



FACULTY OF CREATIVE AND CRITICAL STUDIES
DEPARTMENT OF LANGUAGES AND WORLD LITERATURES

2021 Winter Term 1

Introduction to Contemporary Japan Through Pop Culture (3 credits)

JPST 215-101 and CULT 205-001

The Faculty of Creative and Critical Studies acknowledges that the land on which we are situated is the unceded territory of the Syilx (Okanagan) People.

INSTRUCTOR	Nina Langton
OFFICE	CCS 333
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OFFICE HOURS	In office and online, Tuesday and Wednesday, 11:00 – 12:00 pm, or by appointment

Academic Calendar Entry

Contemporary Japanese society through topics in popular culture, such as gender performativity, forms of play, manga, anime and film. In English. Credit will be granted for only one of JPST 215 or CULT 205.

Prerequisite: 3 credits of first-year ENGL.

Equivalency: CULT 205

Course Format

3 hours per week of lecture and in-class activities, including small and large group discussions and the use of multimedia materials in interactive tasks. Required materials and preparatory online lectures and quizzes will also be posted on the Canvas learning management system.

Course Overview, Content and Objectives

This course is designed as an introduction to various aspects of contemporary Japanese pop culture and their development from earlier forms of art and play. Course topics include examinations of gender representations in the traditional and popular theatre; the affective nature of café culture; fandom and idol culture; manga and anime; monsters in folklore and contemporary culture; character (*kyara*) merchandising; the “media mix”; and Japan’s influence on global pop culture. Through these various topics, you will be encouraged to develop a critical approach to thinking about popular culture, and improve your research and communication skills.



Learning Outcomes

During the course and upon its completion, you will be expected to:

- critically observe aspects of popular Japanese culture (beyond just anime and manga), and apply knowledge of historical forms of popular culture to the critical analysis of their contemporary manifestations. During the term, this will be demonstrated in online quizzes, in-class writing assignments and group work.
- recognize how gender norms are both reinforced and subverted in performances in popular culture
- analyze the nature of fandom and its relation to various aspects of contemporary pop culture
- recognize the manner in which artifacts of Japanese popular culture are circulated globally, and how that circulation is promoted at the government level.
- investigate an aspect of Japanese pop culture presented in class of personal interest, and produce a university-level research paper displaying appropriate usage and correct citation of primary and secondary sources.
- connect and engage with classmates of diverse experiences and collaborate on a group project demonstrating, in an oral presentation, solid research on and analysis of an anime or manga that has impacted contemporary Japanese pop culture.
- achieve a deeper, nuanced understanding of Japanese pop culture so that you can love it even more. \ (^-^)/

Evaluation Criteria and Grading

This course is graded on a numeric basis. The passing grade is 50%.

Regular Online Quizzes	15%	(based on online lectures and required readings)
Midterm written exam	15%	
In-Class Activities & Response Papers	15%	
In-Class Group Presentation	6%	(critical research into an impactful manga or anime)
Final Paper	25%	(Annotated Bibliography 5%, Thesis statement and outline 5%, final paper 15%)
Final written exam	20%	
Class Participation	4%	(attendance and contribution to discussions)

Participation Rubric:

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- Almost always attends class punctually – No more than 1 unexcused absence
- Always prepared to offer interpretations and analysis of class readings
- Always contributes constructively to small group and full class discussions
- Asks questions and initiates discussion
- Listens respectfully and considers other opinions
- Respectfully offers constructive peer feedback

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- Usually attends class punctually – no more than 3 unexcused absences
- Demonstrates a good understanding of class readings
- Usually prepared to participate constructively in small group and full class discussions
- Asks questions
- Listens respectfully and considers other opinions
- Respectfully offers reasonable peer feedback



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Sometimes attends class, sometimes prepared to contribute to discussion
Not always punctual
Contributes to discussion only when called upon
Or, attends class reasonably frequently but is not prepared or does not contribute to discussion
Listens respectfully and considers other opinions, but does not offer peer feedback

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Rarely attends class, or attends, but does not engage
Not prepared for or does not participate in discussion
Often uses mobile devices for other than class purposes

Weekly Schedule and Required Readings (and associated online quizzes)

Wk 1 Tuesday Sept 7: Introduction to the course

**Thursday, Sept 9: Historical context from the Heian and Edo periods;
Asobi: Play in Japanese traditional and popular culture**

Required reading

Daliot-Bul, Michal. 2014 "Play as a Formative Element of Culture." In *License to Play: The Ludic in Japanese Culture*, 15-48. Honolulu: University of Hawai'i Press.

Horbinski, Andrea. 2015. "Record of Dying Days: The Alternate History of Ooku." *Mechademia: Second Arc*. 10: 63–79.

Wk 2 Tuesday, Sept 14: Gender in Performance and Popular Culture: Kabuki Theatre

Required reading:

Isaka Maki. 2009. "Images of *Onnagata*: Complicating the Binarisms, Unraveling the Labyrinth." In *PostGender: Gender, Sexuality and Performativity in Japanese Culture*, edited by Ayelet Zohar, 22-38. Newcastle upon Tyne: Cambridge Scholars Publishing.

Thursday, Sept 16: Gender in Performance: Takarazuka

Required reading: Nakamura, Karen and Matsuo, Hisako. 2003. "Female Masculinity and Fantasy Spaces: Transcending Genders in the Takarazuka Theatre and Japanese Popular Culture." In *Men and Masculinities in Contemporary Japan: Dislocating the Salaryman Doxa*, edited by James. E. Roberson and Nobue Suzuki, 59–76. London, U.K.: RoutledgeCurzon.

OR

Robertson, Jennifer. 1992. "The Politics of Androgyny in Japan: Sexuality and Subversion in the Theater and Beyond." *American Ethnologist* 19 (3): 419-42.



Wk 3 Tuesday, Sept 21: Gender in Performance: Visual Kei

Required reading:

McLeod, Ken. 2013. "Visual Kei: Hybridity and Gender in Japanese Popular Culture." *Young* 21(4): 309-25.

OR

Johnson, Adrienne Renee. 2020. *Joso* or "Gender Free"? Playfully Queer "Lives" in Visual Kei." *Asian Anthropology* 19 (2): 119-142.

Thursday, Sept 23: Cosplay

Required reading:

Winge, Theresa. 2006. "Costuming the Imagination: Origins of Anime and Manga Cosplay." *Mechademia* 1: 65-76.

OR

Gn, Joel. 2011. "Queer Simulation: The Practice, Performance and Pleasure of Cosplay." *Continuum: Journal of Media and Cultural Studies* 25(4): 583-593.

Wk 4 Tuesday, Sept 28: Café Culture

Required reading:

Galbraith, Patrick W. 2013. "Maid Cafés: The Affect of Fictional Characters in Akihabara, Japan." *Asian Anthropology* 12 (2): 104-25.

Plourde, Lorraine. 2014. "Cat Cafés, Affective Labor, and the Healing Boom in Japan." *Japanese Studies* 34 (2): 115-33

Thursday, Sept 30: National Day for Truth and Reconciliation. No class.

Check out *Golden Kamuy* by Noda Satoru. Various volumes in the Library. PN 6790 J34 G6613 2017.

This is a manga that is set in Hokkaido and contains a lot of information about the Indigenous people of Japan, the Ainu.

Wk 5 Tuesday, Oct 5 Fan Culture

Required reading:

Galbraith, Patrick W. 2018. "AKB Business: Idols and Affective Economics in Contemporary Japan." In *Introducing Japanese Popular Culture*, edited by Alisa Freedman and Toby Slade, 158-167. Abingdon, UK: Routledge.

Thursday, Oct 7: 2.5 and Seiyu Culture

Required reading:

Sugawa-Shimada, Akiko. 2020. "Emerging "2.5-Dimensional" Culture: Character-oriented Cultural Practices and "Community of Preferences" as a New Fandom in Japan and Beyond." *Mechademia: Second Arc* 12(2): 124-139.



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Wk 6 Tuesday, Oct 12: Sports and Comedy

Required reading:

Brau, Lorie. 2004. "Rakugo Fans at Play: Promoting the Art, Creating Community, Inventing Selves." In *Fanning the Flames: Fans and Consumer Culture in Contemporary Japan*, 127-149. Edited by William W. Kelly. Albany, NY: State University of New York Press.

Stocker, Joel F. 2006. "Manzai: Team Comedy in Japan's Entertainment Industry." In *Understanding Humor in Japan*, edited by Jessica Milner Davis, 51-74. Detroit: Wayne State University Press.

Horne, John. 2005. "Sport and the Mass Media in Japan." *Sociology of Sport Journal* 22: 415-432.

Midterm Exam October 14

Wks 7, 8 and 9: Manga and Anime

Tuesday, Oct 19

Required reading:

Drummond-Mathews, Angela. 2010. "What Boys Will Be: A Study of Shonen Manga." In *Manga: An Anthology of Global and Cultural Perspectives*, edited by Toni Johnson-Woods, 62-76. New York, NY: Continuum.

Ito, Go. 2018. "Particularities of Boys' Manga in the Early Twenty-First Century: How Naruto Differs from Dragon Ball." *Mechademia: Second Arc* 11(1): 113-123.

Thursday, Oct 21

Prough, Jennifer S. 2011. "Affective Labor: Gender, Generation, and Consumption in the Production of *Shojo Manga*." In *Straight from the Heart*. 89-109. Honolulu: University of Hawai'i Press.

Shamoon, Deborah. 2007. "Revolutionary Romance: *The Rose of Versailles* and the Transformation of Shojo Manga." *Mechademia* 2 (2007): 3-17.

Kinsella, Sharon. "Otoko no ko Manga and New Wave Crossdressing in the 2000s: A Two-Dimensional to Three-Dimensional Male Subculture." *Mechademia: Second Arc* 13(1): 40-56.

Recommended reading:

Various works of Tezuka Osamu in library: *Message to Adolf*, *Black Jack*, *Book of Human Insects*

Tuesday, Oct 26: Research Talk: Sajni Lacey

Required reading:

Orbaugh, Sharalyn. 2002. "Sex and the Single Cyborg: Japanese Popular Culture Experiments in Subjectivity." *Science Fiction Studies* 29 (3): 436-452.



Thursday, Oct 28

Required reading:

Standish, Isolde. 1998. "Akira, Postmodernism and Resistance." In *The Worlds of Japanese Popular Culture: Gender, Shifting Boundaries and Global Cultures*, edited by D.P. Martinez, 56-74. Cambridge, UK: Cambridge University Press.

Michal Daliot-Bul. 2019. *Ghost in the Shell* as a Cross-cultural Franchise: From Radical Posthumanism to Human Exceptionalism." *Asian Studies Review* 43(3): 527-543.

Tuesday, Nov 2

Required reading:

Benson, Anya. 2015. "The Utopia of Suburbia: The Unchanging Past and Limitless Future in Doraemon." *Japan Forum* 27 (2): 235-256.

Thursday, Nov 4

Required reading:

Shiro YOSHIOKA. 2008. "Heart of Japaneseness: History and Nostalgia in Hayao Miyazaki's *Spirited Away*." In *Japanese Visual Culture: Explorations in the World of Manga and Anime*. Edited by Mark W. MacWilliams, 256-273. Armonk, NY: M. E. Sharpe,.

Recommended viewing:

Astro Boy. 2009. Online access. Created by Osamu Tezuka.

Spirited Away. 2001. DVD. Directed by Miyazaki Hayao.

Akira. 1988. DVD. Directed by Otomo Katsuhiro.

Ghost in the Shell. 1995. DVD. Directed by Oshii Mamoru

DUE November 4: Final paper topic and annotated bibliography

Reading Break November 8 - 12

Wk 10: Manga/Anime Presentations; Ainu in Popular Culture

Tuesday, Nov 16

Thursday, Nov 18

Required reading:

Selections from Noda, Satoru. *Golden Kamuy*.

Spiker, Christina. 2020. "The Indigenous Shojo: Transmedia Representations of Ainu Femininity in Japan's Samurai Spirits, 1993-2019." *Journal of Anime and Manga Studies* 1: 138-168.

<https://iopn.library.illinois.edu/journals/jams/article/view/502>



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Wk 11: Media Mix; Yokai

Tuesday, November 23: Media Mix

Required reading:

Steinberg, Marc. 2009. "Anytime, Anywhere: *Tetsuwan Atomu* Stickers and the Emergence of Character Merchandizing. *Theory, Culture & Society* 26 (2-3): 113-138.

Thursday, Nov 25: Yokai Monsters and Spirits

Required reading:

Steinberg, Marc. 2017. "Media Mix Mobilization: Social Mobilization and *Yo-Kai Watch*." *Animation: An Interdisciplinary Journal* 12(3): 244-258.

DUE November 25: Thesis Statement and Outline

Wk 12 Tuesday, Nov 30: Kyara / Hello Kitty / Pink Globalization

Required reading:

McVeigh, Brian J. 2000. "How Hello Kitty Commodifies the Cute, Cool and Camp: 'Consumutopia' versus 'Control' in Japan." *Journal of Material Culture* 5 (2): 225-245.

Yano, Christine R. 2009. "Wink on Pink": Interpreting Japanese Cute as it Grabs the Global Headlines." *The Journal of Asian Studies* 68 (3): 681-688.

Thursday, Dec 2: Cool Japan and Globalization.

Required reading:

Daliot-Bul, Michal. 2009. "Japan Brand Strategy: The Taming of 'Cool Japan' and the Challenges of Cultural Planning in a Postmodern Age." *Social Science Japan Journal* 12 (2): 247-66.

Iwabuchi, Koichi. 2002. "'Soft'" nationalism and narcissism: Japanese popular culture goes global." *Asian Studies Review* 26 (4): 447-469.

Allison, Anne. 2009. "The Cool Brand, Affective Activism and Japanese Youth." *Theory, Culture & Society* 26 (2-3): 89-111.

Wk 13 Dec 7: Catch-up and Review

DUE December 15: Final Paper



Final Examinations:

The examination period for Term 1 of Winter 2021 is December 11 to December 22, inclusive. Except in the case of examination clashes and hardships (three or more formal examinations scheduled within a 27-hour period) or unforeseen events, students will be permitted to apply for out-of-time final examinations only if they are representing the University, the province, or the country in a competition or performance; serving in the Canadian military; observing a religious rite; working to support themselves or their family; or caring for a family member. Unforeseen events include (but may not be limited to) the following: ill health or other personal challenges that arise during a term and changes in the requirements of an ongoing job.

Further information on Academic Concession can be found under Policies and Regulation in the *Okanagan Academic Calendar* <http://www.calendar.ubc.ca/okanagan/index.cfm?tree=3,48,0,0>

Aboriginal Programs and Services

The primary goal of the Aboriginal Programs and Services is to provide culturally appropriate services and support to First Nation, Metis and Inuit students. Please contact us if you have any questions or inquiries. Web: <http://students.ok.ubc.ca/aboriginal/welcome.html>

International Programs and Services

International Programs and Services (IPS) provides advising, transition services and programs for international students, and IPS works to foster an intercultural campus community where differences are embraced and respected and adapting is multidirectional. In response to COVID-19, International Program and Services have put together a page with important resources and frequently asked questions regarding immigration and health insurance. Web:

<http://students.ok.ubc.ca/international/welcome.html>

Academic Integrity

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences.

A more detailed description of academic integrity, including the University's policies and procedures, may be found in the Academic Calendar at:

<http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,0>.

And on the FCCS site here: <https://fccs.ok.ubc.ca/student-resources/academic-integrity/>



Student Learning Hub

The Student Learning Hub (LIB 237) is your go-to resource for free math, science, writing, and language learning support. The Hub welcomes undergraduate students from all disciplines and year levels to access a range of supports that include **tutoring in math, sciences, languages, and writing, as well as help with study skills and learning strategies**. For more information, please visit the Hub's website (<https://students.ok.ubc.ca/student-learning-hub/>) or call 250-807-9185.

Academic Integrity Matters (AIM) Program

AIM is a program that provides help with academic integrity (AI) issues for undergraduate and graduate students. Please contact the Student Learning Hub (<https://students.ok.ubc.ca/student-learning-hub/>) and ask specifically for an AIM appointment.

Library Information

The **Library** is available for research support and can be accessed [here](#).

UBC Okanagan Disability Resource Centre

The Disability Resource Centre ensures educational equity for students with disabilities and chronic medical conditions. If you require academic accommodations, please contact the Disability Resource Centre located in the University Centre building (UNC 214).

General inquiries or students new to the DRC can reach us by emailing drc.questions@ubc.ca

Web: <http://students.ok.ubc.ca/drc/welcome.html>

UBC Okanagan Equity and Inclusion Office

Through leadership, vision, and collaborative action, the Equity & Inclusion Office (EIO) develops action strategies in support of efforts to embed equity and inclusion in the daily operations across the campus. The EIO provides education and training from cultivating respectful, inclusive spaces and communities to understanding unconscious/implicit bias and its operation within in campus environments. UBC Policy 3 prohibits discrimination and harassment on the basis of BC's Human Rights Code. If you require assistance related to an issue of equity, educational programs, discrimination or harassment please contact the EIO (UNC 216).

Email: equity.ubco@ubc.ca

Web: www.equity.ok.ubc.ca

Health & Wellness

Health and Wellness offers a range of student health and wellness services, including a health clinic, counsellors, and health promotion programs. Students are encouraged to stay at home if they have a minor or communicable illness (such as flu-like symptoms) to prevent further spread of illness to other students, staff, or faculty. If students are too ill to attend class, the student should contact the instructor immediately and submit a "Self Declaration of Absence Due to Illness or Injury" form: [Student Declaration of Absence Due to Illness or Injury \(PDF\)](#)

Please note: Use of the self-declaration form during the final exam period is not accepted—students are advised to communicate directly with their instructor if they are sick and unable to write final examinations. This declaration is not an exemption from any exams, papers, or projects that were missed during the time of absence and does not modify any academic obligations. ...10



If students would like to access a UBC physician, nurse or counsellor, please call our office at 250 807-9270 or visit our website: <https://students.ok.ubc.ca/health-wellness/>

The UBC Student Assistance Program (SAP) is a free, 24/7 wellness resource for students. Services include personal counselling, life coaching, group programs and more, based on your needs: <https://students.ok.ubc.ca/health-wellness/student-assistance-program/>

FCCS Communications Portal

Consider signing up for our FCCS Communications portal for students in our undergraduate and graduate programs in Canvas.

This one-stop space will be used to keep students informed and up to date with important information related to your academic matters as well as updated on FCCS and campus events.

Self enrol: <https://canvas.ubc.ca/enroll/3KBYFY>

SAFEWALK

*Don't want to walk alone at night? Not too sure how to get somewhere on campus? Call Safewalk at **250.807.8076**. For more information, visit:*

<http://security.ok.ubc.ca/welcome.html>