nightwork: Sexuality, Pleasure, and Corporate Masculinity in a Tokyo Hostess Club*, University of Chicago Press, 1994.
3. Kawabata, Yasunari. *The Scarlet Gang of Asakusa* (1930). Trans. Alisa Freedman. University of California Press, 2005.

4. Murakami Haruki. *Underground: The Tokyo Gas Attack and the Japanese Psyche*, Vintage International, 2001.

All other readings are available on Blackboard.

ASSIGNMENTS AND GRADING POLICY:

The course grade will be based on the following:

- Class Participation: 20%
- Short Papers (Two @ 2,000 words each): 20% each
- Film or Book Review (500 words): 15%
- Thursday Responses & Presentation: 25%

Assignments:

Paper #1 is due by 4pm on **Thursday, March 21**.

The film or book review is due in-class on **Tuesday, April 23**.

Paper #2 is due in-class on **Tuesday, May 7**.

Grading relies on the following scale: A+ 100-97; A 96-93; A- 92-90; B+ 89-87; B 86-83; B- 82-80; C+ 79-77; C 76-73; C- 72-70; D 65-69, F below 65.

CLASS FORMAT & EXPECTATIONS:

Class will be a combination of lecture and discussion. Attendance at all sessions is mandatory and absences will be recorded. Students are required to complete the assigned readings and **come prepared to discuss the readings**.

Assignments are due on (or before) the due date noted above. Only one extension will be granted per semester and must be requested during office hours ***at least two days before the due date of the paper***. (Note: Requests for extensions may not be granted in all cases.) Late assignments will be reduced by one grade step per day. A paper due on Tuesday, Oct. 7 which is turned in on Oct. 8, for example, will get a “B-” rather than the “B” it merited. A “B” paper turned in on Oct. 9 will earn a “C+”, etc.

Thursday Response Papers: A one-page double-spaced response paper will be due every Thursday, reflecting your response to the readings assigned for the week. These do not need to be well-crafted essays, but rather should be focused around critical observations of the author’s argument or approach, points of comparison with other material from the course, and/or questions of fact or interpretation stimulated by the readings.

Note: students may have two free passes for the semester exempting them from submission of a weekly response. In addition, there will be no response paper required for weeks 6, 7, and 13.

Thursday Presentations: Every Thursday, one student will give a presentation of no more than 15 minutes focused on the week’s readings. The presentation can mirror the

format of a response paper, yet should be geared toward introducing questions for discussion to the class as a whole.

Film or Book Review: Students will write a one-page single-spaced description of a film or book of their choosing. Students should explain the importance of the chosen work within the context of relevant themes from the history of its period and, if appropriate, discuss cultural or historical allusions embedded in the work. The assignment is due **Tuesday, April 23** in class.

Film Screening: “Drunken Angel” (*Yoidore tenshi*, 1948) by Director Kurosawa Akira will be screened on **Wednesday, April 3 at 7pm** (location: TBA).

Writing Assistance: Students are advised to consult Kate Turabian’s *Student’s Guide to Writing College Papers*, Fourth Edition (University of Chicago, 2010) as a guide for questions relating to proper citation technique and methods for improving clarity of written expression. Students are also encouraged to attend the writing skills workshops offered by the staff of Student Academic Services (SAS) located in Peters 118.

Special Needs: Requests for extra time on exams and other special needs must be made well in advance of exam times/other due dates and must be accompanied by an endorsement from Ms. Jane Boomer, Student Academic Services (Peters G27).

Honor Code: All students are expected to adhere to the Oberlin Honor Code on all written assignments.

OFFICE HOURS:

Monday 2:30 – 4pm and Thursday 1-2:30pm

Rice Hall, Room 308

Phone: 5-6708

E-mail: Emer.ODwyer@Oberlin.edu

PART I
Edo: Capital of the Eighteenth Century

Week 1: Beginnings: Time and Place

Feb. 5: Introduction

Feb. 7: Establishment of the Tokugawa Bakufu

Cybriwsky, Roman. *Tokyo* (1998): 13-66.

Gordon, Andrew. *A Modern History of Japan* (2001): 11-34.

Week 2: Building Legitimacy

Feb. 12: Edo Castle and its *Jōkamachi* (城下町)

Bodart-Bailey, Beatrice. "Urbanisation and the Nature of the Tokugawa Hegemony," in *Japanese Capitals in Historical Perspective: Place, Power, and Memory in Kyoto, Edo, and Tokyo* (2003): 100-28.

Steele, William M. "Edo in 1868," in *Alternative Narratives in Modern Japanese History*. (London: Routledge, 2003): 44-60.

Feb. 14: Structure of Political Authority in Edo

Vaporis, Constantin. "To Edo and Back: Alternate Attendance and Japanese Culture in the Early Modern Period," *Journal of Japanese Studies*, Vol. 23, No. 1 (Winter, 1997): 25-67.

- Available on JSTOR

Katō, Takashi. "Governing Edo," in McClain, Merriman and Ugawa, eds. *Edo and Paris: Urban Life and the State in the Early Modern Era* (1994): 41-67.

Week 3: Edo Merchant Culture

Feb. 19: The Townsman and *Edokko* (江戸っ子)

Shively, Donald. "Popular Culture," in *The Cambridge History of Japan*, Vol. 4. (1991): 706-69.

Feb. 21: Pleasure

Markus, Andrew L. "The Carnival of Edo: Misemono Spectacles From Contemporary Accounts." *Harvard Journal of Asiatic Studies*, Vol. 45, No. 2 (Dec., 1985), pp. 499-541.

- Available on JSTOR

****Optional Reading:** Hibbett, Howard. *The Chrysanthemum and the Fish: Japanese Humor Since the Age of the Shoguns* (2002): 43-86.

Week 4: Everyday Life**Feb. 26:** Consumption Patterns

Nishiyama Matsunosuke. "Edo-Period Cuisine," in G. Groemer, trans. *Edo Culture* (1997): 144-178.

Vaporis, Constantin. "Digging for Edo: Archaeology and Japan's Premodern Urban Past," *Monumenta Nipponica*, Vol. 53, No. 1 (Spring, 1998): 73-104.

- Available on J-STOR.

Feb. 28: Health and Welfare

Hanley, Susan B. "Urban Sanitation and Physical Well-Being," in *Everyday Things in Early Modern Japan* (1997): 104-128.

Janetta, Ann Bowman. *Epidemics and Mortality in Early Modern Japan* (1987): 61-107.

Week 5: Summing Up Edo**March 5:** Comparisons

Rozman, Gilbert. "Edo's Importance in the Changing Tokugawa Society," *Journal of Japanese Studies*, Vol. 1, No. 1 (Autumn 1974): 91-112.

Smith, Henry D. "Tokyo and London: Comparative Conceptions of the City," *Japan: A Comparative View*, ed. by Albert Craig, pp. 49-99.

March 7: Allen Art Museum Visit**PART II****Tokyo: A New Imperial Capital****Week 6: From "Edo" to "Tokyo": Designing a New City and a New Polity****March 12:** Paper #1 Due**March 14:** The Spectacle of Meiji Tokyo

Iwatake Mikako. "From a Shogunal City to a Life City: Tokyo between two *Fin-de-siècles*" in *Japanese Capitals in Historical Perspective* (2003): 233-256.

Tseng, Alice Y. "Styling Japan: The Case of Josiah Conder and the Museum at Ueno." *Journal of the Society of Architectural Historians*, Vol. 63, No. 4 (Dec. 2004): 472-97.

Week 7: Disaster and Rebuilding**March 19:** The Great Kantō Earthquake

Schencking, J. Charles. "The Great Kantō Earthquake and the Culture of Catastrophe and Reconstruction in 1920s Japan." *Journal of Japanese Studies*, Vol. 34, No. 2 (Summer 2008): 295-331.

Weisenfeld, Gennifer. *Imaging Disaster: Tokyo and the Visual Culture of Japan's Great Earthquake of 1923* (2012): 83-128.

March 21: No Class (Note: There will be no Thursday response paper due this week.)

Spring Break

Week 8: Tokyo Modern, The Prewar Years

April 2: The Crimson Gang of Asakusa

Kawabata, Yasunari. *The Scarlet Gang of Asakusa*. (1930) (Selections)

Maeda Ai. (trans. Edward Fowler) "Asakusa as Theater: Kawabata Yasunari's The Crimson Gang of Asakusa," in *Text and the City: Essays on Japanese Modernity* (2004): 145-62.

***Note: April 3 at 7pm:** Film screening: "Drunken Angel" (*Yoidore tenshi*, 1948) by Director Kurosawa Akira.

April 4: Mass Culture and Modernity

Silverberg, Miriam. *Erotic Grotesque Nonsense* (2006): 177-230.

PART III Postwar

Week 9: War

April 9: Homefront

Cook, Theodore and Haruko. *Japan at War: An Oral History* (1992): pp. 177-81; 337-53.

April 11: Wartime Diaries

Keene, Donald. *So Lovely a Country Will Never Perish* (2010): chs. 1, 4, 5.

Yamashita, Samuel Hideo. *Leaves From An Autumn Of Emergencies: Selections From The Wartime Diaries Of Ordinary Japanese* (2005):

Week 10: Rebuilding

April 16: Tokyo in Ruins

Dower, John. *Embracing Defeat*. (1999): chs. 3-5.

April 18: Occupied City

Film Clips: "House of Bamboo" Dir. Samuel Fuller, 1955.
 "Gate of Flesh" (*Nikutai no mon*) Dir, Suzuki Seijun, 1964.

Week 11: High-Growth Era Megalopolis**April 23: *Film or Book Review due in class.**

Tokyo Avant Garde: Art City
 Doryun Chong essay, in *Tokyo, 1955-1970: A New Avant Garde* (2012).

April 25: Cultures of Excess

Allison, Anne. *Nightwork: Sexuality, Pleasure, and Corporate Masculinity in a Tokyo Hostess Club* (1994) Parts 1-2 (pp. 31-142).

Week 12: 1990s: The Struggle Years**April 30: A Faltering Economy & The Search for Identity****May 2: Underground**

Murakami Haruki. *Underground: The Tokyo Gas Attack and the Japanese Psyche* (2001) pp. 9-66; 247-358.

Week 13: 3-11 and After**May 7: Paper #2 due in class.**

Testimony
 Tawada, Yoko. "The Island of Eternal Life," in *March was Made of Yarn* (2012): 3-12.

Murakami, Ryu. "Little Eucalyptus Leaves," in *March was Made of Yarn* (2012): 189-96.

2:46: *Aftershocks: Stories from the Japan Earthquake*. Ed. Our Man In Abiko (2012). Selections

May 9: Legacies

Oguma Eiji. "From a 'Dysfunctional Japanese-Style Industrialized Society' to an 'Ordinary Nation'?" *Asahi Shimbun* July 19, 2012. With introduction by David Slater.

http://www.japanfocus.org/-David_H_Slater/3804

